

**Senate Curriculum Committee Meeting**  
**February 27, 2017 8:30 am in 324 ECH**

1. An invitation for discussion or questions regarding any item of the SCC vetting process.

Supplementary information regarding one of the submissions this month has been provided to SCC members via email correspondence (Department of Sociology).

**Materials:**

**1. Department of Criminology and Criminal Justice**

Request to add a prerequisite to the course Calendar description for: CRIM 3153: Criminal Behaviour. The course Calendar description should read as follows: CRIM 3153: Criminal Behaviour "Prerequisites: CRIM 2243: Corrections"

Rationale:

One of the course objectives for students in CRIM 2243 *Corrections* is to help them to develop an understanding of the challenges faced by the Canadian correctional system in attempting to meet its mandate of delivering effective correctional services to diverse populations in both institutional and community-based settings.

As an extension of that area of study, CRIM 3153 *Criminal Behaviour* examines antecedents and responses to anti-social behaviour from a psychological perspective. It emphasizes the importance of evidence-based practices in the assessment and treatment of at-risk and diverse offender populations within community and institutional contexts. Topics include: risk assessment practices, the major correlates of crime, effective correctional programming, best practices in crime prevention and prediction, and an understanding of the role of sound empirical strategies (i.e., meta-analysis, etc.) in contributing to what works in addressing anti-social behaviour.

Students who have successfully completed CRIM 2243 are better prepared to manage the course materials covered in CRIM 3153. For this reason, we are requesting that CRIM 2243 be added as a pre-requisite to CRIM 3153. Both courses are offered at least once each academic year, and in successive terms, which allows students who have completed CRIM 2243 to subsequently enroll in CRIM 3153.

**2. Department of Romance Languages**

PROPOSAL: Request to change the name of the Spanish Program from "Spanish" to "Spanish and Latin American Studies"

In the 2014 External Review of the Department of Romance Languages, the external evaluators recommended that the Department of Romance Languages change the names of its core language programmes in order to more accurately reflect their content. This recommendation was approved by the Senate in Jun 19, 2014.

The Spanish Programme is not only focused on the Spanish language but also on literature with strong components in history, culture, human rights and social minorities.

The Spanish Programme offers basically twenty courses in total and only 5 of those are strictly in language: SPAN 1006 Beginning Spanish (1st year), SPAN 2013 and SPAN 2023 Intermediate Spanish I & II (2nd year), and SPAN 3513 and 3523 Advanced Grammar I & II (3rd year).

The following provides an overview of the remainder 15 courses:

SPAN 2413 and SPAN 2423 Oral Intense in Spanish I & II (2nd year, offered every other year). In addition to traditional oral practice, this course focuses on the use of media (film, videos, digital news and the web) in order to research current issues in the Spanish speaking world.

SPAN 2113 and SPAN 2123 Culture and Composition I & II (2nd year, offered every other year) is a mix of language and culture. This course focuses on writing and has a strong component in social issues, culture and literature.

SPAN 2213 Travel-Study: Introduction to Cuban History and Culture (2nd year-offered in Intersession). The course focuses on learning and practicing Spanish in the context of Cuban aboriginal history and culture by visiting various cultural sites and native settlements in Holguin county in the Eastern region of Cuba.

The other eleven courses are focused on literature, history and culture: SPAN 3313 and SPAN 3323 Advanced Reading I & II (3th year). SPAN 4023 Spanish Golden Age Culture and Texts (4th year), SPAN 4043 Twentieth Century Spanish Culture and Texts (4th year), SPAN 4123 Introduction to Latino Literature and Culture in the United States (4th year), SPAN 4663 Don Quixote (4th year), SPAN 4713 Twentieth Century Spanish American Short Stories (4th year), SPAN 4723 Latin American Women`s Literature (4th year), SPAN 4823 Spanish-American Literature-From Modernism to the Present (4th year), SPAN 4843 Twentieth-Century Spanish American Culture and Texts (4th year), and SPAN 4923 Collective Memory, Culture and Texts in Argentina (4th year, cross-listed with the Human Rights Programme).

Dr. Jasmina Terzioska is preparing a new course based on the representation of Franco`s dictatorship in Hispanic cultural productions.

The Department of Romance Languages has decided to change the name of the Spanish Programme from "Spanish" to "**Spanish and Latin American Studies**" as this new proposed name more accurately reflects the curriculum and it will therefore be more attractive to students. Furthermore, it will provide greater visibility to the Interdisciplinary Studies concentration in Latin American Studies. The components and requirements of the Spanish Programme, the Minor, the Major and the Honours, remain the same as stated in the St. Thomas University Official Calendar.

### **3. Fine Arts Programme:**

#### **1. New Course Proposal: Type of Proposal**

Regular offering

## **2. Course Name and Proposed Number**

*FNAR 2763 Film Production*

## **3. Calendar Description**

In this course, students will produce and direct a short film. To this end, students will explore the three stages of filmmaking: pre-production, production, and post-production. Topics will include script breakdowns, storyboards, shot lists, call sheets, staff and crew roles, and direction. In addition, students will learn theories and techniques of cinematography (camera and lighting), sound, and editing. The course culminates in a screening of their short films for a public audience.

## **4. Theme or Category Grouping**

N/A

## **5. Impact on Programme Requirements**

Course Workload: 3ch; Credits Earned: 3; Prerequisites: None

## **6. Cross-listing**

N/A

## **7. Rationale for the Course**

The main rationale for the proposed course is to attract students seeking performing arts training to St. Thomas University. The course will be one of only a few university-level film production courses in Eastern Canada. For this reason, the course will attract local students as well as students from Prince Edward Island, Nova Scotia, and Newfoundland. This course is one of the specialties of Leigh Rivenbark, a new hire in FNAR.

## **8. Instructor's Name**

Leigh Rivenbark

## **9. Course Description**

In this course, students will produce and direct a short film. To this end, students will explore the three stages of filmmaking: pre-production, production, and post-production. Topics will include script breakdowns, storyboards, shot lists, call sheets, staff and crew roles, and direction. In addition, students will learn theories and techniques of cinematography (camera and lighting), sound, and editing. The course culminates in a screening of their short films for a public audience.

### **Learning Outcomes**

During the pre-production stage, students will:

- Break down a script.
- Storyboard sequences.
- Make shot lists.
- Create call sheets.
- Learn about the roles of production staff and crew.

During the production stage, students will:

- Direct actors.
- Explore various aspect of cinematography, such as camera techniques (pan, tilt, dolly, pull focus, transitions, etc.), composition techniques (rule of thirds, camera height, dramatic angle, bird's eye view, screen direction, canted angle, leading the eye, interior frame, etc.), perspective techniques (POV, tension away, tension to camera, broken wall, voyeur, mask, vignette, etc.), and lighting techniques (three point lighting, etc.).
- Record sound (micing, booming, mixing, etc.).

During the post-production stage, students will:

- Edit picture and sound on Adobe Premiere.
- Practice picture editing techniques (jump cut, match cut, cross cut, cutaway, freeze frame, cut zoom in, cut zoom out, montage sequence, split screen, photo to scene, impact flash, flashed cut, flashed jump, cut, etc.).

### **Equipment/ Resources**

The Fine Arts Department owns a professional cinema camera (Canon C100 Mark II). UNB will allow our students to use their lighting and sound equipment for the proposed course (see attached Letter of Agreement). A \$40 course fee will cover the cost of guest instructors, STU equipment purchases/maintenance, and editing software. The class will consist of five groups of four students (total of twenty students). One student per group will use their own computer for editing.

## **10. Evaluation System**

Students will be evaluated in the following areas:

Pre-production Project	25%
Short Film	50%
Class Participation	25%

Note: The Pre-production Project is designed to help students prepare for the artistic and technical demands of shooting a short film. In this project, students will break the script into beats; identify characters' objectives, obstacles, and acting verbs; draw a storyboard; write a detailed shot list; and create call sheets for production staff, crew, and actors. In addition, students will explore theories and techniques of cinematography (e.g. composition, camera angles and movement, lenses, lighting, etc.), sound (e.g. diegetic and non-diegetic sound, recording, etc.), and editing.

## 11. Possible Texts and Other Materials

Students will work primarily from the following text:

- Vineyard, Jeremy, and José Cruz. *Setting up Your Shots: Great Camera Moves Every Filmmaker Should Know*. Studio City, CA: Michael Wiese Productions, 1999. Print. (HIL)

## 12. Bibliography

Course materials will include selections from the following texts; the ones available at the library are followed by (HIL):

- Vineyard, Jeremy, and José Cruz. *Setting Up Your Shots: Great Camera Moves Every Filmmaker Should Know*. Studio City, CA: Michael Wiese Productions, 1999. Print. (HIL)
- Murch, Walter. *In The Blink Of An Eye: A Perspective On Film Editing*. Los Angeles, CA: Silman-James Press, 2001. Print. (HIL)
- Snyder, Blake. *Save the Cat!: The Last Book on Screenwriting You'll Ever Need*. Studio City, CA: Michael Wiese Productions, 2005. Print. (HIL)
- McKee, Robert. *Story: Substance, Structure, Style And The Principles Of Screenwriting*. New York: Regan, 1997. Print. (HIL)
- Ascher, Steven, and Edward Pincus. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. New York: Plume, 2007. Print.
- Kenworthy, Christopher. *Master Shots, Volume 1*. Studio City, CA: Michael Wiese Productions, 2011. Print.
- Kenworthy, Christopher. *Master Shots, Volume 2: 100 Ways to Shoot Great Dialogue Scenes*. Studio City, CA: Michael Wiese Productions, 2011. Print.
- Kenworthy, Christopher. *Master Shots, Volume 3: The Director's Vision: 100 Setups, Scenes And Moves For Your Breakthrough Movie*. Studio City, CA: Michael Wiese Productions, 2013. Print.
- Sijll, Jennifer Van. *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know*. Studio City, CA: Michael Wiese Productions, 2005. Print.
- Munroe, Roberta Marie. *How Not To Make A Short Film: Secrets From A Sundance Programmer*. New York: Hyperion, 2009. Print.

