

## **Senate Curriculum Committee Meeting**

**March 27, 2017 8:30 am in 324 ECH**

1. An invitation to members to ask questions or provide comments regarding any aspect of the SCC review process.

### **Materials:**

#### **2. Department of History**

**Course proposal for *HIST 3993: Special Topics in Global History***

**Course title: *Du Bois in World History***

Winter 2018

**Instructor:** Dr. Fikru Gebrekidan

#### **Calendar description:**

William Edward Burghardt Du Bois (1868-1963) embodied the consummate public intellectual of his time: educator, prolific author, Civil Rights leader, and internationalist. *Du Bois in World History* focuses on the international significance of Du Bois as a leading critic of colonial oppression and global racism. Most of all, the course builds on Du Bois's own framing of modern world history in terms of the invented concept of race, a thesis best summarized with his prophetic observation at the turn of the century: "The problem of the twentieth-century is the problem of the color line." Du Bois's prolific scholarly publications, newspaper editorials, as well as his vast international correspondence, provide the materials on which students will base term paper research and periodic assignments. Three credits.

#### **Detailed description:**

William Edward Burghardt Du Bois (1868-1963) embodied the consummate public intellectual of his time: educator, prolific author, Civil Rights leader, and internationalist. He was co-founder of the NAACP, the most influential Civil Rights movement in the United States, as well as the editor of its journal, *Crisis*, for two decades. From 1919 to 1945, Du Bois convened a series of pan-African congresses attended by anticolonial activists from Africa, North America, the Caribbean, and Europe. In 1936, he spent seven months as a visiting scholar in Hitler's Germany, Stalin's Soviet Union, and imperial Japan and China, leaving behind a rich trail of impressions. As NAACP's representative, he took part in the founding conference of the United Nations in September 1945, during which he tried to promote the interests of colonial subjects and dependent territories. As self-described

socialists, in 1958 he and his wife visited the Soviet Union and China as state guests. Du Bois died in August 1963 in Accra, West Africa, as a naturalized Ghanaian citizen. While traditional history courses situate Du Bois within the context of Civil Rights politics, Du Bois in World History focuses on the international significance of Du Bois as a leading critic of colonial oppression and global racism. Most of all, the course builds on Du Bois's own framing of modern world history in terms of the invented concept of race, a thesis best summarized with his prophetic observation early on in the century: "The problem of the twentieth-century is the problem of the color line." Du Bois's prolific scholarly publications, newspaper editorials, as well as vast international correspondence, provide the materials on which students will base term paper research and periodic assignments.

### **Course rationale:**

First, the course introduces students to the life and times of W. E. B. Du Bois, the influential, at times controversial, Civil Rights icon in the first half of the twentieth century. Most university students, including history majors, associate the rise of the modern Civil Rights movement with the teachings and leadership of Martin Luther King, Jr. The course provides a more nuanced appreciation of that picture by connecting events in the 1950s and 1960s to developments in the preceding decades and century. Second, the course enables students to place the African American protest tradition within a broader context of anticolonial struggles in Africa and Asia. Through the many ideological positions Du Bois entertained at different phases of his life, the course sheds light on the dialectical relationship between freedom movements and mainstream intellectual trends. Du Bois's extensive correspondence with activists around the world become particularly relevant, as they allow students to explore the intersection of ideas and social movements at the global level. Third, the course provides students an ideal opportunity to engage in primary-source research. This is done courtesy of the library of the University of Amherst at Massachusetts, where Du Bois's papers have been digitized and made publically accessible. Before the papers were digitized, only a small and committed number of scholars had access to the collection of over a hundred thousand documents in 79 microfilm reels stored at the said library. Besides rendering instant access to the papers, the online database will raise timely historiographical questions, such as how present-day students might judge works by historians from the previous generations who lacked the benefit of modern technology, or how students go about researching when their main challenge is not the scarcity of sources but their overabundance.

