

Senate Curriculum Committee Report November 2012

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I. SUMMARY

1. ITEMS THAT DO NOT REQUIRE SENATE APPROVAL

1.1 Department of Criminology and Criminal Justice (p. 8)

Special Topics Course (Visiting Chair)

CRIM 4003 Seminar on Political Corruption and Developing Societies

Approved by Department and sent to SCC

1.2 Department of English Language and Literature (p. 12)

Special Topics Courses

ENGL 4326 Honours Seminar: Modernism

ENGL 4336 Honours Seminar: The Inklings

Approved by SCC

1.3 Department of History (p.17)

Change to course title

Old course title: HIST 4336 Historicizing Disability

New course title: HIST 4336 Disability in History

Approved by SCC

Removal of prerequisites

HIST 3163 Gandhi, India and the World, c. 1850 to Present

Approved by SCC

Updating of course descriptions

HIST 3363 Germany: 1871-1945

HIST 3373 The Germanies Since 1945

Approved by SCC

1.4 Department of Philosophy (p.18)

Change to course titles and descriptions

Old course title: PHIL 2153 Modern Philosophy I

New course title: PHIL 2153 Early Modern Philosophy I

Approved by SCC

Old course title: PHIL 2163 Modern Philosophy II

New course title: PHIL 2163 Early Modern Philosophy II

Approved by SCC

Corrections to course titles

Current: PHIL 3663 Analytical Philosophy I (page 223, under group 5).

Corrected: PHIL 3663 Analytic Philosophy I

Approved by SCC

Current: PHIL 3673 Analytical Philosophy II (page 223, under group 5).

Corrected: PHIL 3673 Analytic Philosophy II

Approved by SCC

Current: PHIL 3663 Analytical Philosophy I (page 224, under group 5).

Corrected: PHIL 3663 Analytic Philosophy I

Approved by SCC

Current: PHIL 3673 Analytical Philosophy II (page 224, under group 5).

Corrected: PHIL 3673 Analytic Philosophy II

Approved by SCC

Removal of prerequisite

Current: PHIL 3683: Topics in Epistemology lists 3663 Analytic Philosophy I as a prerequisite.

Proposed: Remove 3663 as a prerequisite.

Approved by SCC

1.5 Department of Political Science (p. 19)

Revival of course

POLS 2806 The Western Tradition of Political Philosophy

Approved by SCC

Revision of course title and description

Current: POLS 1013 Study of Politics

Revised: POLS 1013 Law, Power, and Politics

Approved by SCC

1.6 Department of Religious Studies (p. 21)

Revision of Calendar description

RELG 1006 Introduction to Religious Studies

Approved by SCC

Deletion of course from curriculum

RELG 4013 Honours Workshop

Approved by SCC

Revision of number and Calendar description

Current number: RELG 3993 Religious Studies: Scope and Methods

New number: RELG 4023 Religious Studies: Scope and Methods

Approved by SCC

Current number: RELG 4026 Honours Thesis

New number: RELG 4066 Honours Thesis

Approved by SCC

Revision of course number, name, and description

Current: RELG 4003 Honours Thesis Research and Proposal

New: RELG 4033 Honours Thesis Proposal Seminar

Approved by SCC

Revision of Calendar description

RELG 4183 Special Topics

*Approved by SCC**Retirement of course*

That RELG 4193 Special Topics be retired

*Approved by SCC**Crosslisting of course*

HIST 2003 Exploring History: Critical Approaches to Historical Methods and Theories

RELG 2003 Exploring History: Critical Approaches to Historical Methods and Theories

*Approved by SCC**Retirement of crosslisting*

RELG 2143 Medieval Philosophy I (PHIL)

RELG 2153 Medieval Philosophy II (PHIL)

*Approved by SCC***1.7 Department of Romance Languages (p. 23)***Revised course description*

ROML 3913 Contemporary Literary Analysis

Approved by SCC (pending approval of Double Major in French and Spanish and requirement of this course; see p. 62)*Revised course description*

FREN 2316 Grammaire du français

*Approved by SCC**Removal of prerequisites*

That FREN 2113 Découverte de la prose and FREN 2123 Découverte de la poésie no longer be prerequisite to 3000- and 4000-level courses in Module 2 : Civilisation du monde francophone

*Approved by SCC***1.8 Science and Technology Studies Programme (p. 27)***Revisions to course titles and descriptions*

Current: STS 2503 History of Disease

New: STS 2503 Plagues and Peoples

Approved by SCC

Current: STS 3063 Historical Perspectives on Science and Religion

New: STS 3063 Science, Religion, and Galileo's Trial

Approved by SCC

Current: STS 3503 Feminist Critiques of Science

New: STS 3503 Feminism and Techno-Science

Approved by SCC

Retirement of three courses:

STS 2303 Natural Disasters

STS 2803 Controversies in the Earth and Environmental Sciences

STS 3803 Space Exploration

Approved by SCC

2. ITEMS THAT REQUIRE SENATE APPROVAL

2.1 Department of Criminology and Criminal Justice (p. 29; tabled at October meeting of Senate)

MOTION: That CRIM 3253 Intensive Writing be removed as a requirement for the Honours programme in Criminology.

2.2 Department of English Language and Literature (p. 29)

MOTION: That the following new courses be approved:

ENGL 3523 From Grub Street to Parnassus: Literature and Journalism of the Early Eighteenth Century

ENGL 3573 Eccentrics at the Centre: Johnson, Boswell, and Literature of the Later Eighteenth Century

2.3 Fine Arts Programme (p. 39)

MOTION: That the following new courses be approved:

FNAR 2173 Watercolour Painting

FNAR 2313 Introductory Painting

FNAR 2423 METROPIA: Architectural Scale Model Proposals

FNAR 3123 Critical Theory in Contemporary Visual Arts

FNAR 3713 Applied Music Pedagogy

2.4 Department of History (p. 51)

MOTION: That HIST 1006 be added to the requirements to obtain a Major in History.

2.5 Department of Political Science (p. 52)

MOTION: That POLS 1013 be a required course for both the Major or Honours in Political Science, and for the Double Major in Political Science and International Relations.

MOTION: That POLS 3003 Special Topics be added to the *Calendar*.

2.6 Department of Religious Studies (p. 53)

MOTION: That RELG 2683 Special Topics be added to the *Calendar*.

MOTION: That the new curriculum in Religious Studies be approved.

2.7 Department of Romance Languages (p. 61)

MOTION: That a Double Major in French and Spanish be approved.

MOTION: That ROML 3913 Contemporary Literary Analysis be required for all students pursuing a Double Major in French and Spanish.

MOTION: That FREN 2113 Découverte de la prose and FREN 2123 Découverte de la poésie no longer be required of students Majoring in French.

MOTION: That students Majoring in French must take 3 credit hours at the 4000-level.

MOTION: That students Honouring in French must pass their Honours French Module with a B average.

2.8 Science and Technology Studies Programme (p.66)

MOTION: That the current requirement for a Major or Honours in STS of “at least 3 credit hours in science” be revised to “at least 6 credit hours in science.”

MOTION: That STS 3013 Controversies in Science and Technology be approved.

II. DOCUMENTATION

1. ITEMS THAT DO NOT REQUIRE SENATE APPROVAL

1.1 Department of Criminology and Criminal Justice Special Topics Course Proposal (Visiting Chair)

Winter 2013

CRIMINOLOGY 4003 (Special Topics in Criminology & Criminal Justice)

Seminar on Political Corruption and Developing Societies

Classroom: TBA

Time: Tuesday, 7 – 9: 50 pm

Instructor: Dr. A. Schulte-Bockholt

Office: TBA

Office Hours: TBA

Phone: TBA E-mail: Elfradbockholt@yahoo.ca

Calendar Description:

This course is an interdisciplinary study of corruption as a global phenomenon, with an emphasis on Latin America. It will investigate cultural and historical issues, such as the criminogenic effects of globalization and the role of transnational corporations. Prereq: Crim1006

Course Description:

Corruption, although an age-old practice, has only recently emerged as an issue worthy of discussion among criminologists, political scientists, sociologists and International Development scholars. This seminar is designed as an interdisciplinary study of corruption as a global phenomenon, albeit with an emphasis on Latin America. To begin with, students will investigate cultural and historical issues, as well as explore the existing theoretical literature on corruption. In addition, we will study specific manifestations of this phenomenon in a number of Latin American societies. Moreover, seminar participants will examine the criminogenic effects of globalization and the role of Transnational Corporations in what has been called the 'new corruption.' The last section of the course will address the unique dimensions of corruption in Peru and Canada respectively.

Required Text: See Course Reader

Term Requirements:* See Comments Below!

Term Paper:	25%
Presentation:	25%
Participation:	25%
Book Report:	25%

Readings:

Week 1 (Jan. 8)

Introduction

Film: TBA

Week 2 (Jan. 15)

The Reality of Crime and Punishment in Latin America

- Gutierrez Sanin, Francisco, and Richard Stoller. The Courtroom and the Bivouac: Reflections on Law and Violence in Colombia. In: *Latin American Perspectives*, 28, 1, 2001: 56-72.
- Davis, Diane. Law Enforcement in Mexico City: Not yet Under Control. In: *NACLA Report on the Americas*, 37, 2, 2003: 17-24.
- Bonner, Michelle. State Discourses, Police Violence, and Democratization in Argentina. In: *Bulletin of Latin American Research*, 28, 2, 2009: 227-245.

