

**Senate Curriculum Committee
Report to Senate
May 2017**

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II. DOCUMENTATION

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1. Department of History
2. Department of English Language and Literature
3. School of Education
4. Department of Romance Languages

A. Items That Do Not Require Senate Approval

1. Department of History

Special Topics Proposal:

HIST 3993 Du Bois in World History
([documentation pp. 5-12](#))

Approved by the SCC.

2. Department of English Language and Literature

a) Special Topics Proposal:

ENGL 1903 Reading and Responding to Indigenous Canadian Literatures
([documentation pp.13-19](#))

Approved by the SCC, pending Senate approval of ENGL 1903 Special Topics

b) Special Topics Proposal:

ENGL 3926 World Literature: The Muslim Imagination
([documentation pp. 19-25](#))

Approved by the SCC.

3. School of Education

Special Topics Proposal:

EDUC 5123 Creative Movement Basics for Classroom Teachers
([documentation pp. 25-29](#))

Approved by the SCC.

4. Department of Romance Languages

a) Special Topics Proposal:

FREN 3643 Littérature acadienne
([documentation pp. 29-35](#))

b) Request to change the following course number and title, *FREN 3543. Le théâtre*, and to place the Calendar description under the grouping: Module 2 : Civilisation du monde francophone. The following is the revised course number and title, followed by the Calendar description, including the addition of a new sentence indicating that students who have taken FREN 3543 are not eligible to enroll:

FREN 3653. Civilisation francophone 5 : Le théâtre

Le théâtre, et a fortiori la tragédie, est le produit d'une grande crise de conscience qui, très tôt, secoua la vie de l'homme. En France, les auteurs se fixèrent ainsi pour mission de répondre aux interrogations suscitées par les grandes révolutions idéologiques, culturelles ou sociales qui jalonnent l'histoire de l'humanité. Ce cours se propose de découvrir ces bouleversements à travers l'étude notamment d'un certain nombre de textes représentatifs tant sur le plan théorique que sur le plan de la production théâtrale. Cours préalables : FREN 2123, FREN 2306. Les étudiants ayant suivi *FREN 3453 Le théâtre* ne sont pas admissibles au cours. Students who have previously taken *FREN 3453* are not eligible to take this course.

c) Request to change the following course number and title, *FREN 3443. Textes 3 Lecture avancée*, and to place the Calendar description under the grouping: Module 2 : Civilisation du monde francophone. The following is the revised course number and title, followed by the Calendar description, including the addition of a new sentence indicating that students who have taken FREN 3443 are not eligible to enroll:

FREN 3663 Civilisation francophone 6 : Lecture francophone avancée

Ce cours a pour but d'approfondir les connaissances linguistiques et grammaticales déjà acquises. À travers un choix de textes variés et de vidéos et films du monde francophone, l'étudiant apprendra à approcher le texte littéraire de façon plus analytique. Cours préalable: FREN 2306 ou FREN 2113/2123. Les étudiants ayant suivi *FREN 3443* ne sont pas admissibles au cours. Students who have previously taken *FREN 3443* are not eligible to take this course.

Approved by the SCC.

B. Items That Require Senate Approval (with motions)

1. Department of English Language and Literature ([documentation pp. 12-13](#))

New course proposal: *ENGL 1903 Special Topics*

MOTION: That *ENGL 1903 Special Topics* be approved.

2. Department of Romance Languages ([documentation pp. 35-36](#))

Request to add two courses to the list of course options in order to fulfill the 12 credit hour component of required courses within the *Civilisation francophone* Module 2 grouping, as part of the Major in French requirements.

MOTION: That *FREN 3653. Civilisation francophone 5 : Le théâtre* and *FREN 3663 Civilisation francophone 6 : Lecture francophone avancée* be added to the list of course options in order to fulfill the 12 credit hour component of required courses within the *Civilisation francophone* Module 2 grouping, as part of the Major in French requirements.