### **Text:**

Lewis, David Levrin. *W. E. B. Du Bois: A Biography, 1868-1963*. New York: H. Holt, 2009.

Du Bois, W. E. B., and David Levrin Lewis. *W.E.B. Du Bois: A Reader*. New York: H. Holt, 1995.

**Grading:**

Final grade will consist of four components: term paper 40%, biweekly reflections 30%, class participation and attendance 20%, and research proposal 10%.

**Term paper:**

Research topics will focus on transnational themes in which the American Civil Rights movement is understood in juxtaposition with emergent anti-oppressive struggles globally. Students may explore the dialectical relationship between the African American protest tradition and a social movement of their choice, or study the back-and-forth of ideas between Du Bois and one of his overseas counterparts. Students may choose to explore Du Bois's writings and perspective on a specific international event or society, or examine the extent to which Du Bois's evolution as a world-class intellectual was influenced by his reading of world history. University of Massachusetts special collection of Du Bois's papers, from which primary-source materials are to be drawn, can be accessed at <http://credo.library.umass.edu/view/collection/mums312>. NAACP's monthly publication *Crisis*, which Du Bois edited from its founding in 1910 to his premature retirement in 1934, is available on Google books at [https://books.google.ca/books/about/The\\_Crisis.html?id=-EIEAAAAMBAJ&redir\\_esc=y](https://books.google.ca/books/about/The_Crisis.html?id=-EIEAAAAMBAJ&redir_esc=y). Length of term paper: 16-20 pages, or four to five thousand words.

**Biweekly assignments:**

Every two weeks students will submit an essay of about 500 words reflecting on assigned readings and class discussions. The purpose of the reflections is to make sure that students come to class having read and grappled with the readings, so late submission will not be accepted without sufficient explanation.

**Selected bibliography of books and articles available at HIL:****Books:**

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Balaji, Murali. *The Professor and the Pupil: The Politics of W.E.B. Du Bois and Paul Robeson*. New York: Nation Books, 2007.

Blum, Edward J. *W.E.B. Du Bois, American Prophet*. Philadelphia: University of Pennsylvania Press, 2007.

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Dawson, Michael C. *Blacks in and out of the left*. Cambridge, Mass: Harvard University Press, 2013. <<http://dx.doi.org/10.4159/harvard.9780674074019>>.

Du Bois, W. E. B. *Black Folk Then and Now: An Essay in the History and Sociology of the Negro Race*. 2007. <<http://public.eblib.com/choice/publicfullrecord.aspx?p=1657773>>.

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Du Bois, W. E. B. *Black Reconstruction: An Essay Toward a History of the Part Which Black Folk Played in the Attempt to Reconstruct Democracy in America, 1860-1880*. New York: Russel & Russel, 1935.

Du Bois, W. E. B. *Color and Democracy: Colonies and Peace*. Millwood, N.Y.: Kraus-Thomson Organization, 1975.

Du Bois, W. E. B. *Darkwater: Voices from Within the Veil*. New York: Harcourt, Brace and Howe, 1920. <<http://www.aspresolver.com/aspresolver.asp?BLTC;S7888>>.

Du Bois, W. E. B. *Dusk of Dawn: An Essay Toward an Autobiography of a Race Concept*. New York: Oxford University Press, 2007. <<http://site.ebrary.com/id/10839292>>.

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Du Bois, W. E. B. *The Suppression of the African Slave Trade to the United States of America, 1638-1870*. 2007. <<http://public.eblib.com/choice/publicfullrecord.aspx?p=1657794>>.

Du Bois, W. E. B. *The World and Africa: An Inquiry into the Part Which Africa Has Played in World History*. New York: International Publishers, 1965.

Du Bois, W. E. B. *W.E.B. Du Bois Speaks; Speeches and Addresses*. New York: Pathfinder Press, 1970.

Du Bois, W. E. B., and David L. Lewis. *W.E.B. Du Bois: A Reader*. New York: H. Holt and Co, 1995.