Week 3 (Jan. 22)

Perspectives on Crime in the Global South

- Del Olmo, Rosa. Limitations for the Prevention of Violence: The Latin American Reality and Its Criminological Theory. In: *Crime and Social Justice*, 3, 1975: 21-29.
- Sumner, Colin. Crime, Justice and Underdevelopment: Beyond Modernization Theory. In: *Crime, Justice and Underdevelopment*. Edited by Colin Sumner. Hampshire, UK: Gower, 1990: 1-39.
- Schulte-Bockholt, Alfredo. Latin American Critical Criminology. In: *Handbook of Critical Criminology*. Edited by Walter DeKeseredy and Molly Dragiewicz. New York: Routledge, 2012: 70-86. (Also available on my departmental website <http://www.smu.ca/academic/arts/sociology/windows/Schulte-Bockholt.html#d.en.12864>).

Week 4 (Jan. 29)

Definitions and Concepts of Corruption

- Friedrich, Carl. Political Pathology. In: *Political Quarterly*, 37, 1966: 70-85.
- Gibbons, Kenneth. Introduction. In: *Political Corruption in Canada*. Edited by Kenneth M. Gibbons and Donald C. Rowat. Toronto: McClelland and Stewart Limited, 1976: 8-13.
- Gardiner, John A. Defining Corruption. In: *Corruption and Reform*, 7, 2, 1993: 111-124.
- Maingot, Anthony. Confronting Corruption in the Hemisphere. A Sociological Perspective. In: *Journal of Interamerican and World Affairs*, 36, 3, 1994: 49-74.

Week 5 (Feb. 5)

Historical Perspectives on Corruption

- Van Klaveren, Jacob. Corruption as a Historical Phenomenon. In: *Political Corruption: Concepts and Contexts*. Edited by Arnold J. Heidenheimer and Michael Johnston. New Brunswick, NJ: Transaction Publishers, 2002: 83-94.
- Andrien, Kenneth J. Corruption, Inefficiency, and Imperial Decline in the Seventeenth-Century Viceroyalty of Peru. In: *The Americas*, 41, 1, 1984: 1-20.

Week 6 (Feb. 12)

Corruption and the State

- Charap, Joshua, and Christian Harml. Institutionalized Corruption and the Kleptocratic State. In: *Working Paper of the International Monetary Fund (IMF)*, 1999: 1-24.
<<http://ssrn.com/abstract=880618>>
- Amundsen, Inge. Political Corruption. In: *U4*, 6, 2006: 1-33.
<<http://www.u4.no/themes/political-corruption/>>

Week 7 (Feb. 19) Beginning of In-Class Presentations)

Corruption and Development

Leff, Nathaniel H. Economic Development through Bureaucratic Corruption. In: *The American Behavioralist Scientist*, 8, 3, 1964: 8-14.

Bardhan, Pranab. Corruption and Development: A Review of Issues. In: *Journal of Economic Literature*, 35, 1997: 1320-1346.

Berrios, Rubén. Corruption as a Drag on Development. In: *Latin American Research Review*, 45, 2, 2010: 245-252.

Week 8 (Feb. 26)

Corruption in Latin America

Kliksberg, Bernardo. Public Administration in Latin America: Promises, Frustrations, and New Examinations. In: *International Review of Administrative Sciences*, 71, 2, 2005: 309-326.

Fried, Brian J. and Paul Lagunes. Corruption and Inequality at the Crossroad: A Multimethod Study of Bribery and Discrimination in Latin America. In: *Latin American Research Review*, 45, 1, 2010: 76-97.

Week 9 (March 5 – midterm break)

Week 10 (March 12)

Globalization, Corruption and Corporate Crime

Clinard, Marshall. *Corporate Corruption*. New York: Praeger, 1990, Ch. 8: The Rape of the Third World, pp.137-161.

Gill, Lesley. 'Right there With You': Coca-Cola: Labor Restructuring and Political Violence in Colombia. In: *Critique of Anthropology*, 27, 3, 2007: 235-260.

Clark, Richard D. Environmental Disputes and Human Rights Violations: A Role for Criminologists. In: *Contemporary Justice Review*, 12, 2, 2009: 129–146.

Roopnarine, Loomarsh. Wounding Guyana: Gold Mining and Environmental Degradation. In: *European Review of Latin American and Caribbean Studies*, 73, 2002: 83-92.

Week 11 (March 19)

Corruption in Peru: An Introduction

Calderón, Ernesto García. Peru's Decade of Living Dangerously. In: *Journal of Democracy*, 12, 2, 2001: 46-58.

Taylor, Lewis. Patterns of Electoral Corruption in Peru: The April 2000 General Election. In: *Crime, Law and Social Change*, 34, 2000: 391-415.

McMillan, John and Pablo Zoido. How to Subvert Democracy: Montesinos in Peru. In: *Journal of Economic Perspectives*, 18, 4, 2004: 69-92.

Week 12 (March 26)

The Consequences of Corruption in Peru

Dreyfus, Pablo G. When All the Evils Come Together: Cocaine, Corruption, and Shining Path in Peru's Upper Huallaga Valley, 1980 to 1995. In: *Journal of Contemporary Criminal Justice*, 15, 4, 1999: 370-396.

Bury, Jeffrey. Livelihoods, Mining and Peasant Protests in the Peruvian Andes. In: *Journal of Latin American Geography*, 1, 1, 2002: 1-19.

Vasquez del Aguila, Ernesto. Invisible Women: Forced Sterilization, Reproductive Rights, and Structural Inequalities in Peru of Fujimori and Toledo. In: *Estudos e Pesquisas em Psicologia*, 6, 1, 2006: 109-124 (Rio de Janeiro, Brazil).

<http://www.revispsi.uerj.br/v6n1/artigos/PDF/v6n1a10.pdf>

Burt, Jo-Marie. Guilty as Charged: The Trial of Former Peruvian President Alberto Fujimori for Human Rights Violations. In: *The International Journal of Transitional Justice*, 3, 2009: 384-405.

Week 13 (April 2)

Corruption in Canada

Atkinson, Michael M., and Maureen Mancuso. Do we need a Code of Conduct for Politicians? The Search for an Elite Political Culture in Canada. In: *Canadian Journal of Political Science / Revue canadienne de science politique*, 18, 3, 1985: 459-480.

Atkinson, Michael M. Discrepancies in Perceptions of Corruption, or Why Is Canada So Corrupt? In: *Political Science Quarterly*, 126, 3, 2011: 445-464.

CBC. The Mulroney-Schreiber affair. Time line.

<http://www.cbc.ca/canada/story/2009/03/27/f-mulroney-schreiber.html>

Week 14 (April 9)

Combating Corruption

In-Class Discussion

also: Course Evaluation

Review

Essays Due

Commentary:*

Attendance and Participation: The course addresses issues with which course participants are not necessarily familiar. Students should know the readings, while a consistent record of attendance is essential for the successful completion of the course.

Book Reports: The book reports (5 pages for each report, double-spaced, font size 12) have to be handed in by February 26, 2013. Students are to select two (2) books on international development or developing nations. Books have to be approved by me!

Presentation: Students are required to give a 15-20 minute presentation of two (2) of the readings, or of their research papers.

Essays: Term Papers are to be **12-15 pages** in length with standard font (**12**) and with a minimum bibliography of fifteen (**15**) books, articles, etc. Students are responsible to develop their own topics based on the readings and questions the course addresses. Essay topics have to be approved by me! For late papers **5 percent** will be deducted **per day** for those without medical excuse. Plagiarism will result in an automatic final mark of **0** percent in the paper, and an F in repeat cases. If you are not familiar with the term plagiarism, ask!

For additional information on corruption, look up the following organizations:

Transparency International

World Bank Institute

Westminster Foundation

Tearfund

UNODC

UNDP

Latinobarometer

1.2 Department of English Language and Literature

Special Topics Course Proposal

Course Name: ENGL 4326 Honours Seminar: Modernism

Instructor: Matte Robinson

Calendar Description:

Literary modernism written in English invites various strategies for approaching and contextualizing its notoriously difficult texts. In addition to fiction, poetry, and drama, we will explore film, music, art, architecture, and sculpture as well as significant critical, philosophical, religious, and ideological streams of thought. Also examined will be the evolving term “modernism” and its changing meaning in the history of its critical use. (Categories: Authors and Authorship, Cultural Studies)

Suggested Categories:

Authors and Authorship, Cultural Studies

Impact on Programme Requirements and Rationale

This course will be included in the pool of Honours seminars in English; it will therefore be one of two courses students can choose for their Honours seminar requirements for the year.

Modernism is a significant area of study in the discipline, with several publications and conferences devoted to it, and several traditional areas (American Literature, British Literature, etc.) feeding into it. Students are sure to encounter modernist texts in any number of courses, but this will be their chance to explore modernism as a movement.

Course Description

Modernist literature dates to roughly the first half of the 20th century. Many modernist authors, for instance T.S. Eliot, Ernest Hemingway, Virginia Woolf, Gertrude Stein, Ezra Pound, H.D., and William Butler Yeats, were influential not only as writers but as critics; they shaped a generation of critical response to literature, and the subsequent postmodern period is variously seen as a reaction to or an extension of modernism. This course explores the period in detail, including movements in other media such as cubism, dada, serialism, and futurism, while examining the ways in which contemporary scholarship continues to redefine the boundaries of the period.