II. DOCUMENTATION (pp. 5-36)

1. Department of History

Course proposal for: Special Topics in Global History

Course name and number: *HIST 3993 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. 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:

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2. Department of English Language and Literature

1. New Course Proposal

1. **Type of proposal:** Special Topics
2. **Course name and proposed number:** *ENGL 1903 Special Topics*
3. **Calendar description.** The content of this course changes from year to year to reflect the special strengths of faculty and the particular needs of students.
4. **Theme or Category Grouping:** The course fulfills 3ch of electives in English.
5. **Impact on Programme Requirements:** The course adds 3ch to ENGL courses that count towards the Minor (18ch required), Major (36ch required), or Honours (60ch required) in English.
6. **Cross-listing:** N/A

Rationale for the course: The current introductory course at the first-year level, ENGL 1016, is required and forms the foundation of the ENGL program by introducing students to the discipline of English and the English curriculum at St. Thomas University. The proposed ENGL 1903 Special Topics would not replace the requirement for ENGL 1016, but be additional ENGL credits at the first-year level. Neither would ENGL 1903 replace ENGL 1003, pre-requisite to the Drama Concentration in English.

In the Autumn term of 2016, we offered the Senate-approved ENGL1003 Introduction to Theatre for the first time. The course is required in addition to ENGL 1016 for students pursuing the ENGL Concentration in Drama, Major or Honours.

ENGL 1003 attracted 60 students, and 53 students completed the course. Based on this success with a first-year course, we wish to have the flexibility to experiment, as occasion arises, with offering additional introductory 3ch courses that may attract students to pursue the English Minor, Major, or Honours program and/or enable students to count credits earned in a first-year Special Topics course towards the Minor, Major, or Honours in English.

ENGL Special Topics 29xx and 39xx currently exist in the University *Calendar*. Special Topics courses at the second- or third-year level are proposed from time to time to run pilot or test offerings in advance of deciding whether to add the course to the Department's regular offerings. The Special Topics courses also enable us to offer courses in areas of the discipline not covered by existing full-time faculty expertise.

In addition to the above usual rationales for proposing Special Topics courses, we wish to build on the success of ENGL 1003, and in particular, to have a vehicle to consider and propose introductory courses in indigenous literature or indigenous approaches to literary studies. We do not otherwise have the resources to offer courses in indigenous literature, and we are aware that our students increasingly will need them, particularly those continuing to the B.Ed. on completion of the B.A.

Examples of ENGL 1903 Special Topics courses that might be proposed on a one-time, pilot, or experimental basis might be courses in Indigenous Literature and/or general literature courses taught by indigenous part-time faculty as available at locations off the Fredericton campus. Offering such courses as ENGL 1903 would mean the courses could be counted towards the Minor, Major, or Honours in ENGL and the B.A. degree, whether or not the student pursues the Minor, Major, or Honours in ENGL. If offered first as a Special Topics course, the course could then be evaluated for incorporation into the regular curriculum pending the availability of qualified faculty.

7. **Instructor's name:** Qualified part-time or full-time faculty.
8. **Course description:** The course description would vary with each course proposed, but would emphasize the course as introductory to a kind of literature, a topic in literary study, or an approach to literature not already covered by regular course offerings.
9. **Evaluation system:** The evaluation system would specify marks assigned for participation and for literary reading and writing exercises, with a minimum of 20 pages of writing assigned for a 3ch course.
10. **Possible course texts and other materials:** Variable depending on the course subject matter.
11. **Bibliography:** The specific course proposal would ensure that present HIL holdings support the offering of such a course.

2. New Special Topics Course Proposal requiring Senate approval:
ENGL 1903 Reading and Responding to Indigenous Canadian Literatures

1. Type of proposal: Special Topics at the first year level

2. Course name and proposed number:
ENGL 1903 Reading and Responding to Indigenous Canadian Literatures

3. Calendar description.

Students will engage with texts by indigenous Canadian writers such as Thomas King, Richard Wagamese and Rita Joe, by writing both creative and analytical responses, which will be read and discussed in class.

4. Theme or Category Grouping: The course fulfills 3ch of electives in English towards the Minor, Major, or Honours degree.