Du Bois, W. E. B., and Eric J. Sundquist. *The Oxford W.E.B. Du Bois Reader*. New York: Oxford University Press, 1996.

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Du Bois, W. E. B., and Nahum Dimitri Chandler. *The Problem of the Color Line at the Turn of the Twentieth Century: The Essential Early Essays*. 2015. <<http://site.ebrary.com/id/10987132>>.

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Du Bois, W. E. .. *Africa, Its Geography, People, and Products ; And, Africa, Its Place in Modern History*. Millwood, N.Y.: KTO Press, 1977.

Du Bois, W. E. B., and W. E. B. Du Bois. *Africa, Its Geography, People, and Products ; And, Africa, Its Place in Modern History*. Millwood, N.Y.: KTO Press, 1977.

Du Bois, W. E. B., Bill Mullen, and Cathryn Watson. *W.E.B. Du Bois on Asia: Crossing the World Color Line*. Jackson: University Press of Mississippi, 2005. <<http://public.eblib.com/choice/publicfullrecord.aspx?p=840353>>.

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

#### **Special Topics Course Proposal**

**1. Type of Proposal:** Special Topics

**2. Course name and number:** *ENGL 3926: World Literature: The Muslim Imagination*  
(Course number suggested by the Registrar; ENGL 39xx exists in the University Calendar)

**3. Calendar Description:** An exploration of the Muslim literary imagination through the study of poetry, prose, biography, fiction, and drama produced by writers of Muslim origin from classical to modern times, interspersed with examples of its dialogue with Western poetry, fiction, drama, and prose.

**4. Theme or Category Grouping.** This course adds 6ch to the Department's course offerings in World Literature in English. The course will complement existing regularly offered World Literature courses ENGL 3433 World Literature: Africa and the West Indies, and ENGL 3443 World Literature: India.

**5. Impact on Programme Requirements.** This course adds 6ch to ENGL offerings and fulfills 6ch of the pre-1800 requirement (9ch pre-1800 required for Majors, 12ch pre-1800 required for Honours).

**6. Cross-listing:** None

**7. Rationale for the course:** The proposed Special Topics course emphasizes pre-1800 Muslim literature, complementing existing course ENGL 3503 Classical Epic, which covers the *Persian Book of Kings* and other "oriental" sources of English and "Western" literature. The proposed Special Topic course complements, too, ENGL 3573 Eccentrics at the Centre: Later 18<sup>th</sup> Century Literature, which addresses the influence of the Oriental tale, the 1704 translation into English of *The Arabian Nights Entertainments*, and other oriental sources of later dominant English literary forms, such as the modern novel. What the proposed course adds to these existing offerings, including the World Literature courses cited in #4 above, is the exploration of the Muslim literary perspective itself, which will deepen and broaden

understanding of the English adoption and incorporation of such literature, often without acknowledgement or “citation.”

By reading Islamic literature and culture beyond *and* within English literary period studies, and within frameworks of contemporary (and indigenous) critical theory, the course offers a broad interdisciplinary perspective on the Islamic literary tradition.

This course addresses the Department’s and the University’s appeal to international students, and broadens understanding of the operations and significances of English literature in a globalized historical context.

Finally, this Special Topics course offering enables the Department to explore disciplinary avenues of curriculum development in the current fiscal context that does not permit the hiring of a full-time specialist in this field.

**8. Instructor:** Qualified part-time faculty.

**9. Course description:** This course introduces literature of the Islamic civilization, tracing Muslim literary expression from the earliest period to the Islamic Renaissance or “Golden Age” (8<sup>th</sup>-13<sup>th</sup> Century) and up to the present era. The review of Islamic literary texts is punctuated by short readings from the Western tradition, not only to show the Orientalist constructions of Muslim culture in this discourse (particularly from the 18<sup>th</sup> Century onward), but also to mark intertextual cross-currents between the literary expressions of Islam and the West. Short excerpts from the heroic poetry of the pre-Islamic Arab tribes, the *qasidah* (or long poem), passages from the Quranic text, theological/hagiographic tracts, and early examples of biographic and historical writings inaugurate the course readings, which then move into the magic-real world of *The Thousand and One Nights*, the fables of Al-Jahiz (9<sup>th</sup> Century), and the *muqaamat* or picaresque writings of Al-Hamdani (10<sup>th</sup> Century), among others.