Because of the problems of translation, course texts will be limited to literature written in English, although important authors such as Proust and Mann will be mentioned. One of the worrying things about modernism to students is its difficulty, real or apparent, and so class time will be devoted to outlining strategies for approaching these texts. Each class I will present a short lecture or discussion point, and I will include one full-blown paper per term, but the focus remains on seminar presentations and the ensuing discussion.

Students will be expected to post in Moodle weekly position/reaction papers to the assigned readings. These papers need not be overly long or formal, but they will require extra effort on the weeks reserved for MSA-style seminars (see below). Each term you will present a well-researched and prepared seminar, evaluated based on presentation, content, and class discussion. You will receive detailed comments from me, based on which you will develop the seminar into a term paper.

Each term there will be one Modernist Studies Association-style seminar session in which there is no seminar presenter, but every member must have commented in Moodle on two classmates' position papers, which for the session's week will be more carefully crafted. The professor will serve as

moderator. More information on MSA seminars is to be found here:

<http://msa.press.jhu.edu/conferences/msa14/cfp.html>

The MSA-style seminars will serve to make use of the weekly position papers and participation grade while also preparing students for a format that is part of the culture of the largest North American modernist scholarly community.

Evaluation System

This is a seminar course, so the majority of the grades will depend on a seminar presentation and a term paper developed from the seminar.

Position Papers 20%

Seminar (Sem 1) 15%

Essay (Sem 1) 25%

Seminar (Sem 2) 15%

Essay (Sem 2) 25%

Possible Course Texts and Other Materials

Main texts/authors:

W.B. Yeats, selections

William Carlos Williams, selections.

Mina Loy, selections.

James Joyce, *Ulysses*

Djuna Barnes, *Nightwood*

Ezra Pound, *Selected Poetry*

H.D., *Helen in Egypt*

Gertrude Stein, selections.

Samuel Beckett, *Waiting for Godot*

D.H. Lawrence, selections.

T.S. Eliot, *The Waste Land*

Woolf, *To The Lighthouse*

Hemingway, *The Sun Also Rises*

Bibliography

The following list is limited to general books and essay collections on major themes in modernism in the Harriet Irving Library collection. The Library also holds extensive resources on individual authors covered in the course.

Baker, Houston A. *Modernism and the Harlem Renaissance*. Chicago: University of Chicago Press, 1987.

Cole, Sarah. *Modernism, Male Friendship, and the First World War*. Minneapolis: University of Minnesota Press, 2003.

Cooper, John Xiros. *Modernism and the Culture of Market Society*. New York: Cambridge University Press, 2004.

DuPlessis, Rachel Blau. *Writing beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers*. Bloomington: Indiana University Press, 1985.

Edwards, Brent Hayes. *The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism*. Cambridge, MA: Harvard University Press, 2003.

Ellmann, Richard, and Charles Feidelson, eds. *The Modern Tradition*. Oxford: Oxford University Press, 1965.

- Froula, Christine. *Virginia Woolf and the Bloomsbury Avant-Garde: War, Civilization, Modernity*. New York: Columbia University Press, 2005.
- Hanscombe, Gillian, and Virginia L. Smyers. *Writing for Their Lives: The Modernist Women, 1910-1940*. Boston, MA: Northeastern University Press, 1987.
- Hickman, Miranda B. *The Geometry of Modernism: the Vorticist Idiom in Lewis, Pound, H.D., and Yeats*. Austin: University of Texas Press, 2005.
- Kenner, Hugh. *The Pound Era*. Berkeley: University of California Press, 1971.
- Levensen, Michael, ed. *The Cambridge Companion to Modernism*. 2nd ed. Cambridge: Cambridge UP, 2011.
- Longenbach, James. *Stone Cottage: Pound, Yeats, and Modernism*. Oxford: Oxford University Press, 1988.
- Mao, Douglas, and Rebecca L Walkowitz. *Bad Modernisms*. Durham: Duke University Press, 2006.
- Matthews, Steven. *Modernism: A Sourcebook*. Basingstoke: Palgrave Macmillan, 2008.
- Morrison, Mark. *The Public Face of Modernism: Little Magazines, Audiences, and Reception, 1905-1920*. Madison: University of Wisconsin Press, 2001.
- Nicholls, Peter. *Modernisms: A Literary Guide*. London: MacMillan, 1995.
- Perloff, Marjorie. *The Dance of the Intellect: Studies in the Pound Tradition*. Cambridge: Cambridge University Press, 1985.
- Rainey, Lawrence. *Institutions of Modernism: Literary Elites and Public Culture*. New Haven: Yale University Press, 1997.
- Surette, Leon. *The Birth of Modernism*. Montreal: McGill-Queen's University Press, 1993.
- . and Demetres Tryphonopoulos. *Literary Modernism and the Occult Tradition*. Orono: National Poetry Foundation, 1996.
- Taylor, Georgina. *H.D. and the Public Sphere of Modernist Women Writers, 1913-1946*. Oxford: Clarendon Press, 2001.

Special Topics Course Proposal

Course Name: ENGL 4336 Honours Seminar: The Inklings
Instructor: Christine Cornell

Calendar description (*nb: as an Honours Seminar with enrolment restricted to honours students, this course will not be included in the printed calendar.*)

This course explores the works of the twentieth-century group of writers known as the Inklings, whose members included Charles Williams, C. S. Lewis, and J. R. R. Tolkien. These Christian writers produced some of the most influential modern fantasy literature. We will consider their role in shaping the genre, consider the relation of form to content, and discuss their impact on the subsequent development of the genre. 6 credit hours. (Categories: Authors and Authorship, Genre)

Suggested Categories

Authors and Authorship, Genre

Impact on Programme Requirements and Rationale

This course is intended to fulfil the Honours requirement for a seminar taken in third and fourth years of the program. This will be one of two honours seminars offered in the 2013-2014 school year.

Course Description

Modern fiction owes a great deal to J. R. R. Tolkien and C. S. Lewis, but they are just two of the writers who made up the writing group known as the Inklings. How the group developed; how the members influenced each other despite at times quite diverse views on faith, literature, language, and writing; how fantasy literature often dismissed as escapist is a critical part of their response to modernity; and their subsequent impact on fantasy literature are all questions students will have the opportunity to explore in this course. They will also be introduced to the fiction of George MacDonald--a significant influence on the group--and to the works of now less familiar Inklings: Charles Williams and Owen Barfield.

The emphasis in the classroom will be on the collaborative nature of discussions. Students will have reading questions to consider and write on before coming to class. They will share this work with their classmates and will be responsible for responding. Recognizing that a seminar will be new to some of the students, presentations and essays are weighted more heavily in the second seminar so that students have time to find their feet in the course. First term presentations will be shorter, recognizing that many of our students have not yet experienced oral presentations. The second term presentations will be longer.

Evaluation

Presentation (first term): 10%
 Short essay (first term): 10%
 Longer essay (first term): 15%
 Presentation (second term): 20%
 Major Paper (second term): 35%
 Participation and short assignments (both terms): 10%

Course Texts

A preliminary list includes
 George MacDonald, *Phantastes*

George MacDonald, *Lilith*
 Charles Williams, *All Hallows' Eve*
 Charles Williams, *The Place of the Lion*
 C. S. Lewis, *Till We Have Faces*
 C. S. Lewis, *Out of the Silent Planet*
 J. R. R. Tolkien, *Tree and Leaf*
 J. R. R. Tolkien, *The Lord of the Rings*

Bibliography

Our students are fortunate to have access to the UNBSJ library which has the largest science fiction and fantasy collection east of Toronto.

Journals: *Tolkien Studies*, *Mythlore*, *Orcrist*

Carpenter, Humphrey. *The Inklings: C. S. Lewis, J. R. R. Tolkien, Charles Williams and their friends*. Houghton Mifflin, 1979.

Carpenter, Humphrey. *The Letters of J. R. R. Tolkien*. Houghton Mifflin, 1981.

Carter, Lin. *Imaginary Worlds: the Art of Fantasy*. Ballantine, 1973.

Chance, Jane. *The Lord of the Rings: The Mythology of Power*. UP of Kentucky, 2001.

Chance, Jane. *Tolkien the Medievalist*. Routledge, 2003.

Clark, George and Daniel Timmons. *J. R. R. Tolkien and his literary resonances*. Greenwood P, 2000.

Farrell, Michael P. *Collaborative Circles: Friendship Dynamics and Creative Work*. U of Chicago P, 2001.

Green, Roger Lancelyn and Walter Hooper. *C. S. Lewis: a biography*. Harcourt 1974.

Hillegas, Mark R. *Shadows of Imagination: the Fantasies of C. S. Lewis, J. R. R. Tolkien, and Charles Williams*. Southern Illinois P, 1969.

Purtill, Richard L. *Lord of the elves and eldils: Fantasy and Philosophy in C. S. Lewis and J. R. R. Tolkien*. Zondervan Pub. 1974.

Reilly, Robert James. *Romantic Religion: A Study of Barfield, Lewis, Williams and Tolkien*. U of Georgia P, 1971.

Rogers, Deborah Webster and Ivor A. Rogers. *J. R. R. Tolkien*. Twayne, 1980.