- Pramaggiore, Maria, and Tom Wallis. *Film: A Critical Introduction*. Boston: Pearson/Allyn and Bacon, 2006. Print.
- Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. New York: McGraw-Hill, 1993. Print.
- Hagen, Uta, and Haskel Frankel. *Respect For Acting*. New York: Macmillan, 1973. Print. (HIL)
- Meisner, Sanford, and Dennis Longwell. *Sanford Meisner On Acting*. New York: Vintage, 1987. Print.
- Adelman, Kim. *Making It Big In Shorts: The Ultimate Filmmaker's Guide To Short Films*. Studio City, CA: Michael Wiese Productions, 2009. Print.
- Karton, Joshua G. M. *Film Scenes For Actors*. Toronto: Bantam, 1983. Print.
- Nicholas, Angela. *99 Film Scenes For Actors*. New York: Avon, 1999. Print.

These books represent some of the leading practical and theoretical texts on film production. The Fine Arts Department will purchase these books for the library.

## **2. Request for Course Revisions: Changes to Course Numbers, Names and Course Calendar Descriptions**

**Type of Proposal:** Regular offering

### **Old Course Numbers, Names and Course Calendar Descriptions:**

#### *FNAR 2133 Musical Theatre I*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre I and II is a year-long sequence to be taken with Acting, Singing, Dancing I and II. Prerequisites: None. Corequisites: FNAR 2151 (Acting, Singing, Dancing I).

#### *FNAR 2233 Musical Theatre II*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre I and II is a year-long sequence to be taken with Acting, Singing, Dancing I and II. Prerequisites: FNAR 2133. Corequisites: FNAR 2251 (Acting, Singing, Dancing II).

#### *FNAR 3133 Musical Theatre III*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre III and IV is a year-long sequence to be taken with Acting, Singing, Dancing III and

IV. Prerequisites: FNAR 2133, 2233. Corequisites: FNAR 3151 (Acting, Singing, Dancing III).

*FNAR 3233 Musical Theatre IV*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre III and IV is a year-long sequence to be taken with Acting, Singing, Dancing III and IV. Prerequisites: FNAR 2133, 2233, 3133. Corequisites: FNAR 3251 (Acting, Singing, Dancing IV).

*FNAR 4133 Musical Theatre V*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre V and VI is a year-long sequence to be taken with Acting, Singing, Dancing V and VI. Prerequisites: FNAR 2133, 2233, 3133, 3233. Corequisites: FNAR 4151 (Acting, Singing, Dancing V).

*FNAR 4233 Musical Theatre VI*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre V and VI is a year-long sequence to be taken with Acting, Singing, Dancing V and VI. Prerequisites: FNAR 2133, 2233, 3133, 3233, 4133 Corequisites: FNAR 4251 (Acting, Singing, Dancing VI).

**New Course Numbers, Names and Course Calendar Descriptions:**

*FNAR 2136 Musical Theatre I*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre I is a year-long course to be taken with Acting, Singing, Dancing I. Prerequisites: None. Corequisites: FNAR 2153 (Acting, Singing, Dancing I).

*FNAR 3136 Musical Theatre II*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre II is a year-long course to be taken with Acting, Singing, Dancing II. Prerequisites: 2136. Corequisites: FNAR 3153 (Acting, Singing, Dancing II).

### *FNAR 4136 Musical Theatre III*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre III is a year-long course to be taken with Acting, Singing, Dancing III. Prerequisites: FNAR 3136. Corequisites: FNAR 4153 (Acting, Singing, Dancing III).

**Instructor's Name:** Leigh Rivenbark

**Course Workload:** 6ch

**Credits Earned:** 6

**Cap:** 30 students

**Prerequisites:** FNAR 2136 (Musical Theatre I) is a prerequisite for FNAR 3136 (Musical Theatre II). FNAR 3136 (Musical Theatre II) is a prerequisite for FNAR 4136 (Musical Theatre III).

**Corequisites:** FNAR 2153 (Acting, Singing, Dancing I) is a corequisite for FNAR 2136 (Musical Theatre I). FNAR 3153 (Acting, Singing, Dancing II) is a corequisite for FNAR 3136 (Musical Theatre II). FNAR 4153 (Acting, Singing, Dancing III) is a corequisite for FNAR 4136 (Musical Theatre III).

### **Rationale:**

Currently Musical Theatre I and II, III and IV, and V and VI are year-long sequences. We propose to change the course names to Musical Theatre I (formerly Musical Theatre I and II), Musical Theatre II (formerly Musical Theatre III and IV), and Musical Theatre III (formerly Musical Theatre V and VI). Each six credit hour course will allow students to research, rehearse, and perform a full-length musical. Students need a full academic year to engage in this process as staging a musical involves many hours of dance, music, and acting rehearsals.

### **Learning Outcomes (no changes):**

During this course, students will learn to:

- Prepare for a role. Assignments include writing a biography of the writers, an overview of the writers' works, and a production history of the musical; identifying the dominant themes in the musical; creating an image bank; completing a character analysis; and exploring the given circumstances of the musical.
- Engage in a rehearsal process.
- Implement acting, singing, and dancing techniques in performance.
- Assist with technical elements.
- Demonstrate professionalism in the following areas: attendance, punctuality, attitude, preparedness, commitment, ability to make informed choices, openness to direction,



willingness to take creative risks, ownership of process, and working relationships with all members of the company.

### **Bibliography:**

Each academic year, students will perform one full-length musical. Some of the musicals under consideration for future years include:

- Larson, Jonathan. *Rent*. New York: Music Theatre International, 1996. Print.
- Schwartz, Stephen. *Pippin*. New York: Music Theatre International, 1972. Print.
- Hamlich, Marvin. *A Chorus Line*. New York: Tams-Witmark, 1975. Print.
- Sondheim, Stephen. *Sweeney Todd: The Demon Barber of Fleet Street*. New York: Music Theatre International, 1979. Print.
- Lopez, Robert. *Avenue Q*. New York: Music Theatre International, 2003. Print.
- O'Brien, Richard. *The Rocky Horror Show*. New York. Samuel French, 1973. Print.

The Fine Arts Department will rent these texts from various publishing companies such as Music Theatre International, Tams-Witmark, Samuel French, etc.

### **Evaluation (no changes):**

Students will be evaluated on the following assignments:

- |                             |     |
|-----------------------------|-----|
| • Preparation Project       | 25% |
| • Rehearsals                | 25% |
| • Technical Element Project | 25% |
| • Performances              | 25% |

### **3. Request for Course Revisions: Changes to Course Numbers, Names and Course Calendar Descriptions:**

**Type of Proposal:** Regular offering

#### **Old Course Numbers, Names and Course Calendar Descriptions:**

##### *FNAR 2151 Acting, Singing, Dancing I*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz and ballet classes. Acting, Singing, Dancing I and II is a year-long sequence to be taken with Musical Theatre I and II. Prerequisites: None. Corequisites: FNAR 2133 (Musical Theatre I).

##### *FNAR 2251 Acting, Singing, Dancing II*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation,

resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz and ballet classes. Musical Theatre I and II is a year-long sequence to be taken with Acting, Singing, Dancing I and II. Prerequisites: FNAR 2151. Corequisites: FNAR 2233 (Musical Theatre II).

*FNAR 3151 Acting, Singing, Dancing III*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz and ballet classes. Acting, Singing, Dancing III and IV is a year-long sequence to be taken with Musical Theatre III and IV. Prerequisites: FNAR 2151, 2251. Corequisites: FNAR 3133 (Musical Theatre III).

*FNAR 3251 Acting, Singing, Dancing IV*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz and ballet classes. Acting, Singing, Dancing III and IV is a year-long sequence to be taken with Musical Theatre III and IV. Prerequisites: FNAR 2151, 2251, 3151. Corequisites: FNAR 3233 (Musical Theatre IV).

*FNAR 4151 Acting, Singing, Dancing V*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz and ballet classes. Acting, Singing, Dancing V and VI is a year-long sequence to be taken with Musical Theatre V and VI. Prerequisites: FNAR 2151, 2251, 3151, 3251. Corequisites: FNAR 4133 (Musical Theatre V).

*FNAR 4251 Acting, Singing, Dancing VI*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz and ballet classes. Acting, Singing, Dancing V and VI is a year-long sequence to be taken with Musical Theatre V and VI. Prerequisites: FNAR 2151, 2251, 3151, 3251, 4151 Corequisites: FNAR 4233 (Musical Theatre VI).

**New Course Numbers, Names and Course Calendar Descriptions:**

*FNAR 2153 Acting, Singing, Dancing I*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz classes. Acting, Singing, Dancing I is a year-long course to be taken with Musical Theatre I. Prerequisites: None. Corequisites: FNAR 2136 (Musical Theatre I).