5. Impact on Programme Requirements: The course adds 3ch to ENGL courses that count towards the Minor (18ch required), Major (36ch required), or Honours (60ch required) in English.

6. Cross-listing: N/A

7. Rationale for the course:

ENGL 1903: Reading and Responding to Canadian Indigenous Literatures fills several lacunae in the curriculum of the English Department.

First, we have long needed a course that addresses indigenous literatures exclusively and thus dovetails with the university's goal of fostering indigenous participation at STU and locating English literatures for all students, indigenous and non-indigenous, in our particular historical, national, and regional context.

Second, students of ENGL 1903 will first encounter indigenous literary culture as a specific genre, rather than as one element in a survey, which will give them an experience more akin to advanced studies in English literature than the required first-year survey course ENGL 1016.

Third, since most students will take ENGL 1903 before ENGL 2013: Research Methods, students will focus on developing plausible, sophisticated critical arguments and creative narratives in response to literary texts without conducting secondary research. Consequently, when they do begin using research in their scholarship, they will have a strong grounding in thesis development and the presentation of textual evidence in support of a thesis.

Finally, given that the most consistent method for fostering university student literacy—including preparedness for introductory, intermediate, and upper year courses—is the assignment and revision of writing amounting to at least twenty pages per semester (Bérubé), ENGL 1903 is a writing intensive course which will require students to write a minimum of twenty typed, double-spaced pages.

Work Cited

Bérubé, Michael. "My View: What will you do with an English degree? Plenty." *Schools of Thought Blogs*. Jan 4, 2013. CNN. Web. Jan 6, 2013.

8. Instructor's name: Dr. Kathleen McConnell.

9. Course description:

ENGL 1903: Reading and Responding to Canadian Indigenous Literatures is divided into three modules, with an introductory class at the beginning, and a recap/review class at the end.

The modules are organized around genres:

module 1: myths and history (i.e. Thomas King, Alison Mitcham, etc.)

module 2: memoir, biography, autobiography (i.e. Rita Joe, Isabelle Knockwood, Richard Wagamese, etc.)

module 3: fiction (i.e. Marilyn Dumont, Joseph Boyden, etc.)

Each day's class will include a variety of linked pedagogical strategies, including

- reading published texts aloud,
- critical discussion of published texts,
- writing about published texts (precis, analysis),
- creating texts in response to published texts, and also drawing on personal experience
- reading created texts aloud
- discussing created texts in a workshop.

Playwright Kent Stetson's techniques for workshoping will be clearly established to ensure that the workshop is a positive and productive experience:

1. *Compliment* the writer: what is succeeding in this text?
2. *Question* the text: for example, we might ask why the author makes a particular choice of conflict or metaphor? What is the relation of this character to that one? etc.
3. *Suggest* improvements; what should the author consider in the next draft?
4. *State* this is about... (Gets at determining what the author achieved in this draft).

10. Evaluation system

(NB: This proposal assumes that ENGL 1903 will be taught in the intersession or summer session schedule consisting of three hours per day, four days per week, for three weeks. Adjustments may be made should the course be offered a second time with a different schedule of class meetings.)

10% In class participation, based on quizzes and/or peer evaluation

90% 9 daily writing assignments, each worth 10%, due at the beginning of each class, beginning on the second day of class.

The daily writing assignment is a revised draft of the work produced the previous day, expanded, rewritten and typed up, so that it is a minimum of two pages each day. More than two pages is welcome.

Late policy: a late assignment will have 10% of the grade deducted for the first day it is overdue, and another 10% (so 20% in total) deducted for the first week. After a week, the assignment will not be accepted. All work must be handed in by the end of the last class.

11. Possible course texts and other materials

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Joe, Rita, and Lesley Choyce. *The Mi'kmaq Anthology*. Lawrencetown Beach, N.S.: Pottersfield Press, 1997.

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NB: Titles without an HIL Call number or indication of availability are in the possession of the Instructor.