Rosebury, Brian. *Tolkien: A Cultural Phenomenon*. Palgrave Macmillan, 2003.

Shippey, T. A. *J. R. R. Tolkien: author of the century*. HarperCollins, 2001.

Sibley, Agnes Marie. *Charles Williams*. Twayne, 1982.

Urang, Gunnar. *Shadows of Heaven: Religion and Fantasy in the Writing of C. S. Lewis, Charles Williams, and J. R. R. Tolkien*. Pilgrim P, 1971.

Wilson, A. N. *C. S. Lewis: A Biography*. Norton, 1990.

1.3 Department of History

Change to course title: HIST- 4336

Old Version: HIST-4336: Historicizing Disability

New Version: HIST-4336: Disability in History

Removal of Prerequisites:

HIST-3163. Gandhi, India and the World, c. 1850 to Present

The prerequisites for this course have been removed. Thus, the calendar description changes.

Old Version:

HIST-3163. Gandhi, India and the World, c. 1850 to Present

Mohandas K. "Mahatma" Gandhi (1869-1948) is a towering figure in the history of India, but he is curiously global too. He lived on three continents, his ideas and practices combined influences and experiences that he gathered from different parts of the world via global networks, and his impact has long extended beyond the subcontinent's borders. Studying Gandhi's life and legend will allow the class to investigate themes relating to nationalism, colonialism, pacifism, non-violence, 'alternative modernity' and other topics or issues. The course will also explore Gandhi's fascinating legacy in postcolonial India and around the globe. ~~Prerequisites: HIST 1006 World History, HIST 2183 History of Modern India, or permission of the instructor.~~

New Version:

HIST-3163. Gandhi, India and the World, c. 1850 to Present

Mohandas K. "Mahatma" Gandhi (1869-1948) is a towering figure in the history of India, but he is curiously global too. He lived on three continents, his ideas and practices combined influences and experiences that he gathered from different parts of the world via global networks, and his impact has long extended beyond the subcontinent's borders. Studying Gandhi's life and legend will allow the class to investigate themes relating to nationalism, colonialism, pacifism, non-violence, 'alternative modernity' and other topics or issues. The course will also explore Gandhi's fascinating legacy in postcolonial India and around the globe. **It is recommended that students have at least 6 credit hours of history courses before taking this course.**

Updated Calendar descriptions:

Old Version:

HIST-3363. Germany: 1871-1945

Twice within a generation Germany was the central participant in a world war. Why? In this course Germany's domestic (economic, social, cultural, political) developments and her external relations will be examined.

New Version:

HIST-3363. Germany: 1871-1945

In 1871, the newly-unified Germany looked forward to a future that seemed to promise greatness. By 1945, after two world wars, the country was in ruins. How did this come about? In this course, students study social, cultural, political and economic developments in order to understand better Germany's complex history from the late nineteenth to the mid-twentieth century.

Old Version:**HIST-3373. The Germanies Since 1945**

The defeat of Nazi Germany and the falling out of the victors led to the enforced division of Germany. By 1949, two separate German states: 1) the Germany Democratic Republic and 2) the Federal Republic of Germany, had come into existence. This course examines the story of Germany in the second half of the twentieth century.

New Version:**HIST-3373. The Germanies Since 1945**

The defeat of Nazi Germany and the falling-out of the victors led to the enforced division of Germany. By 1949, two separate German states had come into existence: the Federal Republic of Germany (West Germany) and the German Democratic Republic (East Germany). This course examines the history of Germany from the end of the Second World War to the present.

1.4 Department of Philosophy***Course Title Changes***

Current: PHIL 2153 Modern Philosophy I
Proposed: PHIL 2153 Early Modern Philosophy I

Current: PHIL 2163 Modern Philosophy II
Proposed: PHIL 2163 Early Modern Philosophy II

Rationale: 'Modern Philosophy' is a designation which normally refers to the period beginning with Descartes and ending with Kant. 'Early Modern' refers to the period beginning with Descartes and ending with Hume. PHIL 2153 begins with Descartes and PHIL 2163 ends with Hume. Kant is covered in a separate course (PHIL 3613). Also, most undergraduate programmes offer two courses in Early Modern Philosophy; a sequence of two courses in Modern Philosophy is unusual. It would be better if we aligned our offerings with those of other philosophy programmes.

Note: This name change would also need to be reflected in our list of required courses on page 223 (under group 3) and on page 224 (under group 3).

Changes to course descriptions

Current: PHIL 2153: A study, through reading, lecture and discussion of Descartes, Spinoza and Leibniz.
Proposed: PHIL 2153: A study of the 17th and 18th century rationalist philosophers.

Current: PHIL 2163: A study, through reading, lecture, and discussion, of the British empiricists.
Proposed: PHIL 2163: A study of the 17th and 18th century British empiricists.

Rationale: It would be better if the two course descriptions harmonized with each other. (Currently, 2153 lists the individual philosophers covered while 2163 refers to them as a group.) Also, these are lecture-intensive courses with a minimal amount of reading and discussion.

Corrections to Calendar

Current: PHIL 3663 Analytical Philosophy I (page 223, under group 5).
Proposed: PHIL 3663 Analytic Philosophy I

Current: PHIL 3673 Analytical Philosophy II (page 223, under group 5).
Proposed: PHIL 3673 Analytic Philosophy II

Current: PHIL 3663 Analytical Philosophy I (page 224, under group 5).
Proposed: PHIL 3663 Analytic Philosophy I

Current: PHIL 3673 Analytical Philosophy II (page 224, under group 5).
Proposed: PHIL 3673 Analytic Philosophy II

Rationale: The courses are called 'Analytic Philosophy I' and 'Analytic Philosophy II' (as opposed to 'Analytical').

Dropping of Prerequisite

Current: PHIL 3683: Topics in Epistemology lists 3663 Analytic Philosophy I as a prerequisite.
Proposed: Remove 3663 as a prerequisite.

Rationale: PHIL 3683 does not presuppose any of the content covered in PHIL 3663 and it is pitched at the same level. So the prerequisite makes no sense.

1.5 Department of Political Science

Proposal to Revive a Course

Current Situation: Two 3ch courses are offered.

POLS-2803. Western Tradition of Political Philosophy I

This course will introduce students to seminal texts in political philosophy focussing on the ancient and early medieval period. Texts may include: Plato's *Apology*, Plato's *Republic*, Aristotle's *Nicomachean Ethics*, Aristotle's *Politics*, *Bible*, and St. Augustine's *City of God*.

POLS-2813. The Western Tradition of Political Philosophy II

This course will introduce students to seminal texts in political philosophy focussing on the medieval, early modern and modern periods. Texts may include: Aquinas' *Treatise on Law*, Machiavelli's *The Prince*, Hobbes' *Leviathan*, Locke's *The Second Treatise on Government*, Rousseau's *Discourses*, Hegel's *Introduction to the Philosophy of History*. Prerequisite: POLS 2803.

Course to be revived:**POLS 2806 The Western Tradition of Political Philosophy**

This course will introduce students to the following seminal texts in the Western political tradition: Plato, *The Republic*; The *Apology* of Socrates; Aristotle, *The Poetics*; Machiavelli, *The Prince*; Hobbes, *Leviathan*; Locke, *Two Treatises of Government*; Rousseau, *Discourse on Inequality*; Marx, 1844 *Manuscripts, Communist Manifesto*; Nietzsche, *The Genealogy of Morals*. Prerequisite: 6 credit hours of POLS at the 1000-level or permission of the instructor. Students cannot receive credit for 2806 and either 2083 or 2813.

Rationale: The current 2 half-year courses approach is chronological—and the professor responsible for political theory subfield (Patrick Malcolmson) offers a thematic, non-chronological approach. POLS 2803 and 2813 will not be retired as yet and kept in the *Calendar* in 2013-2014 in addition to POLS 2806. Then we can provide students with the other half if they are missing one. That can be done on a case by case basis.

Proposal to revise course title and description:**Current title and description:**

POLS 1013 Study of Politics

This course has two objectives. The first is to give students a sense of the meaning and importance of politics. The second is to introduce them to the variety of ways in which politics can be studied. Specific content will vary from section to section. Sample topics may include: political ideas (equality, freedom, democracy); case studies of particular political problems or debates (domestic or international); comparative analysis of different forms of government; the role of parties and elections; the connection between law and politics; the operation of international institutions such as the United Nations.

Revised title and description:

POLS 1013 Law, Power, and Politics

This course is an introduction to the study of politics. It has two objectives. The first is to give students a sense of the meaning and importance of politics. The second is to study a number of the concepts essential to the study of contemporary politics: the state, sovereignty, legitimacy and authority, law, power, equality, democracy, nationality, freedom and citizenship are typically covered. The specific content and readings used vary from section to section. This course is required for all students planning to major or honour in political science.

Rationale: We like having “law” in the title because it is attractive to students, and because legitimacy and sovereignty are two core concepts, which lead to the concept of law. The title more accurately reflects what we do in the course, and it is also more appealing to students.

1.6 Department of Religious Studies

That the *Calendar* description for RELG 1006 Introduction to Religious Studies be revised.