*FNAR 3153 Acting, Singing, Dancing II*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz classes. Acting, Singing, Dancing II is a year-long course to be taken with Musical Theatre II. Prerequisites: 2153. Corequisites: FNAR 3136 (Musical Theatre II).

*FNAR 4153 Acting, Singing, Dancing III*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz classes. Acting, Singing, Dancing III is a year-long course to be taken with Musical Theatre III. Prerequisites: 3153. Corequisites: FNAR 4136 (Musical Theatre III).

**Instructor's Name:** Leigh Rivenbark

**Course Workload:** 3ch

**Credits Earned:** 3

**Cap:** 30 students

**Prerequisites:** FNAR 2153 (Acting, Singing, Dancing I) is a prerequisite for FNAR 3153 (Acting, Singing, Dancing II). FNAR 3153 (Acting, Singing, Dancing II) is a prerequisite for 4153 (Acting, Singing, Dancing III).

**Corequisites:** FNAR 2136 (Musical Theatre I) is a corequisite for FNAR 2153 (Acting, Singing, Dancing I). FNAR 3136 (Musical Theatre II) is a corequisite for FNAR 3153 (Acting, Singing, Dancing II). FNAR 4136 (Musical Theatre III) is a corequisite for FNAR 4153 (Acting, Singing, Dancing III).

**Rationale:**

Currently Acting, Singing, Dancing I and II, III and IV, and V and VI are year-long sequences. We propose to change the course names to Acting, Singing, Dancing I (formerly Acting, Singing, Dancing I and II), Acting, Singing, Dancing II (formerly Acting, Singing, Dancing III and IV), and Acting, Singing, Dancing III (formerly Acting, Singing, Dancing V and VI). The rationale for increasing the credits earned from two to three credits is to more accurately reflect the workload.

**Learning Outcomes (no changes)**

During this course, students will:

- Develop proficiency in acting skills (i.e. objectives, actions, transference, emotional memory, sensory recall, endowment, conditioning circumstances, playing the fourth wall/side, making an entrance, subtext, etc.).
- Develop proficiency in singing and voice skills (i.e. breathing, phonation, resonance, articulation, etc.) and vocal awareness (i.e. physiology of the voice, how the voice works, vocal problems, vocal care and health, etc.).
- Develop proficiency in dance skills (i.e. jazz, etc.) and actor movement techniques (Viewpoints, Laban Movement Analysis, etc.).

### **Bibliography (no changes)**

Course materials will include selections from the following texts; the ones available at the library are followed by (HIL):

- Stanislavsky, Konstantin. *An Actor Prepares*. New York: Theatre Arts, 1948. Print. (HIL)
- Hagen, Uta, and Haskel Frankel. *Respect for Acting*. New York: Macmillan, 1973. Print. (HIL)
- Adler, Stella, and Howard Kissel. *The Art of Acting*. New York: Applause, 2000. Print.
- Chekhov, Michael. *To the Actor: On the Technique of Acting*. New York: Harper & Brothers, 1953. Print. (HIL)
- Meisner, Sanford, and Dennis Longwell. *Sanford Meisner on Acting*. New York: Vintage, 1987. Print. (HIL)
- Miller, Richard. *On the Art of Singing*. New York: Oxford U Press, 1996. Print. (HIL)
- Chapman, Janice L. *Singing and Teaching Singing: a Holistic Approach to Classical Voice*. San Diego, CA: Plural Publishing, 2006. Print. (HIL)
- Craig, David. *On Singing Onstage*. New York: Schirmer, 1978. Print. (HIL)
- Linklater, Kristin, and Douglas Florian. *Freeing the Natural Voice*. New York: Drama Book Specialists, 1976. Print. (HIL)
- Rodenburg, Patsy. *The Right to Speak*. New York: Routledge, 1992. Print.
- Berry, Cicely. *Voice and the Actor*. New York: Macmillan, 1974. Print. (HIL)
- Lessac, Arthur, and Michael Lessac. *The Use and Training of the Human Voice: a Practical Approach to Speech and voice Dynamics*. New York: DBS Publications, 1967. Print.
- Adrian, Barbara. *Actor Training the Laban Way: an Integrated Approach to Voice, Speech, and Movement*. New York: Allworth Press, 2008. Print. (HIL)
- Newlove, Jean. *Laban for Actors and Dancers: Putting Laban's Movement Theory into Practice: a Step-by-Step Guide*. New York: Routledge, 1993. Print. (HIL)
- Newlove, Jean, and John Dalby. *Laban for all*. London: Nick Hern, 2004. Print.
- Bogart, Anne, and Tina Landau. *The Viewpoints Book: a Practical Guide to Viewpoints and Composition*. New York: Theatre Communications Group, 2005. Print. (HIL)

The library owns most of these books. The Fine Arts Department will purchase the rest for the library.

### **Evaluation**

Students will be evaluated on their class work and performances in the following areas:

Acting Technique	40%
Singing Technique	30%
Dancing Technique	30%

#### **4. Request for a Course Revision: Changes to Course Number, Name and Course Calendar Description:**

##### **Type of Proposal**

Regular offering

##### **Old Course Name, Proposed Number, and Calendar Description**

###### *Dance Technique FNAR 1231*

This course offers students fundamental dance training in jazz, ballet, and tap. During the course, students will develop strength, flexibility, muscular control, endurance, and discipline; improve their technical proficiency in a variety of dance styles; learn dance terminology; cultivate their performance skills; and examine the contributions of significant choreographers from 1900 to the present. The course culminates in a public performance. The instructor will adapt exercises to the abilities of individual students. All levels welcome.

##### **New Course Names, Proposed Numbers, and Calendar Descriptions**

###### *FNAR 1231 Dance Technique I*

This course offers students fundamental training in jazz and contemporary dance. During the course, students will develop strength, flexibility, muscular control, endurance, and discipline; improve their technical proficiency in a variety of dance styles; learn dance terminology; cultivate their performance skills; and examine the contributions of significant choreographers from 1900 to the present. The course culminates in a public performance. The instructor will adapt exercises to the abilities of individual students. All levels welcome. Prerequisite: None.

###### *FNAR 2231 Dance Technique II*

This course offers students fundamental training in jazz and contemporary dance. During the course, students will develop strength, flexibility, muscular control, endurance, and discipline; improve their technical proficiency in a variety of dance styles; learn dance terminology; cultivate their performance skills; and examine the contributions of significant choreographers from 1900 to the present. The course culminates in a public performance. The instructor will adapt exercises to the abilities of individual students. All levels welcome. Prerequisite: FNAR 1231.

###### *FNAR 3231 Dance Technique III*

This course offers students fundamental training in jazz and contemporary dance. During the course, students will develop strength, flexibility, muscular control, endurance, and discipline; improve their technical proficiency in a variety of dance styles; learn dance terminology; cultivate their performance skills; and examine the contributions of significant choreographers from 1900 to the present. The course culminates in a public performance. The instructor will adapt exercises to the abilities of individual students. All levels welcome. Prerequisite: FNAR 2231.

**Theme or Category Grouping**

N/A

**Impact on Program Requirements**

Course Workload: 3ch; Credits Earned: 1; Prerequisites: None

Course Cap: 20

**Cross-listing**

N/A

**Rationale**

We propose to expand our current Dance Technique course into a course sequence (Dance Technique I, II, III). This proposed course sequence will give students an opportunity to take ongoing training in dance as part of their overall Bachelor's degree. In addition, Dance Technique I, II, III will compliment our Musical Theatre I, II, III course sequence as a strong education in this field includes dance as one of its core areas. We expect that this course sequence will attract new students to St. Thomas University. The three levels will be taught within the same section (many course sequences in FNAR are taught in this way).

**Instructor**

Qualified PT faculty.

**Facilities**

Classes will take place in our newly renovated rehearsal studio (MMH 101). The room is equipped with a professional rehearsal floor and 24 feet of mirrors.

**Learning Outcomes**

During this course, students will:

- Develop strength, flexibility, muscular control, endurance, and discipline.
- Improve their technical proficiency in a variety of dance styles such as jazz, musical theatre, contemporary, lyrical, Latin/salsa, hip hop, and urban.
- Learn dance terminology.
- Enhance their posture.
- Cultivate their performance skills.
- Examine the contributions of significant choreographers from 1900 to the present.
- Foster an appreciation of dance as a non-verbal art form.

**Evaluation**

Students will be evaluated on the following assignments:

- Dance Technique 40%
- Rehearsals 30%
- Performance 30%

### **Possible Texts and Other Materials**

The instructor will draw from texts such as *History of Dance* by Mary Clark, *Dance Imagery for Technique and Performance* by Eric Franklin, *Dance Technique and Injury Prevention* by Justin Howse, *Jazz Dance: A History Of The Roots And Branches* by Wendy Oliver and Lindsay Guarino, and *What the Eye Hears: A History of Tap Dancing* by Brian Seibert.