Further readings include major writers from the Persian literary tradition, including Firdowsi (10<sup>th</sup> Century), Rumi (13<sup>th</sup> Century), Sheikh Saadi (13<sup>th</sup> Century), Fariduddin Attar (13<sup>th</sup> Century), and Hafez Shirazi (14<sup>th</sup> Century), and proceed to a review of the sufi poetry of the Indian subcontinent, with particular attention to Sultan Bahu (17<sup>th</sup> Century), Bulleh Shah (18<sup>th</sup> Century), and Khwaja Ghulam Farid (19<sup>th</sup> Century).

The remainder of course readings include literature of the last 150 years, including selections from the classical Urdu poetic tradition of India and Pakistan, and longer fictional works produced in the last 25 years by writers from Turkey, Lebanon, Morocco, Egypt, Afghanistan, Pakistan, India, and the Muslim diaspora in North America and Europe. Women writers are or may be prominent in this section, and these readings would interrogate, among other issues, the construction of Muslim identity and subject-hood in the post-9/11 West.

The primary readings of the course are approached through analysis of voice, identity, gender, political-historical contexts/subtexts, tensions between the sacred and profane, questions of form and genre, and consideration of the poetics and politics of translation.

Methods of Western critical inquiry are applied to the readings, but practices of Islamic critical theory also will be introduced through the writings of Sharify-Funk, Gelder and Hammond, Heinrichs, Deeb, and Ouyang. A secondary critical layering of the course is located in the critical practice inaugurated by Edward Said's *Orientalism*, which is deployed to deconstruct Orientalist tropes in the short excerpted writings of Shakespeare, Christopher Marlowe, Boccaccio, Chaucer, Dante, Samuel Johnson, Byron, and Goethe.

This course charts the literary consciousness of a cultural/ religious/political collectivity, and involves substantial reading and class discussions. While the texts are framed by periodization, location, and thematic contexts, the overarching vision of the course to map the configurations of an evolving Muslim sensibility and literary tradition informs the readings.

**10. Evaluation system:** The following evaluations scheme is envisaged to enable students to explore the topics of the course through diverse expressive formats and strategies: 1. class participation (10%); 2. one class presentation, which could be done in pairs, depending on the number of students (10%); 3. one short (subjective) response paper – responding to material(s) being covered in class on the presentation day, typically concluding with two compelling questions for class discussion – (10%); 4. one longer, research-inflected paper (30%); and 5. a take-home final exam (two medium-length research-based (i.e. backed by secondary sources) papers on topics relating to the themes of the course (40%).

Detailed assignment guidelines, with a wide choice of possible essay and research topics, will be circulated in class well in advance of due dates.

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

Charles James Lyall, Trans., *The Mufadaliyat: An Anthology of Ancient Arab Odes* (1912; handout):

Umar Bin Bahir Al-Jahiz, *Kitab Al-Hayawan* (The Book of Animals; 835; handout) and *Kitab Al-Bukhala* (The Book of Misers; 842; handout)

Abulqasim Ferdowsi, *Shahnameh: The Persian Book of Kings* (995; handout)

Edward William Lane, Trans., *Stories from the Thousand and One Nights* (10<sup>th</sup> Century; 1909; handout)

Fariddudin Attar, *Tazkerat Al-Awliya* (The Biography of Saints; 12<sup>th</sup> Century; handout)

Omar Khayyam, *The Rubaiyaat*, Trans., Edward Fitzgerald (12<sup>th</sup> Century; 1879; handout)