Current description:

A thematic, issues-oriented introduction to the study of religions. While each section of the course is different because it is taught by a different professor, the issues and themes are common to all. Some of the themes and issues encountered are prejudice, sexuality, death and after death, the long search, evil and suffering, music and religion. The data to illustrate these themes and issues are drawn from the religious traditions of the world. Fundamental to the course, methodology is the identification of focal questions. The intention of the course is to foster in students an active appreciation of the religious dimension of life and to share with them the tools to think critically about it.

Revised description:

A thematic, issues-oriented introduction to the study of religions. Some of the themes and issues explored may include social crisis and renewal, authority and power, sexual diversity, conflict and peace, evil and suffering, death and after death, food and music, among others. By means of these themes, students develop an active appreciation of diverse religious traditions and gain the tools to think critically about them.

That RELG 4013 Honours Workshop be deleted—not just retired—from the curriculum.

Rationale: This course has lost its rationale and is no longer effectively offered. During the 1990s, when it was developed, there tended to be three or more honours students in any given year. At that time, *RELG 4013* was a writing and editing workshop where the honours students would bring sections of their draft honours thesis to the workshop for peer-editing. In the last ten years, there has been a stable pattern of 0-2 honours students in any given academic year, and the numbers are no longer there to make a peer-editing workshop feasible.

That the *Calendar* description for RELG 3993 Religious Studies: Scope and Methods be revised, and that the number be changed to 4023. This seminar is offered each year, is taught at the 4000-level, and is required of all Majors and Honours students.

Current description:

An in-depth analysis of selected issues in Religious Studies, focusing on the distinctive concerns of the discipline and the furthering of research skills appropriate to it. The course fosters reflection on the variety of methods used in Religious Studies, mindful of the need of senior students to integrate their four years of learnings in the discipline. Enrolment limited to students in fourth year.

Revised description (change in bold print):

An in-depth analysis of selected issues in Religious Studies, focusing on the distinctive concerns of the discipline and the furthering of research skills appropriate to it. The course fosters reflection on the variety of methods used in Religious Studies, mindful of the need of senior students to integrate their four years of learning in the discipline. **Honours students are normally required to take this course in their third year, Majors students in their fourth year, of full-time study.**

That the course title for RELG 4003 Honours Thesis Research and Proposal be revised to Honours Thesis Proposal Seminar, that the number be changed to 4033, and that the *Calendar* description be revised. (Rationale: this course should follow the newly re-numbered 4023 in sequence.)

Current description:

Designed for students who are considering advanced study, this course will consider a variety of research strategies in the field of Religious Studies. The final project will be an Honours thesis proposal. Normally taken in the second semester of a student's next to final year, this course is required for continuation into the Honours programme.

Revised description (change in bold print):

Designed for students who are considering advanced study, this course will consider a variety of research strategies in the field of Religious Studies. The final project will be an Honours thesis proposal. Normally taken in the second semester of a student's **third** year, this course is required for continuation into the Honours programme.

That RELG 4026 Honours Thesis be renumbered 4066 (Rationale: this course should follow the newly re-numbered 4023 and 4033 in sequence), and that the *Calendar* description be revised.

Current Description:

The student will select an advisor from the Department members by the end of the first semester in their 3rd year. The student, in consultation with their advisor, will submit a thesis proposal which must be approved by the Department by the end of the student's third year of studies. The thesis is written in the fourth year of studies.

Revised description (change in bold print):

The student will select an advisor from the Department members **before the end of the second semester in his or her third year of studies**. The student, in consultation with his or her advisor, will submit a thesis proposal which must be approved by the Department by the end of the student's third year of studies. The thesis is written in the fourth year of studies.

That the *Calendar* description for RELG 4183 Special Topics be revised.

Current Description:

The content of this course changes from year to year reflecting the strengths of the faculty and the particular needs of the students. It will involve an advanced treatment of some aspect of the religious dimension of human experience.

Revised description (change in bold print):

The content of this course changes from year to year reflecting the strengths of the faculty and the particular needs of students. It will involve an advanced treatment of some aspect of the religious dimension of human experience **that is multi-religious or tradition-specific in scope**.

That RELG 4193 Special Topics be retired.

Rationale: Only one Special Topics course at the 4000-level is necessary.

That HIST 2003 Exploring History: Critical Approaches to Historical Methods and Theories be crosslisted as RELG 2003 Exploring History: Critical Approaches to Historical Methods and Theories, with the current prerequisite of 6ch of History courses at St. Thomas University maintained. Agreement has been obtained from the History Department.

That RELG 2143 Medieval Philosophy I (PHIL) and RELG 2153 Medieval Philosophy II (PHIL) be retired as cross-listed courses in Religious Studies.

Rationale: In the revised curriculum, the Department wishes to begin the new section, *Tradition-Specific Courses*, with a course that is more representative of this section, taught by a faculty member of the department, and not cross-listed from another department. Also, there is an additional concern with the range of cross-listed courses recently added that this could have an adverse affect on the Department's enrolment statistics. Until further data are available based on the implementation of the revised curriculum over a few years, we consider it relevant to regulate the number of cross-listed courses represented and available in the *Calendar*.

1.7 Department of Romance Languages

Revision of course description (approved by SCC pending Senate approval of proposed Double Major in French and Spanish and the requiring of this course; see p. 62)

Old description.

ROML 3913. Contemporary Literary Analysis

This course is compulsory for those students completing an Honours degree in French or Spanish and is designed to prepare the student to develop, research, plan and complete a written project on a literary topic. Students will be introduced to a selection of contemporary theoretical approaches that serve as a framework for the analysis of literary texts.

New description.

ROML 3913. Contemporary Literary Analysis

This course is compulsory for those students completing a Double Major in French and Spanish or an Honours degree in French or Spanish. It is designed to prepare the student to develop, research, plan and complete a written project on a literary topic. Students will be introduced to a selection of contemporary theoretical approaches that serve as a framework for the analysis of literary texts.

Revision of course description:

Old description.

FREN 2316. Grammaire du français

Révision des conjugaisons et des formes des verbes, à partir du présent. Étude de la structure des phrases, de l'ordre des mots et des parties grammaticales de la phrase.

New description.

FREN 2316. Grammaire du français

Révision et approfondissement des règles de base de la grammaire française: la conjugaison du verbe, les modes et temps du verbe, les accords, les compléments, les pronoms personnels et relatifs. Étude de la forme de la phrase, de la syntaxe et de la fonction des mots.

Préalable: FREN 1016 et/ou FREN 1026 ou la permission du professeur.

Rationale. The new calendar description for FREN 2316 provides greater accuracy in reflecting the course programme of study.

Revision of course description:

Old Description

Span 2123 Culture and Composition II

This course follows on from Span 2113 and continues the cultural study methods that were introduced in first term. Emphasis is again placed on reading and writing assignments. Written Spanish is developed through cultural readings drawn from selected Peninsular Spanish texts. The course contains the basic research component and students will be encouraged to select and develop their own research interests.

New Description

Span 2123 Culture and composition II

This course follows on from Span 2113 and continues the cultural study methods that were introduced in first term. Emphasis is again placed on reading and writing assignments. Written Spanish is developed through cultural readings drawn from selected Latin American texts. The course contains a basic research component and students will be encouraged to select and develop their own research interests.

Revision of course description:

Old Description

Span 3313. Advanced Reading I

Students will develop their reading and analyses skills by an in-depth reading of selected Spanish texts in addition, they will improve their oral fluency studying the rhythms of Spanish poetry. Oral and written expositions on specific topics which arise from their textual analyses will reinforce the accuracy of the use of Spanish language in all its forms.

New Description

Span 3313 Advanced Reading I

Students will develop their reading and analyses skills by an in-depth reading of selected Peninsular Spanish texts and in addition, they will improve their oral fluency studying the rhythms of Peninsular Spanish poetry. Oral and written expositions on specific topics which arise from their textual analyses will reinforce the accuracy of the use of Spanish language in all its forms.

Revision of course description:**Old Description****Span 3323 Advanced Reading II**

Students will develop their reading and analyses skills by on in-depth reading of selected Spanish texts in addition, they will improve their oral fluency studying the rhythms of Spanish poetry. Oral and written expositions on specific topics which arise from their textual analyses will reinforce the accuracy of the use of Spanish language in all its forms.

New Description**Span 3323 Advanced Reading II**

Students will develop their reading and analyses skills by on in-depth reading of selected Latin American texts and in addition, they will improve their oral fluency studying the rhythms of Latin American poetry. Oral and written expositions on specific topics which arise from their textual analyses will reinforce the accuracy of the use of Spanish language in all its forms.

Revision of course description:**Old Description****Span 4033 Nineteenth Century Spanish Culture and Texts**

This course will consist of three separate unites: 1) the Romantic Movement in Spain with emphasises on theater and poetry 2) Spanish Determinism and 3) The Generation of 1898. Texts will be determined by the specific interests by the students and instructors. Students will be expected to research at list one major texts per unit in addition to reading excerpts and selected passages from major works.

New Description**Span 4033 Nineteenth Century Spanish Culture and Text**

This course will consist of two separate unities: 1) the Romantic Movement in Spain with emphasises on theater and poetry and 2) Spanish Determinism. Texts will be determined by the specific interests by the students and instructors. Students will be expected to research at least one major text per unit, in addition to reading excerpts and selected passages from major works.