### **Bibliography**

Course materials may include selections from following texts; the ones available at the library are followed by (HIL):

- Anderson, Jack. *Ballet & Modern Dance: A Concise History*. Princeton, NJ: Princeton Book, 1992. Print. (HIL)
- Jonas, Gerald. *Dancing: The Pleasure, Power, and Art of Movement*. New York: Harry N. Abrams, 1992. Print. (HIL)
- Haas, Jacqui. *Dance Anatomy*. Trade Paperback, 2010. Print. (HIL)
- Franklin, Eric N. *Conditioning for Dance*. Champaign, IL: Human Kinetics, 2004. Print. (HIL)
- Franklin, Eric N. *Dance Imagery for Technique and Performance*. Champaign, IL: Human Kinetics, 1996. Print. (HIL)
- Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Mineola, NY: Dover Publications, 2014. Print. (HIL)
- Bogart, Anne, and Tina Landau. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. New York: Theatre Communications Group, 2007. Print. (HIL)
- Guarino, Lindsay, and Wendy Oliver. *Jazz Dance: A History of the Roots and Branches*. Gainesville, FL: University Press of Florida., 2015. Print. (HIL)
- Dils, Ann, and Ann Cooper Albright. *Moving History/Dancing Cultures: A Dance History Reader*. Middletown, CT: Wesleyan UP, 2001. Print. (HIL)
- Nadel, Myron Howard, and Marc Strauss. *The Dance Experience: Insights into History, Culture, and Creativity*. Hightstown, NJ: Princeton Book, 2003. Print. (HIL)
- Clarke, Mary, and Clement Crisp. *The History of Dance*. New York: Crown, 1981. Print.
- Cass, Joan. *Dancing Through History*. Englewood Cliffs, NJ: Prentice Hall, 1993. Print.
- Fuhrer, Margaret, and Alicia Graf Mack. *American Dance: The Complete Illustrated History*. Minneapolis, MN: Voyageur Press, 2014. Print.
- Seibert, Brian. *What the Eye Hears: A History of Tap Dancing*. Farrar, Straus and Giroux, 2015. Print.
- Howse, Justin, and Shirley Hancock. *Dance Technique and Injury Prevention*. London: A & C Black, 1992. Print.
- Blom, Lynne Anne, and L. Tarin Chaplin. *The Intimate Act of Choreography*. Pittsburgh, PA: University of Pittsburgh, 1982. Print.
- Lihs, Harriet R. *Appreciating Dance: A Guide to the World's Liveliest Art*. Hightstown, NJ: Princeton Book, 2002. Print.

- Kendrick, John. *Musicals101.com*. Web. 4 Feb. 2016.

The library owns many of these texts. The Fine Arts Department will purchase the rest for the library's permanent collection.

#### **4. Catholic Studies Program: New Course Proposal**

##### Course Proposal for **CATH 2XX3: Global Catholicism**

**Purpose of the proposal:** I am proposing a new course in the Catholic Studies Program, CATH 2XX3: Global Catholicism to be offered first semester of the 2017-2018 academic year.

1. **Course name:** CATH 2XX3: Global Catholicism; Abbreviated title: CATH 2XX3: Global Catholicism

2. **Calendar description:** This course surveys the history, theology, ecclesiology, and practice of Catholicism outside of the European church. It will examine the differences between Asian, African, and Latin American theology, the evolving theology of "mission" in the Church, and the insights non-European Catholicism can provide for inter-religious dialogue, ecumenism, and understanding "secularism." Attention will be paid to the historical role of the Catholic Church in European colonization, the distinctions between "colonized" and "un-colonized" Catholicism, and how encounters with non-European indigenous cultures has influenced Roman Catholic theology and practice.

3. **Theme or Category Grouping:** Group A

4. **Impact on Program Requirements:** This course fills two critical holes in current offerings in the Catholic Studies program, potentially filling the Catholic History (Group I) requirement and partially fulfilling the Catholic Theology requirement (Group II) (cf., *St. Thomas University Calendar 2015-2016*, page 107).

5. **Cross-listing:** N/A

6. **Rationale for the Course:** This course will provide students in the growing Catholic Studies major and minor at St. Thomas the opportunity to examine non-Western Catholic theology, Church History, and practice. This course will not only bring the insights of post-colonial theory to bear on its analysis of Western Catholic theology and practice, but allow students to appreciate the variety of Catholic theologies emerging from the Church's most vital and growing regions: Latin America, Africa, and Asia.

7. **Instructor's name:** TBA

8. **Course description:** This course will examine the past, present, and future of the Catholic Church through a critical evaluation of its encounters with non-European cultures. It will begin by looking at the Catholic Church's complicity in the injustice of European colonization, exploring the ways in which Christian theology was often used to authorize and legitimize colonial rule, and how this colonial legacy distorts Catholic theology and practice.



The majority of the course will study exciting “present” constituted by the theological movements in Latin America, Africa, and especially Asia. Students will have the chance to see how themes from liberation theology and feminist theology have been developed, modified, and challenged by indigenous and non-European perspectives, and how these perspectives have contributed to our understanding of traditional Catholic theologies of sacrament, Christology, and mission. We will focus, in particular, on how developments in the Asian Church might point to avenues for the future of Catholicism as a whole, exploring Asian models for liberation and mission in an increasingly “secular” world. Texts to be studied include: Maria Pilar Aquino’s *Our Cry for Life*, David Bosch’s *Transforming Mission*, Peter Phan’s *An Asian Theology of Liberation*, and Marjorie Shuchocki’s *Divinity and Diversity*.

**9. Evaluation system: Participation, 10%:** We will be studying some challenging texts and asking some difficult questions this semester. In order for the course to flourish, we will require good-willed and open-minded participation from all members. This means coming to class prepared, and willing both to contribute and listen attentively. Students who attend class regularly but do not participate will earn a participation grade of no higher than C+.

**Midterm, 20%:** Approximately half-way through the course, there will be an in-class, essay-based midterm, focusing on the first unit (the Church and colonization).

**Analytical Papers, 2 @ 20%, for a total of 40%:** Students will be asked to write two 5-6 page analytical papers: one focusing on a deep exegesis of an individual theologian, and another comparing the theologies of two different global churches.

**Final Examination, 30%:** Students will complete a comprehensive, take-home examination on a topic provided by the instructor.

## 10. Possible Course Texts:

### Principal Texts

Aquino, María Pilar. *Our Cry for Life: Feminist Theology from Latin America*. Translated by

Dinah Livingstone. Maryknoll, NY: Orbis Books, 1993 (selections)

Bosch, David J. *Transforming Mission: Paradigm Shifts in Theology of Mission*. Maryknoll, NY:

Orbis Books, 2011 (selections)

Fung, Jojo M. *A Shamanic Theology of Sacred Sustainability: Shamans and the Church in*

*Dialogue for Liberative Studies*. Manila, Philippines: Jesuit Communications Foundation

Inc, 2014 (selections)

Parratt, John. *Reinventing Christianity: African Theology Today*. Grand Rapids, MI: Wm.

B. Eerdmans Press, 1995 (selections)

Phan, Peter C. *In Our Own Tongues: Asian Perspectives on Mission and Inculturation*.

Maryknoll, NY: Orbis Books, 2003 (selections)

Pieris, Aloysius. *An Asian Theology of Liberation*. Maryknoll, NY: Orbis Books, 1988.

Suchocki, Marjorie Hewitt. *Divinity and Diversity: A Christian Affirmation of Religious Pluralism*. Nashville, TN: Abingdon Press, 2003 (selections)

Taylor, Charles. *A Secular Age*. Cambridge, MA: Harvard University Press, 2007 (selections)

**Bibliography (bolded texts are available at the HIL)**

Aquino, María Pilar. *Our Cry for Life: Feminist Theology from Latin America*. Translated by Dinah Livingstone. Maryknoll, NY: Orbis Books, 1993.

Bevans, Stephen B. & Roger P. Schroeder. *Constants in Context: A Theology of Mission for Today*. Maryknoll, NY: Orbis Books, 2004.

Bevans, Stephen B. *An Introduction to Theology in Global Perspectives*. Maryknoll, NY: Orbis Books, 2009.

Bosch, David J. *Transforming Mission: Paradigm Shifts in Theology of Mission*. Maryknoll, NY: Orbis Books, 2011.

Chan, Simon. *Grassroots Asian Theology: Thinking the Faith from the Ground Up*. Downers Grove, IL: IVP Academic Press, 2014.