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Marshall, Lindsay. *Clay Pots and Bones*. Sydney, N.S.: Solus Publications, 1997. PS8575 .A667 C52 1997

Paul, Mihku. *20th Century Powwow Playland*. Bowman Books, 2012. PS3616.A9443

- Pinn, Lionel L. E. *Greengrass Pipe Dancers: Crazy Horse's Pipe Bag and a Search for Healing*. Happy Camp, CA: Naturegraph Publishers, 2000. E98.T6 P56 2000
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3. Special Topics Course Proposal

1. Type of Proposal: Special Topics

2. Course name and number:

ENGL 3926 World Literature: The Muslim Imagination

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 18th 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” (8th-13th 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 18th 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 (9th Century), and the *muqamat* or picaresque writings of Al-Hamdani (10th Century), among others.

Further readings include major writers from the Persian literary tradition, including Firdowsi (10th Century), Rumi (13th Century), Sheikh Saadi (13th Century), Fariduddin Attar (13th Century), and Hafez Shirazi (14th Century), and proceed to a review of the sufi poetry of the Indian subcontinent, with particular attention to Sultan Bahu (17th Century), Bulleh Shah (18th Century), and Khwaja Ghulam Farid (19th 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* (10th Century; 1909; handout)
Fariddudin Attar, *Tazkerat Al-Awliya* (The Biography of Saints; 12th Century; handout)
Omar Khayyam, *The Rubaiyaat*, Trans., Edward Fitzgerald (12th Century; 1879; handout)
Abul Faraj, *Kitab Al-Aghani* (The Book of Songs; 1220; handout)
Sheikh Saadi, Selections from *Gulistaan* and *Bostaan* (13th Century; handout)
Jalaluddin Rumi, *The Essential Rumi*, Trans., Coleman Barks (13th Century; 2004; selections)
Ibn Khuldun, *Al-Muqadimmah* (1377; handout)
Hafez Shirazi, *I Heard God Laughing: Poems of Hope and Joy*, Trans., Daniel Ladnisky (14th 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)
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David John Matthews, *An Anthology of Classical Urdu Love Lyrics* (1973; handout)
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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)
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 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)
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 Edward Said, *Orientalism* (1978/2003; excerpts)
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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.

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Scott, Jamie S. and Paul Simpson-Houseley. *Mapping the Sacred: Religion, Geography, and Postcolonial Literatures*. Atlanta: Rodopi, 2001. HIL 9042015543 978

Sharify-Funk, Meena. *Encountering the Transnational: Women, Islam, and the Politics of Interpretation*. Burlington, VT: Ashgate, 2008. HIL eBook.

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Southern, RW. *Western Views of Islam in the Middle Ages*. Cambridge: Harvard UP. 1962. Available through WorldCat interlibrary loan ISBN 978-0674950559

Starkey, Paul. *Modern Arabic Literature*. Washington: Georgetown UP, 2006. HIL eBook.

Westerlund, David, and and Ingvar Svanberg, eds. *Islam Outside the Arab World*. New York: St. Martin's, 1999. Available through WorldCat interlibrary loan ISBN 9780312226916

Yamani, Mai, and Andrew Allen, eds. *Feminism and Islam: Legal and Literary Perspectives*. New York: New York UP, 1996. HIL HQ1170 .F46 1996

3. School of Education

New Course proposal: Special Topics Module

Course number and title: *EDUC 5123 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

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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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*Titles are available at Harriett Irving Library.

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*McKechnie, S., & Stevens, C. (2009). Knowledge unspoken: Contemporary dance and the cycle of practice-led research, basic and applied research, and research-led practice. In R. T. Dean & H. Smith (Eds.), *Practice-led research, research-led practice in the creative arts* (pp. 84-103). Edinburgh: Edinburgh University Press. *eBook Academic Collection (EBSCOhost)*, EBSCOhost (accessed March 20, 2017).

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Stinson, S. W. (2016). *Embodied curriculum theory and research in arts education*. Switzerland: Springer International Publishing,

*Thom, L. (2010). From simple line to expressive movement: The use of creative movement to enhance socio-emotional development in the preschool curriculum. *American Journal of Dance Therapy*, 30, 100-112. doi: 10.1007/s10465-010-9090-2 Department of Romance Languages

4. Department of Romance Languages

1. Special Topics New Course Proposal

1. Type of proposal

Special Topics: to be offered only once in winter 2018.