Revision of course description:**Old Description****Span 4043 Twentieth Century Spanish Culture and Texts**

This course will examine the evolution of Spanish Culture and Texts in four stages: (1) the generation of 1927; (2) the Spanish Civil War (1936-1939); (3) the dictatorship (1939-1975); and (4) the makings of modern Spain (1975-date). The course will contain a research component and students will be expected to select and research specific topics.

New Description**Span 4043 Twentieth Century Spanish Culture and Texts**

This course will examine the evolution of Spanish Culture and Texts in five stages: (1) the generation of 1898; (2) The Generation of 1927; (3) the Spanish Civil War (1936-1939); (4) the dictatorship (1939-1975); and (5) the makings of modern Spain (1975-date). The course will contain a research component and students will be expected to select and research specific topics.

Revision of course description:**Old Description****Span 4663 Don Quixote**

This course will offer a close textual reading of Cervantes' novel Don Quixote. Discussion groups will be on WebCT and students will be encouraged to participate in ongoing worldwide online discussions concerning Don Quixote. In addition to the traditional phenomenological hermeneutics and literature theory, the structure and teems of Don Quixote in textual and visual forms in the lite of 17th century world picture will be examined.

New Description**Span 4663 Don Quijote (x is replaced with j)**

Spanish 4663 will involve a close reading in Spanish of Cervantes' modern novel and masterpiece *Don Quijote de la Mancha*. Over the course of the semester students will 1) understand the historical, social, political, geographical and literary contexts of the novel, 2) discuss Don Quijote's interaction with other works of art 3) reflect upon the notion of modernity, literary genres and critical thinking 4) identify connections between Cervantes and Don Quijote 5) become familiarized with the amount of literature on *Don Quijote* and 6) discover the relativity of madness. Classes will involve both lectures and discussions.

Retirement of course:**Span 4333 – Advanced Reading III (Literary Analysis)**

The objective of this course is to offer a broad and comprehensive introduction to the analyses of Hispanics literature through the study of representative texts from each of the four basic literature genres: narrative, poetry, drama and essay. Throughout the semester we will consider the artistic implications of literature, trace each genre's origins and evolution, and develop the linguistic, analytical and methodological tools that are necessary in the study of these different literary genres.

Rationale: This course will be eliminated from the Calendar because the above mentioned methods are already utilized in Advanced Reading I. SPAN 3313 and Advanced Reading II. SPAN 3323).

1.8 Science and Technology Studies Programme

Revision of course title and Calendar description

Current Course Title and Calendar Description:

STS 2503 – History of Disease. This course studies the impact of disease outbreaks on human populations and on economic, social, intellectual, religious, and political aspects of life from ancient times to the present.

Proposed Course Title and Calendar Description:

STS 2503 – Plagues and Peoples. This course studies the impact of disease epidemics on human populations and on economic, social, intellectual, religious, and political aspects of life from ancient times to the present.

Rationale for Revision: The proposed course title is more accurate for two reasons: firstly, the course examines epidemics or plagues rather than other non-contagious or chronic diseases (as the current title suggests), and secondly, the course examines epidemics more broadly than merely historically (as the current title suggests).

Revision of course title and Calendar description

Current Course title and Calendar Description:

STS 3063 – Historical Perspectives on Science and Religion. Examines the complex interactions between Western science and the Judeo-Christian religious tradition. Primary focus is on their historical relations in ancient, medieval and early modern thought to reveal how variable and complex these interactions have been, characterized at different times by conflict, cooperation, separation, understanding, misunderstanding, dialogue, and alienation. Prerequisite: STS 2243.

Proposed Course Title and Calendar Description:

STS 3063 – Science, Religion, and Galileo’s Trial. Examines the complex interactions between Western science and the Judeo-Christian religious tradition in the ancient, medieval, and early modern periods culminating with a close study of Galileo’s trial by the Inquisition in 1632 to reveal how variable and complex interactions between science and religion have been characterized at different times by conflict, cooperation, separation, understanding, misunderstanding, dialogue, and alienation. Prerequisite: STS 2243 or permission of the instructor.

Rationale for Revision: The proposed course title more accurately reflects course content which is focused for the last third of the course on Galileo’s trial in order to explore the complexly interwoven dynamics in the relations among science, Roman Catholicism, political intrigue, the Protestant Reformation and Counter Reformation, war, and Christian theology.

Revision of course title and Calendar description

Current Course title and Calendar Description.

STS 3503 – Feminist Critiques of Science. This course is an introduction to the feminist literature on science, technology, and mathematics. Topics will include the possibility that a new science based on feminist principles might be qualitatively different from modern science. Related

topics include the role played by values in science, the relation between pure scientific research and technology (especially military technology), the possibility that there might be a feminist alternative to classical mathematics and logic, and whether young women and men with feminist beliefs should be encouraged to become scientists (given the close connection between science and military technology). Readings will represent a range of different feminist perspectives on each of these questions, and we will examine the arguments for and against each of these views. Prerequisite: at least 9 credit hours in STS or permission of the instructor.

Proposed Course Title and Calendar Description.

STS 3503 – Feminism and Techno-Science. Examines a variety of feminist perspectives on science and technology which suggest that scientific authority (particularly in the biological and life sciences) rationalizes and normalizes gender stereotypes and inequalities, and also marginalizes women from its institutions. The content and positions of various perspectives (as well as counter-arguments) are studied for their political, philosophical, and epistemic assumptions. Prerequisite: at least 9 credit hours in STS or permission of the instructor.

Rationale for Revision. The proposed course title and description more accurately reflects course content on feminist perspectives of science and technology (or techno-science) and removes the suggestion that attention will be given to feminist perspectives of mathematics. The revised calendar description is more general and, therefore, provides more opportunity for the course to be offered by different professors.

Retirement of Three STS Courses.

The STS Programme has approved the “retirement” of three STS courses: *STS 2303 – Natural Disasters*, *STS 2803 – Controversies in the Earth and Environmental Sciences*, and *STS 3803 – Space Exploration*. These courses were first offered in 2006 by authority of a Registrar’s Warrant, for teaching by a Limited-Term Appointment and were never reviewed or approved by the SCC (this only became apparent recently during preparations of materials for the next external review of STS).

2. ITEMS THAT REQUIRE SENATE APPROVAL

2.1 Department of Criminology and Criminal Justice

The Department of Criminology and Criminal Justice proposes that CRIM 3253 Intensive Writing be removed as a requirement for the Honours programme. Two initial reasons for the course have now been superseded:

- The development of a proposal in the spring of the pre-Honours year is no longer seen as necessary, and the writing component of the Honours application can be satisfied with a writing sample. The proposal can now be done in conjunction with the supervisor in the fall of the Honours year.
- Most of undergraduate courses in Criminology now have an active learning and writing component which makes the writing course redundant. Eliminating this course will also free up one half course for instruction in another area.

2.2 Department of English Language and Literature

New Course Proposal

ENGL 3523: From Grub Street to Parnassus: Literature and Journalism of the Early Eighteenth Century

Dr. Dawn Morgan
Department of English
October, 2012

1. **Type of Proposal:** This is a new course to complement my proposed ENGL 3573 Later 18th Century Literature.
2. **Course name and number:** ENGL 3523: From Grub Street to Parnassus: Literature and Journalism of the Early Eighteenth Century. Abbreviated title: Early 18th Century Literature.
3. **Calendar description:** A study of popular writings of the early eighteenth century when literature and journalism began to differentiate from each other and to be produced and consumed, variously, as aesthetic and commercial products. (Pre-1800. Categories: Genre, National/Regional)
4. **Theme or Category Grouping:** The course fulfills requirements in the Department of English course categories of Genre, and National/Regional, and counts as 3-ch in pre-1800 literature.
5. **Impact on Programme Requirements:** None, except to add choice especially in the pre-1800 requirement.
6. **Cross-listing:** N/A
7. **Rationale for the course:** The course will be elective and complements my proposed ENGL 3933 Literature of the Later Eighteenth-Century, the two to be offered regularly in rotation, in alternate years, with ENGL 3336 Restoration and Eighteenth Century Prose and Poetry.
8. **Instructor's name:** Dr. Dawn Morgan.
9. **Course description:** Grub Street was the London address of writers, publishers, and booksellers from the late seventeenth- to the early eighteenth-century. "Grub Street" has since come to mean "writing for hire" or "hack writing." Parnassus was a mountain in Greece sacred to Apollo, the god of literature and the arts, and his nine Muses. This course deals with Grub Street

writings on topics of immediate religious, political, economic, and cultural controversy from 1660 to the 1740s, topical, ephemeral journalism that has achieved permanent “Parnassian” status for students of English literature. We now read many of the productions of Grub Street as high literature, such as Jonathan Swift’s *Gulliver’s Travels*, John Gay’s *A Beggar’s Opera*, and Daniel Defoe’s *A Journal of the Plague Year*. This new Parnassus is typified not by the timelessness and distance of epic and tragedy but by journalistic, close-up, and novelized accounts of current events and everyday life. The Grub Street writers of the early eighteenth century broadened the range of genres and extended the circulation of both journalism and literature as they struggled to make a living and influence opinion in the newly commercial marketplace that was displacing the aristocratic patronage and church-university systems of literary production. We study how the “literature” of this period separates itself from “journalism” while yet participating in the commerce, controversies, and contagions of an emerging modern civil, capitalist society.