**Cone, James H. *God of the Oppressed*. Maryknoll, NY: Orbis Books, 1997.**

**Cone, James H. *Speaking the Truth: Ecumenism, Liberation and Black Theology*. Maryknoll, NY: Orbis Books, 1999.**

Fung, Jojo M. "A Call to Live a Contemplative and Prophetic Mysticism". *Koinonia*. 2016.  
<http://www.servicioskoinonia.org/relat/446e.htm>

**Fung, Jojo M. "A Theological Reflection on 'The Baptism into the Deep' and its Missiological Implications for the Asian Catholic Church". *Mission Studies* 22, no. 2 (2005): 227-248.**

Fung, Jojo M. *A Shamanic Theology of Sacred Sustainability: Shamans and the Church in*

- Dialogue for Liberative Studies*. Manila, Philippines: JesuitCommunications Foundation Inc, 2014.
- Panikkar, Raimon. *Mysticism and Spirituality (Opera Omnia Vol. 1)*. Maryknoll, NY: Orbis Books, 2014.
- Parratt, John. *Reinventing Christianity: African Theology Today*. Grand Rapids, MI: Wm. B. Eerdmans Press, 1995.**
- Phan, Peter C. *Being Religious Interreligiously: Asian Perspectives on Intefaitth Dialogue*. Maryknoll, NY: Orbis Books, 2004.**
- Phan, Peter C. *Christianities in Asia*. Hoboken, NJ: Wiley-Blackwell, 2010.
- Phan, Peter C. *In Our Own Tongues: Asian Perspectives on Mission and Inculturation*. Maryknoll, NY: Orbis Books, 2003.
- Pierce, Brian J. *We Walk the Path Together: Learning from Thich Nhat Hahn and Meister Eckhart*. Maryknoll, NY: Orbis Books, 2005.
- Pieris, Aloysius. *An Asian Theology of Liberation*. Maryknoll, NY: Orbis Books, 1988.**
- Pieris, Aloysius. *Give Vatican II A Chance: Yes to Incessant Renewal, No to Reform of the Reforms*. Kelaniya, Sri Lanka: Tulana Publications, 2010.
- Pieris, Aloysius. *Mysticism of Service*. Kelaniya, Sri Lanka: Tulana Publications, 2000.
- Pieris, Alyosius. "Interreligious Dialogue and Theology of Religions: An Asian Paradigm". *Horizons* 20, no. 1 (1993): 106-114.**
- Pieris, Alyosius. *Providential Timeliness of Vatican II: A Long-Overdue Halt to a Scandalous Millennium*. Kelaniya, Sri Lanka: Tulana Publications, 2013.
- Suchocki, Marjorie Hewitt. "The Idea of God in Feminist Philosophy". *Hypatia* 9, no. 4 (1994): 57-68.**
- Suchocki, Marjorie Hewitt. *Divinity and Diversity: A Christian Affirmation of Religious Pluralism*. Nashville, TN: Abingdon Press, 2003.

Taylor, Charles. *A Secular Age*. Cambridge, MA: Harvard University Press, 2007.

## 5. Department of English Language and Literature: Special Topics Proposal

### New Course Proposal ENGL 4XX6. Medieval Epic and Romance: The Hero's Encounter with the Marvelous

1. **Type of proposal:** Special Topic: Honours Seminar
2. **Course name and proposed number:** ENGL 4XX6: Medieval Epic and Romance: The Hero's Encounter with the Marvelous (Medieval Epic) [Short title for Web Advisor: Medieval Epic and Romance]
3. **Calendar description:** We will read (in translation) medieval European epics and romances from the 8<sup>th</sup>-14<sup>th</sup> Centuries. Texts may include *Beowulf*, *Volsungasaga*, *Song of Roland*, *Poetic Edda*, *The Cid* and works by Chrétien de Troyes and others. Prerequisites: admission to the Honours programme in English, or 3.7 GPA standing for English Majors.
4. **Theme or Category Grouping:** pre-1800.
5. **Impact on Programme Requirements:** This course fulfills 6ch of the 12ch seminar requirements for Honours in English, and 6ch of the 18ch required for Honours in pre-1800 literature.
6. **Cross-listing:** None
7. **Rationale for the course:** This is a pre-1800 Honours Seminar, necessary for ENGL students' completion of the ENGL honours programme. The course is not related to nor will it compete with any course offered by the department.
8. **Instructor's Name:** Dr. Andrea Schutz
9. **Course description:** This course will introduce students to the epics of early medieval Western Europe and to some romances of the high Middle Ages. We will note the generic characteristics of each and trace the development of both genres as they overlap and

diverge. The approach will be interdisciplinary, linking literary analysis to historical contexts, manuscript production and physicality, medieval European intellectual traditions, and both genres' *Nachleben* [afterlife] in literary and popular culture. Course format will largely be discussion, with problem-based research where possible; we will hold a conference at the end of the year for the presentation of students' work.

#### 10. Evaluation system:

Classwork – includes semi-formal written work and class discussions	40%
First term paper – 10-12 pp due last day of 1 <sup>st</sup> term	10%
Conference work – abstract (5%), paper and presentation (15%)	20%
Article – 20 pp due end of 2 <sup>nd</sup> term	20%
Creative project – due end of 2 <sup>nd</sup> term	10%

#### 11. Possible course texts:

*Beowulf*, Roy Liuzza trans (Broadview, 2<sup>nd</sup> ed)

*The Táin*, Thomas Kinsella trans (OUP)

*Song of Roland*, Glyn S. Burgess trans (Penguin)

*Volsungasaga*, Jess Byock trans (Penguin)

*Nibelungenlied*, A. T. Hatto trans (Penguin)

*Poetic Edda*, Carolyne Larrington trans (Oxford World Classics)

*The Complete Romances of Chrétien de Troyes*, David Staines trans (Indiana UP)

Sundry shorter works as handouts, as necessary.

#### 12. Bibliography

This is a small sample of scholarly studies about medieval epic available at HIL. The UNB Library system is particularly rich in resources for *Beowulf* and continental Germanic literature; scholarly monographs on Old Norse literature are less abundant, but still sufficiently plentiful for a seminar of ca. 10-15 students. More to the point, HIL's journal holdings for medieval literature are very good. Key journals for this field and period are

*Bulletin of Hispanic Studies* – ProQuest Literature Online

*Early Medieval Europe* – Ebsco

*Eolas: The Journal of the American Society of Irish Medieval Studies* – JSTOR

*Essays in Medieval Studies* – Project Muse

*Exemplaria* – Taylor Francis Online

*Florilegium* – UNB CDS

*Journal of Medieval and Early Modern Studies* – Project Muse

*Journal of English and Germanic Philology* – Project Muse

*Medium Aevum* – ProQuest

*Medieval Encounters* – Ebsco (particularly useful for contextualising the *Chanson de Roland*)

*Neophilologus* – Literature Online  
*Neuphilologische Mitteilungen* – PB10 .N415  
*Speculum* – University of Chicago Press Journals  
*Studies in Philology* – Project Muse

### **Monographs on Medieval epics and romances generally**

The following resources are comprised of internet resources and book volumes; titles followed by HIL call numbers indicate their availability at the UNB Library.

Ash, Karina M. *Conflicting Femininities in Medieval German Literature*. Farnham, Surrey: Ashgate, 2012. **Internet resource.**

Bailey, Matthew. *The Poetics of Speech in the Medieval Spanish Epic*. Toronto: University of Toronto Press, 2010. **Internet resource.**

Baswell, Christopher. *Virgil in Medieval England: Figuring the Aeneid from the Twelfth Century to Chaucer*. Cambridge: Cambridge University Press, 1995. Print. **PA6825 .B38 1995**

Bouwman, A T, Bart Besamusca, Matthias Hüning, and Ulrike Vogl. *Of Reynaert the Fox: Text and Facing Translation of the Middle Dutch Beast Epic Van Den Vos Reynaerde*.

Amsterdam: Amsterdam University Press, 2009. **Internet resource.**

Bowden, Sarah. *Bridal-quest Epics in Medieval Germany: A Revisionary Approach*. London: Modern Humanities Research Association, 2012. **Internet resource.**

Brown, Phyllis R, Linda A. McMillin, and Katharina M. Wilson. *Hrotsvit of Gandersheim: Contexts, Identities, Affinities, and Performances*. Toronto, Ont: University of Toronto Press, 2004. **Internet resource.**

Butler, Shane. *The Matter of the Page: Essays in Search of Ancient and Medieval Authors*. Madison: University of Wisconsin Press, 2011. **Internet resource.**

Cartlidge, Neil. *Heroes and Anti-Heroes in Medieval Romance*. Cambridge: D.S. Brewer, 2012. **PN682 .H48 H47 2012**

Cartlidge, Neil. *Boundaries in Medieval Romance*. Woodbridge: D.S. Brewer, 2008. Print. **PN671 .B68 2008**

Chase, Colin. *The Dating of Beowulf*. Toronto: Published in association with the Centre for Medieval Studies, University of Toronto by University of Toronto Press, 1997. Print. **PR1585 .D38 1997**

Classen, Albrecht, and Marilyn Sandidge. *Friendship in the Middle Ages and Early Modern Age: Explorations of a Fundamental Ethical Discourse*. Berlin: Walter de Gruyter, 2010. **Internet resource.**

Classen, Albrecht. *Violence in Medieval Courtly Literature: A Casebook*. New York: Routledge, 2004. Print and **Internet resource.**