2. Course name and proposed number: *FREN 3643 Littérature acadienne*

3. Calendar description

Acquisition d'une connaissance générale de la littérature acadienne, dans une perspective globale qui tient compte des réalités socioéconomique et politique, du climat culturel et artistique dans lesquels les oeuvres ont été produites. Analyse de quelques oeuvres représentatives. Cours préalable: FREN 2306 ou FREN 2113 et FREN 2123 ou la permission du professeur.

4. Theme or Category Grouping

This Special Topics course falls within the Francophone civilization module.

5. Rationale for the course

Acadian Literature:

This course proposes to provide students with an introduction to Acadian literature in considering its evolution and diverse aspects. Special attention will be given to contemporary works, with emphasis placed on the notion of a quest for identity and the beginnings of modernism.

This course will not compete with any other courses offered at St. Thomas University. It provides students graduating from a university in New Brunswick with an opportunity to deepen their knowledge regarding Acadian culture and literature. Students will discover representative writings by Acadian author Antonine Maillet and learn about her contribution to Acadian culture. L'Acadie has many writers and their books have earned recognition in France and in the Francophone world.

Many students at St. Thomas University are of Acadian descent. They have over the years requested a course in Acadian literature.

The instructor, Professor Elisabeth Goguen, has taught this course many times in the past, either at St. Thomas University, at the Université de Moncton, or to adults in Fredericton.

The documents in the bibliography are available at the UNB library and the *Centre Communautaire Sainte-Anne* in Fredericton.

6. Instructor's name

Professor Elisabeth Goguen

7. Course description

Ce cours propose l'étude d'œuvres littéraires d'Antonine Maillet dans un contexte à la fois littéraire et socio-historique et qui en même temps jalonne les grandes étapes de la littérature acadienne. Nous attacherons une importance particulière à la genèse du mythe de l'Acadie ainsi que à l'émergence d'une idéologie nationaliste acadienne dans l'élaboration d'une littérature proprement acadienne à fortiori dans l'œuvre d'Antonine Maillet. On aura l'occasion de se familiariser avec d'autres œuvres faisant partie du répertoire théâtral, romanesque et poétique acadien par le biais d'exposés portant sur ces œuvres.

8. Evaluation system

40 % Épreuves sur table (2)

30 % Exposé (1)

30 % Examen final

9. Possible course texts and other materials

I. Oeuvres littéraires à l'étude :

Maillet, Antonine, *Pélagie-la-Charrette*. Montréal : Leméac, (1979), 351 p.

----- *La Sagouine*, (Montréal), Leméac, (1971), 97 p. Nouv. éd. revue et considérablement augmentée, Montréal : Leméac, (1974), 218 p.

----- *Don l'Original*, Montréal : Leméac, (1972), 149 p.

----- *Mariaagélas*, Montréal : Leméac, (1973), 236 p.

----- *Les cordes-de-bois*, Montréal : Leméac, (1977), 304 p.

II. Romans et pièces de théâtre qui pourront être présentés en exposés :

Deveaux, J.-Alphonse, *Le chef des Acadiens*, (Yarmouth), J. A. Hamon, (1956), 154 p.

Gallant, Melvin, *Le chant des grenouilles*, Moncton : Éditions d'Acadie, 1952, 157 p.

Savoie, Jacques, *Raconte-moi Massabielle*. Moncton : Editions d'Acadie, (1979), 153 p.

----- *Les portes tournantes*, Montréal: Boréal Express, (1984), 159 p.

----- *Une histoire de coeur*, Montréal: Boréal, (1988), 229 p.

----- *Le récif du Prince*, Montréal: Boréal, (1988), 158 p.

St-Pierre, Christiane, *Absente pour la journée*, (Moncton), Éditions d'Acadie, (1989), 179 p.

10. Bibliography

Titles marked with * are available at the HIL at UNB.

A. Oeuvres à consulter en théorie de la littérature :

*Goldmann, Lucien, *Le dieu caché*, Paris: Gallimard, (1959), 454 p.