10. **Evaluation system:** Students will be required to write three one-page responses to readings or three reading quizzes during the term (10 % each = 30 %), one term essay synthesizing works and ideas on the course (30 %), and a final exam consisting of essay questions (40 %).
11. **Possible course texts and other materials:** Each of the following excellent anthologies is in print, and is more or less comprehensive of the period to be covered. Monographs of specific works by Defoe, Swift, and perhaps women writers whose works are not always anthologized, may supplement the anthology selected for the course.
 Damrosch, David and Stuart Sherman, eds., *The Longman Anthology of British Literature: The Restoration and the Eighteenth Century*. New York: Longman, 1999.
 DeMaria, Robert Jr. *British Literature 1640-1789*. Oxford: Blackwell, 1996.
 Greenblatt, Stephen, ed., *The Norton Anthology of British Literature: Restoration and Eighteenth Century*. New York: Norton, 2006 (rev.)
12. **Bibliography.** The works listed below are available in the UNB HIL or HWK Libraries. Call numbers are listed or Internet Access is indicated.

NOTE: This Bibliography is necessarily selective and covers the period c. 1695-1744 only.

- Addison, Joseph and Sir Richard Steele. *The Spectator*. Oxford: Clarendon P, 1965. Print. [HIL PR1365 .S7 1965 v.1-v.5]
- Barker, Richard Hindry. *Mr. Cibber of Drury Lane*. New York: AMS Press, 1966. Print. [HIL PR3347 .B3 1966]
- Bloom, Edward A. *Samuel Johnson in Grub Street*. Providence: Brown UP, 1957. Print. [HIL PR3534 .B57 1957]
- and Lillian D. Bloom. *Joseph Addison’s Sociable Animal: In the Market Place, On the Hustings, In the Pulpit*. Providence: Brown UP, 1971. Print. [HIL PR3306 .B5 1971]
- Boyce, Benjamin. *Tom Brown of Facetious Memory: Grub Street in the Age of Dryden*. New York: Johnson Reprint Corp., 1968. Print. [HIL PR3326 .B93 Z6 1968]
- Cressey, David. *Literacy and Social Order: Reading and Writing in Tudor and Stuart England*. Cambridge: Cambridge UP, 1980. Print. [HIL LC156 .G7 C73]
- Dunton, John. *The Life and Errors of John Dunton*. London: J. Nichols, Son, and Bentley, 1818. Print. [HIL Z325 .D912 v.1 and Z325 .D912 v.2 also available as an e-book]
- . *The Athenian Oracle*. London: J and J. Knapton et al., 1728. [available as an e-book only]
- Gallagher, Catherine. *Nobody’s Story: The Vanishing Acts of Women Writers in the Marketplace 1670-1820*. Berkeley: U of California P, 1994. Print. [HIL PR113 .G35 1994]

- Goldgar, Bertrand A. *Walpole and the Wits: The Relation of Politics to Literature 1722-1742*. Lincoln: U of Nebraska P, 1976. Print. [HIL PR448 .P6 G6]
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New Course Proposal

ENGL 3573: Eccentrics at the Centre: Johnson, Boswell, and Literature of the Later Eighteenth Century

Dr. Dawn Morgan

Department of English

October 2, 2012

1. **Type of Proposal:** This is a new course to complement my proposed ENGL 3523 Early 18th Century Literature.
2. **Course name and number:** ENGL 3573: Eccentrics at the Centre: Johnson, Boswell, and Literature of the Later Eighteenth Century. Abbreviated title: Later 18th Century Literature.
3. **Calendar description:** A study of the formation of English literary culture in the latter half of the eighteenth century. (Pre-1800. Categories: Genre, National/Regional)
4. **Theme or Category Grouping:** The course fulfills requirements in the Department of English course categories of Genre and National/Regional, and counts as 3-ch in pre-1800 literature.
5. **Impact on Programme Requirements:** None, except to add choice, especially in the pre-1800 requirement.
6. **Cross-listing:** N/A
7. **Rationale for the course:** The course will be elective and complements my proposed ENGL 3923 Early 18th Century Literature.
8. **Instructor:** Dr. Dawn Morgan.
9. **Course description:**

The writings of Samuel Johnson, his biographer James Boswell, and their circle became central to the literary and cultural production of the later eighteenth century. Preoccupied with "decorum" and "taste," both Johnson and Boswell were, however, eccentric in the extreme, as were their friends, and, for that matter, much of the literary and artistic output of the period, roughly 1737 to the 1790s. The most striking feature of the literature is its astonishing generic variety and non-conformity with either neoclassical or enlightenment values, and its surprising cultivation instead of genres of lay moralism, sentimentalism, gothic terrorism, novelty, and melodrama.

This course surveys the periodical literature, biographies, aesthetic theories, poetry, and novels by Johnson and Boswell and their friends, including Adam Smith, Edmund Burke, Henry Mackenzie, Thomas Gray, and Frances Burney, among others.

10. **Evaluation system:** Students will be required to write three one-page responses to readings during the term (10 % each = 30 %), one term essay synthesizing works and ideas on the course (30 %), and a final exam consisting of essay questions (40 %).
11. **Possible course texts and other materials:** The following texts are in print. One of the anthologies listed will be selected for the course and will be supplemented with the titles by Boswell and Johnson.

Boswell, James. *The Life of Samuel Johnson*. Abridged. Penguin Classics.

Johnson, Samuel. *Samuel Johnson: Selected Poetry and Prose*. Eds. Frank brady and W.K. Wimsatt. U of California P.

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- Oliver, Kathleen M. *Samuel Richardson, Dress, and Discourse*. New York: Palgrave Macmillan, 2008. Print. [HIL PR3667 .O45 2008]
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2.3 Fine Arts Programme

New Course Proposal

FNAR 2173 Watercolour Painting

1. Type of proposal: This course is designed as a regular offering to enhance the range of painting courses within the Fine Arts program at St. Thomas University.

2. Course name and number: FNAR 2173 Watercolour Painting

3. Calendar Description: FNAR 2173 Watercolour painting on paper offers the opportunity to explore the rich history, contemporary relevance and practice of one of the most popular and dynamic painting traditions. Students will explore watercolour's history, contemporary practice and unique properties through lectures, studio exercises, in class critiques, visiting artists and by creating a portfolio of watercolour works. Prerequisite: Introduction to Art Fundamentals FNAR 1113.

4. Theme or category grouping: Fine Arts / visual arts/ studio course. Include this course in the calendar with other Fine Arts offerings.

5. Impact on Programming: This course will offer a greater depth of course programming in the visual arts; the course may be listed as an option for a minor or major in Fine Arts.

6. Cross-listing: None.

7. Rationale for the course: The tradition of incorporating Fine Arts studio courses within the Liberal Arts has been a successful and well-established practice in American universities for many decades. In Canada the practice is still an evolving process, at the forefront of which has been St. Thomas University's establishment of Fine Arts courses within a commitment to expanding the breadth of Liberal Arts education.

The course is designed to explore the unique history, discipline and practice of watercolor painting within the context of a studio based course, offering studio instruction, aesthetic research opportunities and creative growth. It should also be noted that given the traditional portability of watercolour painting, an effective watercolour course could be delivered with a minimum of formal studio space

requirements.

Watercolour painting with its history of broad cultural relevance is well positioned to augment and expand the aesthetic and cultural values explored in the Liberal Arts. Watercolour painting has a long and continued history as a cross disciplinary mode of understanding the world we live in. Watercolour artists were often part of early geographic or archaeological expeditions offering early research communities and a general public the first images of new worlds and cultural discoveries. Botanical illustration was and continues to be a focus of watercolour expression across research disciplines. Watercolour painting is critical to narrative illustration, be it children's books or graphic novels, and has an increasingly important role in the world of contemporary visual arts. This course will expand the Fine Arts department's curriculum offerings in painting, complementing Drawing and Sketching courses 1 and 2.

8. Instructor: a practicing artist with a meaningful exhibition record and experience with watercolor painting. The Programme has qualified part-time instructors who possess these qualifications; additional instructors may be available in Fredericton and its region of influence. The instructor should be able to draw upon their own experience as an artist to model as well as interpret the dynamics of watercolor painting.

9. Course Description: Watercolour painting is one of the most readily accessible painting mediums and arguably one of the most expressive available to Liberal Arts students. Students will be offered an in-depth appreciation of the history, contemporary practice and studio-based exploration of this ageless medium.

This elective course will be limited to 25 students. The course will feature lectures and readings on selected contemporary and historic watercolour artists, in class studio painting exercises, painting assignments, class critiques and visiting artists.

Each class will introduce new creative approaches, observations, theory and techniques featuring in class studio experience, which students will further apply in their independently completed works. Students will be expected to keep a working artists journal of studies, sketches, resource materials relevant to their watercolour painting explorations.

In this course students will explore and expand their creative agency within the watercolour medium by developing their own portfolio of work. Students will be expected to undertake studio class exercises and out of class assignments that will facilitate the students' aesthetic and technical development within the watercolour medium.

Students will engage in both new and traditional techniques in watercolour painting including, colour mixing, tone balance, various glazes, different qualities of paper, washes, scumbles, resists, gouache and incorporate selected watercolor techniques as elements of a personal expressive style. Students will be expected to develop a familiarity with both studio based and *plein air* watercolour painting as reflected in their final portfolio. Students' expressive development, choice of subject matter, and how they articulate their ideas and vision into individual watercolours (and series of works) will be the focus of individual and studio class critiques. The practice of classroom critiques will develop their aesthetic analytical skills as well as guide student expressive development.