- Damico, Helen. *Beowulf and the Grendel-Kin: Politics and Poetry in Eleventh-Century England*. Morgantown: University of West Virginia Press, 2015. **Internet resource**.
- Damico, Helen, and John Leyerle. *Heroic Poetry in the Anglo-Saxon Period: Studies in Honor of Jess B. Bessinger, Jr.* Kalamazoo, Mich: Medieval Institute Publications vol 32, 1993. Print. **CB351 .S83**
- Deskis, Susan E. *Beowulf and the Medieval Proverb Tradition*. Tempe, Ariz: Medieval & Renaissance Texts & Studies, 1996. Print. **PR1587 .P75 D47 1996**
- Dooley, Ann. *Playing the Hero: Reading the Irish Saga Táin Bó Cúailnge*. Toronto [Ont.: University of Toronto Press, 2006. **Internet resource**.
- Findon, Joanne. *A Woman's Words: Emer and Female Speech in the Ulster Cycle*. Toronto, Ont: University of Toronto Press, 1997. **Internet resource**.
- Ford, Gordon B. *The Ruodlieb: The First Medieval Epic of Chivalry from Eleventh-Century Germany*. Leiden: E.J. Brill, 1965. Print. **PA8420 .R9 1966**
- Gibbs, Marion E, and Sidney M. Johnson. *Medieval German Literature: A Companion*. New York: Garland Pub, 1997. **Internet resource**
- Gentry, Francis G. *A Companion to Middle High German Literature to the 14th Century*. Leiden: Brill, 2002. **Internet resource**.
- Greenfield, Stanley B, and George H. Brown. *Hero and Exile: The Art of Old English Poetry*. London: Hambledon Press, 1989. Print and **Internet resource**. **PR201 .G68 1989**
- Gwara, Scott. *Heroic Identity in the World of Beowulf*. Leiden: Brill, 2008. **Internet resource**.
- Hay, David J. *The Military Leadership of Matilda of Canossa, 1046-1115.*, 2008. Print. **DG737.24 .M4 H39 2008**
- Hardie, Philip R. *The Last Trojan Hero: A Cultural History of Virgil's 'aeneid'*. , 2014. **Internet resource**.
- Hill, John M. *The Narrative Pulse of Beowulf: Arrivals and Departures*. Toronto [Ont.: University of Toronto Press, 2008. **Internet resource**.
- Jaeger, C S. *Ennobling Love: In Search of a Lost Sensibility*. Philadelphia: University of Pennsylvania Press, 1999. **Internet resource**
- Joy, Eileen A, Mary K. Ramsey, and Bruce D. Gilchrist. *The Postmodern Beowulf: A Critical Casebook*. Morgantown: West Virginia University Press, 2006. Print. **PR1585 .P67 2006**
- Jurasinski, Stefan. *Ancient Privileges: Beowulf, Law and the Making of Germanic Antiquity*. Morgantown, W. Va: West Virginia University Press, 2006. **Internet resource**.
- Konstan, David, and Kurt A. Raaflaub. *Epic and History*. Chichester, West Sussex, U.K: Wiley-Blackwell, 2010. **Internet resource** and Print. **PN56 .E65 E645 2010**

- Kruger, Roberta L. *The Cambridge Companion to Medieval Romance*. Cambridge: CUP, 2000. Print. **PN671 .C36 2000**
- Lee, Alvin A. *Gold-hall and Earth-Dragon: Beowulf As Metaphor*. Toronto: University of Toronto Press, 1998. **Internet resource**.
- Leverage, Paula. *Reception and Memory: A Cognitive Approach to the Chansons De Geste*. Amsterdam: Editions Rodopi, 2010. **Internet resource**.
- Magennis, Hugh. *Images of Community in Old English Poetry*. Cambridge: Cambridge University Press, 1996. Print. **PR203 .M24 1996**
- Malicote, Sandra. *Image and Imagination: Picturing the Old French Epic*. Lanham, Md: University Press of America, 2010. **Internet resource**.
- McKinnell, John, and Daniel Anlezark. *Myths, Legends, and Heroes: Essays on Old Norse and Old English Literature in Honour of John Mckinnell*. Toronto [Ont.: University of Toronto Press, 2011. **Internet resource**.
- Nichols, Stephen G, Andreas Kablitz, and Alison Calhoun. *Rethinking the Medieval Senses: Heritage, Fascinations, Frames*. Baltimore: The Johns Hopkins University Press, 2008. Print. **CB351 .R455 2008**
- Niles, John D, Tom Christensen, and Marijane Osborn. *Beowulf and Lejre*. Tempe, Ariz: ACMRS, Arizona Center for Medieval and Renaissance Studies, 2007. Print. **PR1587 .A7 N56 2007**
- Owen-Crocker, Gale R. *The Four Funerals in Beowulf: And the Structure of the Poem*. New York: Manchester University Press, 2000. Print. **PR1587 .F85 O94 2000**
- Overing, Gillian R, and Marijane Osborn. *Landscape of Desire: Partial Stories of the Medieval Scandinavian World*. Minneapolis: University of Minnesota Press, 1994. **Internet resource**.
- Parks, Wards. *Verbal Dueling in Heroic Narrative: The Homeric and Old English Traditions*. Princeton: Princeton University Press, 2014. **Internet resource**.
- Poor, Sara S, and Jana K. Schulman. *Women and Medieval Epic: Gender, Genre, and the Limits of Epic Masculinity*. New York: Palgrave Macmillan, 2007. Print. **PN690 .W66 W66 2007**
- Pratt, Karen, and Penny Eley. *Shifts and Transpositions in Medieval Narrative: A Festschrift for Dr Elspeth Kennedy*. Cambridge: D.S. Brewer, 1994. Print. **PN681 .S5 1994**
- Reichert, Michelle. *Between Courtly Literature and Al-Andalus: Matière D'orient and the Importance of Spain in the Romances of the Twelfth-Century Writer Chrétien De Troyes*. New York: Routledge, 2006. Print. **PQ1448 .R45 2006**
- Reichl, Karl. *Medieval Oral Literature*. Berlin: De Gruyter, 2012. **Internet resource**.
- Schultz, James A. *The Shape of the Round Table: Structures of Middle High German Arthurian Romance*. Toronto: University of Toronto Press, 1983. Print. **PT203 .S38 1983**
- Seniff, Dennis P, Diane M. Wright, and Connie L. Scarborough. *Noble Pursuits: Literature and the Hunt*. Newark, Del: Juan de la Cuesta, 1992. Print. **PQ6059 .S464 1992**



Shippey, T A, and Andreas Haarder. *Beowulf: The Critical Heritage*. London: Taylor & Francis e-Library, 2005. **Internet resource**.

Summerfield, Thea, Keith Busby, and Erik Kooper. *People and Texts: Relationships in Medieval Literature : Studies Presented to Erik Kooper*. Amsterdam: Rodopi, 2007. **Internet resource**.  
Stitt, J M. *Beowulf and the Bear's Son: Epic, Saga, and Fairytale in Northern Germanic Tradition*. New York: Garland Pub, 1992. Print. **PR1585 .S75 1992**

Taylor, Paul B. *Sharing Story: Medieval Norse-English Literary Relationships*. New York: AMS Press, 1998. Print. **PR182 .T39 1998**

Wilkie, Rodger I. *The Hero on the Edge: Constructions of Heroism in Beowulf in the Context of Ancient and Medieval Epic.* , 2007. **UNB Dissertation**.

Wright, Monica L, Norris J. Lacy, Rupert T. Pickens, and William W. Kibler. "*moult a Sans Et Vallour*": *Studies in Medieval French Literature in Honor of William W. Kibler*. Amsterdam: Editions Rodopi, 2012. **Internet resource**.

## **6. Department of Sociology**

The Chair of the Department of Sociology is requesting a series of changes to the existing Sociology Curriculum, which stem from a recent external review process. Sociology recognizes that a number of these changes require Senate approval; the department has also included in its package several copy editing changes that need to be made in the online version of the St. Thomas University Calendar, ideally these changes can take effect in time for the 2017-18 academic year.

The requested changes are listed below, and their impact on the university calendar is attached:

### **1. Request to change the minimum grade point average for entry into the Honours Programme**

**The minimum grade point average for entry into the Sociology Honours programme is to be raised from the current B to B+.**

Rationale:

Our rationale is that students are entering the program without sufficient writing skills to successfully meet the requirements. Higher entry level grades should attract only students with adequate skills for completion.

### **2. Request to change the wording for a Minor in Sociology**

**A Minor in Sociology is to explicitly state that students take Introduction to Sociology (currently implied) and either SOCI 2013 or SOCI 2023 (new requirement).**

Rationale:

We want students who have a minor in sociology to have completed our Introductory course (this is currently implied as students cannot take courses above the 2000 level without having completed 6 credit hours at the 1000 level), so we want to make this point explicit in the University calendar. We also want students to have some understanding of sociological methods so they could take either SOCI 2013 or SOCI 2023 (we are proposing name changes and slight description changes to these courses so the language is more accessible to today's student). This second part represents a new requirement for meeting the credentials of a major.

**3. Request that SOCI 3013 Classical Sociological Theory be moved from a 3000 to a 2000-level course: SOCI 2033 Classical Sociological Theory**

Rationale:

Our long-term goal is for students to take theory and methods in both second and three year, rather than take methods in second year and theory in third, which is the current practice. Changing the level of the course is a first step towards achieving that agenda. As this is a core, required course it would fall in the 20xx category and the current number available would be 2033, which is the number we would propose for this course. Otherwise the course would remain unchanged from what is currently in the university calendar.

**4. Request that the course name: SOCI 3023 Modern Sociological Theory be changed to SOCI 3023 Contemporary Sociological Theory.**

Rationale:

This name change would be in keeping with the direction 'modern' sociological theory has taken over the last few decades. The course number and description would remain the same.

**5. Request to seek name changes to two existing methods courses, and a request to make minor adjustments to the calendar description of each of these courses to reflect these name changes:**

**A. SOCI 2013 Research Methods** would now be called: **SOCI 2013 Research Design**

**B. SOCI 2023 Statistics** would now be called: **SOCI 2023 Understanding Statistics**

SOCI 2013 would continue to do what Research Methods did but place greater emphasis on research design as a preliminary step in research practice. SOCI 2023 Understanding Statistics would examine how sociologists use statistics to study social phenomena — a current dimension of our Statistic's course. But this course also serves double duty in that it teaches the mathematical components of statistical recreation. We are in the process of developing a new course at the 3000 level called Social Data Analysis, which will take up the second practice of explaining and engaging

with the mathematical dimension of Statistics Development. It is this new course that should retain the phrase: “This course may not be taken for credit by students who already have received credit for an introductory statistics course in another discipline at STU or from another university.” — not SOCI 2023. SOCI 2023 will illustrate and discuss the contexts within which statistics are used to help students develop an awareness of how statistics are employed in social contexts.