Abul Faraj, *Kitab Al-Aghani* (The Book of Songs; 1220; handout)

Sheikh Saadi, Selections from *Gulistaan* and *Bostaan* (13<sup>th</sup> Century; handout)

Jalaluddin Rumi, *The Essential Rumi*, Trans., Coleman Barks (13<sup>th</sup> Century; 2004; selections)

Ibn Khuldun, *Al-Muqadimmah* (1377; handout)

Hafez Shirazi, *I Heard God Laughing: Poems of Hope and Joy*, Trans., Daniel Ladnisky (14<sup>th</sup> Century; 2006; handout)

James Kritzeck, Ed., *Anthology of Islamic Literature: From the Rise of Islam to Modern Times* (1975; handouts)

Paul Smith, *Anthology of Classical Arab Poetry: From Pre-Islamic Times to Al-Shushtari* (2012; handout)

Paul Smith, *Great Sufi Poets of the Punjab and Sindh: An Anthology* (2013; handout)

David John Matthews, *An Anthology of Classical Urdu Love Lyrics* (1973; handout)

Saghir Afraheim, *The Glory of India: An Anthology of Urdu Poetry in English Translation* (2016; handouts)

Richard Burton, *Personal Narratives of a Pilgrimage to Al-Madinah and Meccah* (1855; handout)

TE Lawrence, *Seven Pillars of Wisdom* (1922; handout)

Thomas Babbington Macaulay, "Minute on Indian Education" (1935; handout)

Wilfrid Thesiger, *Arabian Sands* (1959; handout)

Rokeya Sakhawat Hussain, "Ladyland" (1905; handout)

Ahmed Ali, *Twilight in Delhi* (1940)

Naguib Mahfouz, *Adrift on the Nile* (1966)

Orhan Pamuk, *My Name is Red* (1998)

Khaled Hosseini, *The Kite Runner* (2003)

Michael Muhammad Knight, *The Taqwacores* (2004)

Mohsin Hamid, *The Reluctant Fundamentalist* (2007)

Saladin Ahmed, *Throne of the Crescent Moon* (2012)

G. Willow Wilson, *Alif the Unseen* (2012)

Laila Lalami, *The Moor's Account* (2014)

Rabih Alameddine, *An Unnecessary Woman* (2014)

Joshua Hammer, *The Badass Librarians of Timbuktu: And Their Race to Save the World's Most Precious Manuscripts* (2016)

Edward Said, *Orientalism* (1978/2003; excerpts)

Richard King, *Orientalism and Religion: Postcolonial Theory, India, and the "Mystic East"* (1999; excerpts)

Susan Bassnett, *Translation Studies*. 4<sup>th</sup>. Ed. (2013; excerpts)

**12. Bibliography:** Students would be encouraged to consult at least some of the foundational resources listed below, in order to generate critical and contextual frameworks to discuss and write about the primary texts of the course.

Documents available via the Harriet Irving Library are followed by call numbers.

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#### **4. School of Education**

**New Course proposal: *EDUC 5123 Special Topics Module***

**Course title: *Creative Movement Basics for Classroom Teachers***

Spring 2017

**Instructor:** Dr. Anne Hewson

#### **Calendar description**

This module introduces pre-service teachers to some of the basic forms, processes and vocabulary used in creative movement and dance education. Readings and discussions will focus on how structured movement experiences can support and enrich learning for students at any age, in a variety of curricular disciplines.

**Credit hours: 1.5**

**Pre-requisites: none**

#### **Rationale**

Movement activities have been considered a positive way of engaging students in learning, helping them understand concepts, practice higher-level thinking skills, and develop their creativity. This module is designed for pre-service teachers interested in using movement activities as part of their pedagogy. Just as one's ability to speak or write is cultivated

through the intentional expansion of one`s linguistic knowledge base, so too can one`s ability to communicate through movement be improved by expanding one`s repertoire of movement concepts and processes.