----- *Pour une sociologie du roman*, Paris: Gallimard, (1964), 242, p.

Bakhtine, Mikhaïl, *L'oeuvre de François Rabelais et la culture populaire au Moyen Âge et sous la Renaissance*, Paris: Gallimard, (1970), 473 p.

B. Études à consulter en sociologie acadienne :

Hautecoeur, Jean-Paul, *L'Acadie du discours*, Québec: Les Presses de l'Université Laval, (1975), 351 p.

Richard, Camille, *L'idéologie de la première convention nationale acadienne*, Thèse Sc. Soc., Université Laval, (1960), xvi-124-xip.

----- *L'Acadie, une société à la recherche de son identité*, *Revue de l'Université de Moncton*, vol. 2, no 2 mai 1969, p. 52-59.

*----- *La récupération d'un passé ambigü*, *Liberté*, vol. 2, no 65, août-oct. 1969, p. 27-48.

C. Documents et études à consulter en histoire acadienne :

*Diéreville, *Relation du voyage du Port Royal de l'Acadie ou de la Nouvelle-France, (Rouen), Chez Jean-Baptiste Besongne, M. DCCVIII*; traduction et édition de l'original, par Mrs. Clarence Webster, Toronto: The Champlain Society, (1933), xv, 324 p.

*Lauvrière, Emile, *La tragédie d'un peuple*, Paris: Bossard, (1922), 2 vol.

*LeBlanc, Emile, *Les Acadiens*, Montréal: Ed. de l'Homme, (1963), 126 p.

Lescarbot, Marc, *Histoire de la Nouvelle-France suivie des Muses de la Nouvelle-France*, (Paris), chez Jean Millot, M. DC. XII; Nouv. éd., pub. Par Edwin Tross, Paris : Librairie Tross, (1866), 3 vol.

Mailhot, Raymond, La « Renaissance acadienne », 1864-1888; l'interprétation traditionnelle et le Moniteur Acadien, *Thèse, D.E.S.*, Université de Montréal, (1969), xxi-177-xlixp.

D. Ouvrages et études en histoire de la littérature :

*Chiasson, Zénon, « Le théâtre acadien : quel bilan? », *Si que 4, D.E.F.*, Université de Moncton, (automne 1979), p. 5-15.

*Lavoie, Laurent, « Petite histoire du théâtre acadien », *Langues et littératures au Nouveau-Brunswick*, Moncton : Éditions d'Acadie, (1986), p. 231-256.

*Maillet, Marguerite, Gérard LeBlanc et Bernard Emont, *Anthologie de textes littéraires acadiens*, Moncton : Éditions d'Acadie, (1979), 643 p.

*Maillet, Marguerite, *Histoire de la littérature acadienne. De rêve en rêve*, (coll. universitaire), Moncton : Éditions d'Acadie, (1983), 262 p.

*Runte, Hans, « Du roman d'hier au roman de demain », *Langues et littératures au Nouveau-Brunswick*, Moncton : Éditions d'Acadie, (1986), p. 311-325.

E. Ouvrages consacrés à Antonine Maillet à consulter :

*Drolet, Bruno, *Entre dune et aboiteaux ... un peuple*, Montréal : Pleins Bords, (1975), 181 p.

*Maillet, Marguerite et Judith Hamel, éd., *La Réception des oeuvres d'Antonine Maillet*, (coll. « Mouvange », 1) Moncton : Chaire d'études acadiennes, 1989, 339 p.

F. Articles consacrés à Antonine Maillet à consulter :

Gallant, Melvin et Pierre-André Arcand, « La Sagouine et la société acadienne », *Revue de l'ACELF*, vol. 2, no 1 (janvier 1973), p. 21-24.

Godin, Jean-Cléo, « L'Évangéline selon Antonine », *Revue du Département des études françaises*, Université de Moncton, (automne 1979), p. 23-46.

LeBlanc, Raymond, « Lire Antonine Maillet de *Pointe-aux-Coques* à *La Sagouine* », *Si que ... La Revue, Université de Moncton*, 7^e année, no 2 (mai 1974), p. 57-68.