**The new course Calendar descriptions for the above would read:**

**SOCI-2013. Research Design (NATI)**

An introduction to the main research approaches used in sociology. The course includes practical experience in developing a research program by considering research question development, research design, methods of data collection, research ethics and data analysis. Of particular interest are the strengths and weaknesses of different approaches.

**SOCI-2023-Understanding Statistics (NATI)**

Sociologists use statistics to understand social inequality and power dynamics. This course focuses on the use and meaning of statistics in sociology, social policy and popular

**6. A request to de-cross SOCI 3043 with all of the other Departments it is currently connected to [HMRT, RELG, PSYC, GERO] and turn it into one of the courses taught by members of our Department (at present in terms of who teaches it, this course is housed in Gerontology). Based on advice from the External Review, the Department is revamping its own research curriculum and it wants to integrate qualitative research methods training into its own teaching allotment (see no. 7).**

**7. A request to change the following course title and course Calendar description:**

**SOCI 3043 Qualitative Research Methods (HMRT) (RELG) (PSYC) (GERO) to: SOCI 3043 Qualitative Data Collection and Analysis.**

**The course description would change slightly. The course Calendar description would now read:**

**SOCI 3043. Qualitative Data Collection and Analysis**

This course explores the theoretical foundations of qualitative research, data collection procedures, research ethics and analysis. Students will learn how to develop appropriate research questions and undertake research using basic qualitative techniques including but not limited to participant observation, in-depth interviewing, and visual methodologies.

Keeping the same course number would ensure that students who have taken the course would not be able to do so again.

**8. A request to have SOCI 3913 Sociology of Disease renumbered to SOCI 3193 Sociology of Disease.**

Rationale:

Sociology desires to keep this course as a third level course but the numbering of this course as 3913 means students tend to miss it when scanning for courses, given it is so far down the list. Would it be possible for this course to be numbered **SOCI 3193** for instance? Doing so would require a change in our calendar description to ensure students were not able to take the renumbered course, having taken this one.

#### **9. A request to have the following courses 'retired' from the Sociology curriculum:**

**SOCI 2723 Global Sociology;**

**SOCI 3333 Social Control and Social Justice;**

**SOCI 3163 Development Issues;**

**SOCI 3613 Special Topics, Sociology of Sport**

Rationale:

In the case of SOCI 2723 and SOCI 3613, new courses have been approved by the Senate Curriculum committee that make these courses redundant. In terms of SOCI 3333 and SOCI 3163, Departmental members see them as unnecessary in light of course offerings in other Departments and our own.

In an attached document following a new course proposal, the Chair of Sociology has noted the impact that changes 1 to 9 will have on entries in the Sociology section of the University Calendar. Additionally, problems in course descriptions are identified. In each instance the old text can be found on the left, the proposed change is highlighted in the middle column and the new proposed text is on the right.

#### **10. New Course Proposal: SOCI 3XXX Research for Social Change**

1. This course will be a regular offering.
2. Course Name: SOCI 3XXX Research for Social Change
3. Calendar Description:

This seminar course encourages students to explore how research can inform social justice and social change. Examining specific debates from the fields of feminist research, Indigenous methodologies, and critical race theory, students will gain new understandings in the various ways research can both reproduce and challenge operations of power and privilege. This course offers students the opportunity to engage in debates around these methodologies as they consider how to do research for social change.

4. At present the department has no theme or category groupings this course would fit into.
5. This is a third-year elective course.

6. This course should be cross-listed with Women and Gender Studies (Please see email attachment for approval has been given).
7. Rationale: This course will support and expand the sociology courses offered in the Department. More specifically, it will enable students to extend their methods training, providing them with a course that will both aid in their ongoing academic development (i.e., preparation for graduate school or professional training for careers such as social work) and/or assist them in job acquisition in various sectors. Methods training that focuses on the ethics associated with good research, the consequences associated with dubious research, and the importance and potential of using research for social change is a vital part of social science training, particularly at a liberal arts institution. Students who take this course will learn to not only consider issues associated with advanced level qualitative methods, but also will engage directly with real research issues and challenges, including those located in their own communities.

Although this course will no doubt cover some of the topics currently discussed in NATI-2503 (Research Strategies in Native Studies), specifically issues associated with Indigenous methodologies, this course will be both broader in scope and presented at a third-year level. In this regard, these two courses should complement each other.

8. Instructors' names: Regular Faculty (including Drs. Kristi Allain, Gül Çalışkan, Erin Fredericks)
9. Course Description:

"Philosophers have hitherto only *interpreted* the world in various ways; the point is to *change* it." – Karl Marx, *Theses on Feuerbach*

This advanced-level methods course will grow students' methodological understandings, building on the work they have completed in other sociological methods courses as they investigate the various ways they can use research to produce social change.

From the early canonical thinkers onward, many sociologists have argued that the discipline of sociology should be committed to changing the world. As students of sociology attempt to fulfill this mandate, it is important to investigate what social change might look like and the role of social research in the production of social transformation. Students will examine the role of the researcher in this initiative, asking questions such as: Who should be doing research? How and in what settings should research for social change be implemented? What are the impacts of various research perspectives and practices on individuals and communities? Whose stories and worldviews are affirmed and denied through various research perspectives, methods and approaches?

During this course, students will investigate the methodological assumptions tied to social science research. They will consider both the profound possibilities associated with research for social change and social justice as well as the various limitations. While examining a range of approaches associated with research for social justice, including policy analysis, participatory action research, feminist participatory action research, Indigenous methodologies, and

researching from the margins, students will consider the ways power operates through research. They will specifically examine the methodological challenges that feminists, Indigenous scholars, and critical race theorists make to Western hegemonic assumptions about objectivity, neutrality and the scientific method. Students will explore the ways these assumptions have been used to reproduce particular operations of power and privilege.

The work in this course will offer students the opportunity to apply these methodological debates and issues to real-life research projects. Students will investigate a social problem or issue that requires social change, and they will write papers that address the importance and limitations of a chosen research model as it connects to their own social justice initiatives. Through these projects, students will consider how to best do research for social justice, leading to rigorous discussions and debates with their classmates.

#### 10. Evaluation System:

Seminar Participation:	20%
Reading Response Papers 6 X 5%:	30%
Research Proposal Paper:	35%
Seminar Presentation:	15%

#### **Seminar Participation**

**20%**

Participation is an important part of this course. Students are expected to attend class having read all required material for the week. They should also be prepared to engage in a thoughtful discussion during the seminar. In order to foster class discussion, students will be asked to bring to seminar relevant materials (e.g., newspaper articles, clips from online sources, etc.) and questions and comments from the readings. They will be evaluated on the level of thoughtful critique and respectful engagement that they demonstrate over the term.

#### **Reading Response Papers**

**6 X 5%**

Students will complete six reading response papers over the course of the semester.

These papers will spur students to engage more deeply with the texts discussed in class each week. When writing these papers, students should ask questions, critique the readings, draw links between the various texts, and make associations between the readings and relevant social events. The writing style for the response papers can be informal (no point form) and should be approximately 4-5 pages, double-spaced. All responses are due before the material is taken up in class.

Students will be evaluated on their level of engagement, quality of thought, comprehension, and writing style.

#### **Research Proposal Paper**

**35%**

Students are required to write a 15–20 page research design paper that details how they would conduct a piece of original research on an issue that they believe could lead to social change. They will begin their project by considering how to come up with a research question designed to make the world a better place. Although they may select any method they would like, the

paper's topic must be relevant to the field of research for social change. Students should begin their paper with an outline of their research question or research statement. Next, they should outline how they will conduct this research and the rationale for the methods they have chosen. The paper should engage with the literature on research for social change, and should address issues of positionality and any ethical concerns that arise when conducting this research. Finally, all papers must address how this piece of research contributes to the field of sociology and the promotion of social justice.

The paper will be graded based on its relevance to the field, the appropriateness of the research design, critical engagement with methods and methodological questions, and the quality of writing.

### **Seminar Presentations**

**15%**

Students will prepare a 20-minute presentation on their research proposal paper to present to the class. They will be graded on their presentation, ability to answer questions about their research proposal, and the quality of questions and engagement that they bring to the research proposals of their classmates.

#### 11. Possible course materials:

*Experience research social change: Critical methods, 3rd ed.* (2016), C. Ried, L. Greaves & S. Kirby, University of Toronto Press.

*Research as resistance: Critical, indigenous and anti-oppressive approaches* (2015), L.A. Brown & S. Strega, Canadian Scholars Press.

If these texts are not suitable, the instructor will design a course reader using up-to-date book chapters and journal articles from the field.

#### 12. Bibliography

Resource materials indicated below marked with an asterisk are available at the UNB Library.

##### Books:

\* *7 rules for social research* (2008), G. Firebaugh, Princeton University Press.

\* *Action research, innovation and change: International interdisciplinary perspectives* (2014), F. Rauch, Routledge.

\* *Beyond methodology: feminist scholarship as lived research* (1999), M.M. Fonow & J.A. Cook, Indiana University Press.