Teachers are sometimes afraid to use movement activities as part of their pedagogy, for fear that they will lose control of the class. Additionally, they may believe that they have to be a dancer or movement educator to be able to implement movement activities for their students. This module will address issues of safety and structure as participants explore possibilities of movement at a level comfortable for them. Discussions and readings will explore how movement activities may be used for the articulation and assessment of curriculum content.

**Syllabus: see attached sheets**

**Staffing effect on current program: none**

**Evaluation methodology: see syllabus**

### **EDUC 5123 Creative Movement Basics for Classroom Teachers (1.5 ch)**

#### **Syllabus**

#### **Calendar description**

This module introduces pre-service teachers to some of the basic forms, processes and vocabulary used in creative movement and dance education. Readings and discussions will focus on how structured movement experiences can support and enrich learning for students at any age, in a variety of curricular disciplines.

#### **Course description**

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ability to communicate through movement be improved by expanding one's repertoire of movement concepts and processes.

Teachers are sometimes afraid to use movement activities as part of their pedagogy, for fear that they will lose control of the class. Additionally, they may believe that they have to be a dancer or movement educator to be able to implement movement activities for their students. This module will address issues of safety and structure as participants explore possibilities of movement at a level comfortable for them. Discussions will explore how movement activities may be used for the articulation and assessment of everyday curriculum content. Required readings will be handed out in class.

### **Course Goals**

Participants will

- Increase their personal movement vocabulary as they collaborate with others in movement activities
- Become familiar with movement activity structures for safety and engagement
- Apply elements of dance as a means of representing what one knows or has learned
- Assess the quality of creative movement pieces in order to continue refining the products
- Apply elements of dance when structuring learning experiences in other curricular areas

### **Assessment**

#### **Learning Log: 20%**

Students will be asked to respond in writing to the readings, in preparation for class discussions. The learning log will also include a visual representation of the elements of dance being explored, and notes concerning any connections to other areas of curriculum that they may be making. Entries will be made on a weekly basis on Moodle.

#### **Formative assessment: 40%**

Because of the experiential and interactive nature of fine arts work, attendance is essential. You will assess your individual participation and quality of their class work on a weekly basis. Checklists, video recordings and simple rubrics will be used.

#### **Planned improvisation: 20%**

For a planned improvisation, people collaboratively plan and execute a performance based on a theme or idea. In groups, you will choose a “phenomenon of nature” to represent in movement. You will prepare a resource list using stories, poems, pictures, non-fiction books, music and other media which relate to the theme; you will determine what aspects of this “phenomenon” may be effectively represented through movement; you will make connections to pertinent subject curriculum outcomes; you will use a “dance elements” chart to plan and rehearse a representation of your knowledge of this phenomenon; finally, you will perform this movement piece in class 4, and afterwards assess a videotape of the performance.

### **Final planned improvisation: 20%**

Using the same process as above, in groups you will plan and execute a narrative in movement. To introduce these dance presentations, you will briefly discuss types of curriculum outcomes that may be met with this kind of knowledge representation. This assessment will take place in class 6.

### **Requirements**

Because of the experiential nature of our work, your participation is essential. Attendance is therefore expected at all classes. You are responsible for meeting this obligation. You must notify the instructor when you expect to be, or have been, absent from class for any reason. It is the instructor’s prerogative to determine when your academic standing is affected by an absence or absences. You will receive a letter of warning in writing if you are in danger of being dismissed from this course for lack of attendance.

You must notify the instructor, the Chair of the School of Education, and the Registrar's Office if you are absent from classes for serious medical or compassionate reasons.

Academic regulations and procedures are governed by University policy. This is a link to all the St. Thomas University policies:

<http://w3.stu.ca/stu/currentstudents/policies/default.aspx>

If you have a disability that could affect your performance in this class or that requires an accommodation, you must notify the Coordinator of Services for Student Accessibility during the first week of classes so that the appropriate arrangements are put in place.

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