G. Entretiens avec Antonine Maillet à consulter :

LeBlanc-Rainville, Simone, « Entretien avec Antonine Maillet », *Si que ... La Revue*, Université de Moncton, 7e année, no.2 (mai 1974), p. 13-24.

*Major, André, « Entretien avec Antonine Maillet », *Les Écrits du Canada français*, no 36 (1973), p. 11-38.

H. D'autres ouvrages et documents reliés au cours :

*Judith Cowan, *Outcast from paradise: the myth of Acadia and Evangeline in Canadian literature in English and in French*. Ottawa: National Library of Canada, 1985.

*W. H. New et Réjean Beaudoin, *From a speaking place: writings from the first 50 years of Canadian literature*. Vancouver, B.C. : Ronsdale Press, 2009.

*Atlantic Canada Institute, *Atlantic provinces literature colloquium papers / Communications du colloque sur la littérature des provinces atlantiques*. Saint John : Atlantic Canada Institute, 1977.

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*Henri Bernard Boivin, *Littérature acadienne, 1960-1980 : bibliographie*. Montréal : Ministère des affaires culturelles, Bibliothèque nationale du Québec, 1981.

*Janine Gallant; Maurice Raymond, *Dictionnaire des œuvres littéraires de l'Acadie des Maritimes, XXe siècle*. Sudbury, Ont. : Prise de parole, 2012.

*Melvin Gallant; Ginette Gould, *Portraits d'écrivains : dictionnaire des écrivains acadiens*. Moncton, N.B. : Éditions Perce-Neige : Éditions d'Acadie, 1982.

*Raoul Boudreau et Marguerite Maillet, *Marguerite Maillet : recueil de textes de création et d'articles sur la littérature, la langue et l'ethnologie acadiennes en hommage à Marguerite Maillet*. Moncton : Chaire d'études acadiennes : Éditions d'Acadie, 1996.

*Marguerite Maillet, *Bibliographie des publications d'Acadie, 1609-1990 : sources premières et sources secondes*. Moncton : Chaire d'études acadiennes, 1992.

* Annette Boudreau, *À l'ombre de la langue légitime : l'Acadie dans la francophonie*. Paris : Classiques Garnier, 2016.

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2. Programme changes requiring Senate approval. A request to expand the list of courses falling under the 12 credit hour required courses for the Civilisation francophone Module 2 grouping as part of the Major in French requirements. Two renamed and renumbered courses, approved by the SCC, are to be added as possible options in order to fulfill the 12 credit hour component of required courses: FREN 3653. *Civilisation francophone 5: Le théâtre* and FREN 3663 *Civilisation francophone 6 : Lecture francophone avancée*

Present Major in French requirements (p. 211 of the Calendar)

Students wishing to complete a Major program in French must complete at least 36 credit hours of courses from either Module 1 Langue française and/or Module 2 Civilisation du monde francophone. Of the 36 credit hours for the Major:

1. At least 12 credit hours must be from Module 2 courses at the 3000 level: FREN 3603, FREN 3613, FREN 3623, FREN 3633 and FREN 3643.

2. At least 3 credit hours must be at the 4000 level.

Students must attain at least an overall B average in their 36 credit hours of course work to obtain a Major in French.

Revised Major in French requirements (p. 211 of the Calendar)

Students wishing to complete a Major program in French must complete at least 36 credit hours of courses from either Module 1 Langue française and/or Module 2 Civilisation du monde francophone. Of the 36 credit hours for the Major:

1. At least 12 credit hours must be from Module 2 courses at the 3000 level: FREN 3603, FREN 3613, FREN 3623, FREN 3633, FREN 3643, FREN 3653 and FREN 3663.

2. At least 3 credit hours must be at the 4000 level.

Students must attain at least an overall B average in their 36 credit hours of course work to obtain a Major in French.

Rationale for changes: Including two new required courses within the Module 2 Civilisation du monde francophone grouping will increase flexibility and options for students who wish to complete a Major in French.