\* *Cancer on the margins: method and meaning in participatory action research* (2009), J. Gould, S. Keller-Olaman & J.J. Nelson, University of Toronto Press.

\* *Changing methods: Feminist transforming practice* (1995), S. Burt and L. Code (Eds.), Broadview.

- \*Community based participatory research for health (2003). M. Minkler & N. Wallerstein, Jossey-Bass.
- \**Critical issues in anti-racist research methodologies* (2005), G.J.S. Dei & G.S. Johal, P. Lang.
- \**Critical issues in qualitative research methods* (1994), J.M. Morse, Sage.
- \**Decolonizing methodologies: Research and indigenous peoples* (1999), L.T. Smith, Zed Books.
- \**Demarginalizing voices: Commitment, emotion, and action in qualitative research* (2014), J.M. Kilty, M Felices-Luna & S.C. Fabian, UBC Press.
- \**Designing Qualitative Research* (1989). C. Marshall & G.B. Rossman, Sage.
- \**Doing feminist research* (1987), H. Roberts (Ed.), Routledge & Kegan Paul.
- \**Doing feminist research in political and social science* (2010), B.A. Ackerly & J. True, Palgrave Macmillen.
- \**Doing participatory research: A feminist approach* (1987), P. Maguire, University of Massachusetts.
- \**Doing qualitative research: Circles within circles* (1991), M. Ely, Falmer Press.
- \**Educational research for social justice: Getting off the fence* (1998), M. Griffiths, Open University Press.
- \**Ethical dilemmas in feminist research* (1999), G. Kirsch, State University of New York Press.
- \**Ethics in qualitative research* (2002), M.L. Mauthner, Sage.
- \**Ethics in social research* (2012), K. Love, Bingley.
- Experience research social change: Critical methods, 3<sup>rd</sup> ed* (2016), C. Ried, L. Greaves & S. Kirby, University of Toronto Press.
- \**Feminism and methodology: Social science issues* (1987), S. Harding (Ed.), Indiana University Press.
- \**Feminist dilemmas in fieldwork* (1996), D.L. Wolf (Ed.), Westview Press.
- \**Feminist fieldwork analysis* (2007), S. Kleinman, Sage.
- \**Feminist methodology: Challenge and choices* (2002), C. Ramazanoglu & J. Holland, Sage.
- \**Feminist perspectives on social research* (2004), S.N. Hesse-Biber & M.L. Yaiser, Oxford University Press.
- \**Feminist research in theory and practice* (2003). G. Letherby, Open University Press.
- \**Feminist research methods: An annotated bibliography* (1991), C. Miller & C. Treitel, Greenwood



- \**Feminist research methods: Exemplary readings in the social sciences* (1996), J. McCarl Nielsen (Ed.), Westview Press.
- \**Fieldwork, participation and practice: Ethics and dilemmas in qualitative research* (2000), M. de Laine, Sage.
- \**Handbook of action research: Participative inquiry and practice* (2001). P. Reason & H. Bradbury, Sage.
- \**Handbook of feminist research: Theory and praxis* (2007), S.N. Hesse-Biber, Sage.
- \**Handbook of qualitative research* (2<sup>nd</sup> Ed.) (2000), N.K. Denzin & Y.S. Lincoln, Sage.
- \**Handbook of critical and indigenous methodologies* (2008), N.K. Denzin, Y.S. Lincoln & L.T. Smith, Sage.
- \**Health and social research in multiethnic societies* (2006), J.Y. Nazroo, Routledge.
- \**Hearing (our) voices: Participatory research in mental health* (2010). B. Schneider, University of Toronto Press.
- \**Indigenous methodologies: Characteristics, conversations and contexts* (2009), M. Kovach, University of Toronto Press.
- \**Indigenous research methodologies* (2012), B. Chilisa, Sage.
- \**Indigenous statistics: A quantitative research methodology* (2013), M. Walter & C. Andersen, Left Coast Press.
- \**Insider research on migration and mobility: International perspectives on researcher positioning* (2013), L. Voloder & L. Kirpitchenko, Ashgate.
- \**Introduction to action research: Social research for social change* (2007), D.J. Greenwood & M. Levin, Sage.
- \**Kaadossiwin: How we come to know* (2011). K.E. Absolon, Fernwood Pub.
- \**Methodological approaches to community-based research* (2012), L. Jason & D. Glenwick, American Psychological Association.
- \**Out of the ivory tower: Feminist research for social change* (2003). A. Martinez & M.E. Stuart, Sumach Press.
- \**Participating in development: Approaches to indigenous knowledge* (2002), P. Sillitoe, Al. Bicker & J. Pottier, Routledge.
- \**Participatory action research* (2008), A. McIntyre, Sage.
- \**Participatory action research* (1991), W.F. Whyte, Sage.

- \*Participatory action research approaches and methods: Connecting people, participation and place* (2007), S.L. Kindon, R. Pain & M. Kesby, Routledge.
- \*Participatory action research in health care* (2006), T. Koch & D. Kralik, Blackwell Pub.
- \*Participatory action research: International contexts and consequences* (1997), R. McTaggart, State University of New York.
- \*Participatory action research: Theory and methods for engaged inquiry* (2013). J.M. Chevalier & D.J. Buckles, Taylor and Francis.
- \*Participatory community research: Theories and methods in action* (2004), L. Jason, American Psychological Association.
- \*Pedagogies of praxis: Course-based action research in the social sciences* (2007). N.G. Hofman & H. Rosing, Anker Pub. Co.
- \*Planning and organizing for social change: Action principles from social science research* (1974), J. Rothman, Columbia University Press.
- \*Policy, program evaluation, and research in disability: Community support for all* (1999), J.A. Racino, Hawthorn Press.
- \*Qualitative inquiry and global crisis* (2011), N.K. Denzin & M.D. Giardina, Left Coast Press.
- \*Qualitative Research* (1999), A. Bryman & R.G. Burgess, Sage.
- \*Qualitative Research in Action* (2002), T. May, Sage.
- \*Qualitative research on sport and physical culture* (2012). K. Young & M. Atkinson, Emerald.
- \*Race and ethnicity in research methods* (1993), J.H. Stanfield & R.M. Dennis, Sage.
- Research, actionable knowledge, and social change: Reclaiming social responsibility through research partnerships* (2013), E.P. St. John, Stylus Publishing.
- \*Research as resistance: Critical, indigenous and anti-oppressive approaches* (2015), L.A. Brown & S. Strega, Canadian Scholars Press.
- \*Research as social change: New opportunities for qualitative research* (1995), M. Schratz & R. Walker, Routledge.
- \*Research in Social Movements: Conflicts and Change* (2010), P.G. Coy, Emerald.
- \*Research is Ceremony: Indigenous Research Methods* (2008), S. Wilson.
- \*Sage Handbook of Qualitative Research* (3<sup>rd</sup> Ed.) (2005), N.K. Denzin & Y.S. Lincon, Sage.
- \*Speaking out: Storytelling for social change* (2009). L. Zingaro, Left Coast.

*\*The conceptual practices of power: A feminist sociology of knowledge* (1990), D.E. Smith, University of Toronto Press.

*The Feminist Standpoint revisited and other essays* (1998), N.C.M. Hartsock, Westview Press.

*\*The oral history reader* (2004), R. Perks and A. Thomson (Eds.), Routledge.

*\*The SAGE handbook of action research: Participative inquiry and practice* (2008), P. Reason & H. Bradbury, Sage.

*\*Theory and Concepts in Qualitative Research: Perspectives from the Field* (1993), D.J. Flinders & G.E. Mills, Teachers College Press.

*\*Turning points in qualitative research: Tying knots in handkerchiefs* (2003), Y.S. Lincoln, N.K. Denzin, Altamira Press.

*\*Walking the tightrope: Ethical issues for qualitative researchers* (2002), W. Van den Hoonaard, University of Toronto Press.

*\*What difference does research make and for whom?* (2005), F.M. Bodone, American Educational Research Association.

*\*Women's words: The feminist practice of oral history* (1991), S.B. Gluck and D. Patai, Routledge.

#### Journals:

\*Action Research

\*Archives of Sexual Behavior

\*Atlantis

\*Cultural Studies/Critical Methodologies

\*Feminist Studies

\*Field Methods

\*Forum Qualitative

\*Governance

\*Health

\*Hypatia: Women's Studies Forum

\*Journal of contemporary ethnography

\*Journal of interpersonal violence

\*Journal of ethnographic and qualitative research

\*Journal of Marriage and Family

\*Journal of Mixed Methods Research

\*Methodology

Organization Research Methods

\*Qualitative Health Research

\*Qualitative Inquiry

\*Qualitative Research Journal

\*Qualitative Research

\*Qualitative Research in Sport, Exercise and Health

Qualitative Research on Health and Well-being

\* Qualitative Research Journal

\*Qualitative Social Work

\*Qualitative Sociology Review

\*Resources for Feminist Research

\*Rural Sociology

\*Sexuality Research and Social Policy

\*Signs

\*Social Policy and Administration

\* Social Theory

\*Sociological Compass

\*Sociological Forum

\*Sociological Methodology

\*Teaching Sociology

The Canadian Journal for Action Research

\*The International Journal of Qualitative Methods

## **11. Department of Sociology Complete Overview of Requested Calendar Changes**

(see second document, SCC Materials 2, February 27<sup>th</sup>, 2017, submitted to the members of SCC via an email attachment).