The course will examine the works of prominent watercolor artists practicing both traditional and innovative approaches to the medium. Artist referenced in this course will be drawn from the history and continued practice of watercolour painting both on a regional as well as international basis and will include Albrecht Durer, Hans Bol, Van Dyck, John Robert Cozens, Thomas Gainsborough, Thomas Hearne, William Blake, Joseph Mallord William Turner, Thomas Eakins, John Singer Sargent, Winslow Homer, Wassily Kandinsky, Paul Klee, Egon Schiele, Edward Hopper, Georgia O'Keeffe, Andrew Wyeth, Tom Forrestall, Philip Pearlstein, Eric Fischl, Francesco Clemente, Roger Savage, Ted Pulford, Ken Tomlie, Tim Gardner and others.

Students will be expected to substantiate their exploration of watercolor's unique and versatile properties by creating a portfolio of works using a variety of papers, painting techniques and exploratory avenues for an end of term portfolio review. As well, students will be expected to keep a studio journal recording their progress, development, ideas and influences, and to write a reflective essay on their creative development, challenges, influences' and future expectations regarding their watercolour painting practice. Students will also contribute work for a class-based group exhibition.

10. Evaluation system: Completed watercolour portfolio reflecting original work (40%), a completed artist's research journal (20%), a reflective practice essay (20%), attendance/contribution/class exhibition (20%).

11. Course texts and materials: Required Text:

The Essence of Watercolour. Hazel Soan. Batsford (2011), ISBN-10: 1906388733

Material requirements:

- Watercolor paints, paper, brushes, and other art supplies described in the
- Materials list and available at local art supply stores or as a bulk
- Student kit purchase from the department.
- Supplies may vary based on students' requirements and interest.
- Supplies should be purchased after enrolling in the class.

Students will be expected to purchase the following materials:

- Watercolour paints – standard tube size (5 or 14 ml) watercolours (see colours below)
- Watercolour Paper Hot press, cold press various weights and sizes.
- Brushes, set of round brushes -various sizes
- Mixing palette
- Paper towel
- Water container(s)
- Mix of pencils hb, b, 2b, 4b, and eraser
- Artists Journal book
- A watercolour mediums, friskit,
- Mat knife, Masking tape

Standard Watercolour paint colours: 5-14 ml size tube of the following colours:

- Burnt Umber
- Ivory Black
- Cadmium Yellow
- Cadmium Red
- Alizarin Crimson
- Magenta
- Ultramarine Blue
- Cerulean Blue
- Phthalo Green
- Hookers Green
- Yellow Ochre

12. Bibliography

Color for Painters: A Guide to Traditions and Practice. Al Gury. Watson-Guption

The following supplementary texts can be found in the UNB library:

The Truth in Painting. Jacques Derrida. University of Chicago Press 1987.

Watercolor Painting, Step by Step. Arthur L. Guption, Susan E. Myers. New York, Watson-Guption Publications, 1967.

Painting in Opaque Watercolor. Rudy De Reyna. New York: Watson-Guption publications, 1969.

Landscape Painting: A History. Nils Buttner, Russell Stockman. New York: Abbeville Press, 2006.

The Watercolour Artist's Handbook. Sally Harper. London: A&C Black, 2009.

David Milne, prints and Watercolours. David Milne and Catharine M. Mastin. Art Gallery of Winsor, 1990.

Winslow Homer Watercolors. Helen A Cooper. New haven Yale University Press, 1986.

Watercolours. Molly Lamb Bobak. Beaverbrook Art Gallery 1971.

Leonardo on Painting: An Anthology of Writings. Leonardo, da Vinci; Martin Kemp; Margret Walker. New Haven: Yale University Press.

New Course Proposal

FNAR 2213 Introductory Painting

1. Type of proposal: This course is designed as a regular offering to facilitate the development of painting courses within the Fine Arts program at St. Thomas University.

2. Course name and number: FNAR 2313 Introductory Painting

3. Calendar Description: FNAR 2313 Introductory Painting offers an in-depth exploration of contemporary painting processes and practices using traditional and non-traditional materials, techniques, and concepts. Students will engage in a series of research and painting projects that will examine contemporary aspects of painting as a distinct discipline. Students will be expected to complete a portfolio of paintings suitable for in class critical analysis and public group exhibition. Prerequisite: Prerequisite: Introduction to Art Fundamentals FNAR 1113

4. Theme or category grouping: Include this course in the calendar with other Fine Arts offerings.

5. Impact on Programing: This course will offer a greater depth of course programing in the visual arts.

6. Cross – listing: None

7. Rationale for the course: The rationale for this Painting course can be found in a fuller understanding of the goals of a Liberal Arts education and the role of the Fine Arts department to offer the fullest opportunity for a diverse range of student development within the Liberal Arts.

“Liberal education is an inquiry into what it means to be human - a quest to understand the rational, spiritual, and aesthetic dimensions of human life.”

This elective course is designed to expand the Fine Arts department's curriculum offerings in the visual arts, in particular in the upper level painting area. Currently, students have the opportunity to explore the fine arts through a number of introductory courses, but there is limited opportunity for a more intense, and more challenging examination of the practice of painting. The course is designed as a progression of FNAR 2193 Concepts in Painting to allow Liberal Arts students the opportunity to advance their understanding and practice of the discipline of painting within the context of a studio based course.

8. Instructor: Course instructor should have an MFA or equivalent and an extensive experience as a painter and practicing artist substantiated by a significant exhibition record. The instructor should be able to draw upon their own experience as a practicing artist to interpret the dynamics of painting as a

cultural practice relevant to a broader community and the Liberal Arts student experience. The Programme has qualified part-time instructors who possess these qualifications; additional instructors may be available in Fredericton and its region of influence.

9. Course Description: Painting as an expressive medium is premised on a knowledge of contemporary art combined with a technical mastery deployed within a personal practice that evokes formal as well as conceptual innovation. In this course, students will engage in an in-depth exploration of contemporary painting processes and practices using traditional and non-traditional materials, techniques, and concepts.

The class will meet once a week for a 3-hour studio session. The structure of the course will facilitate developing both the student's creative expression through painting practice, as well as the student's appreciation of contemporary painting aesthetics by familiarizing themselves with the works of selected regional, national and international painters. Students will be expected to have some familiarity with the basic concepts of painting and be prepared for a more focused critical exploration of the medium.

The course will include class lectures and instruction on the art and practice of painting. The main medium will be acrylic paint; however, other paint mediums such as oil, encaustic or egg tempera can be accommodated on a case by case basis. The course will focus on studio painting on canvas, board or similar surfaces, through in class assignments and individual painting projects. The course will also feature class lectures and assigned readings on contemporary painters, guest talks by visiting artists and visits to local art galleries. Individualized student direction will be focused on the formation and development of a personal painting vocabulary within an appreciation of contemporary painting practice. Painting expectations and assignments will be designed to assist the student in expanding their perceptions of painting and enhancing the creative translation of studio experience in/onto the painted image/surface. Students will be expected to participate in studio class based critiques of their own as well as fellow students work, in a manner that expands their analytical skills and reflective considerations of the visual arts.

Student Course Expectations

Students will be expected to complete a portfolio of completed paintings.

Students will be expected to keep a journal of visual explorations related to their own research and painting practice. Their completed journal will be assessed at the end of term in comparative relation to their completed painting portfolio.

Students will be expected to research and present to the class within a seminar format a comparative analysis the works of two artists and the relationship between the selected artists work and their own.

Towards the end of the term students will be required to write a reflective essay analyzing their own creative development as a painter, with a focus on influences, challenges, successes and future development.

Students will be expected to participate in a public class exhibition of their work.

A selection of artists relevant to this course.

MARITIME ARTISTS

Fred Ross, Gerry Collins, Herzl Kashetsky, Alex Colville , Wayne Boucher, Tom Forrestall, Philip Iverson, Mary Pratt , Bruno Bobak, Molly Lamb Bobak, Brian Burke, Francis Coutellier, Alex Livingston, Sara MacCulloch, Romeo Savoie, Marilyn McAvoy, Susan Hill , Stephen Scott, Glen Priestly , Garry Neil Kennedy, Yvon Gallant.

CANADIAN ARTISTS

John Hartman, Ron Sherbrook, James Lehey, Tony Scherman, Jack Shadbolt, Tim Zuck, Joseph Plaskett, William Pehudoff, Dominique Gaucher, Paul Fenniak, Louise Belcourt, Tom Hopkins, Yves Gaucher, Christopher Pratt, Takao Tanabe, David Urban, Wanda Koop, Shirley Wiitasalo, Gathie Falk, Chris Cran, Monica Tap, Harold Klunder, Carol Wainio, Jeffrey Spalding, Betty Goodwin, Karel Funk, Tim Gardner.

INTERNATIONAL ARTISTS

Chuck Close, Eric Fischl, Jean-Michel Basquiat, Jim Dine, Vija Celmins, John Currin, Peter Doig, Kim Dorland, Leon Golub, Alex Katz, Mamma Andersson, Ross Bleckner, Hunt Slonem, Julian Opie, Francesco Clemente, Marlene Dumas, Lucian Freud, Richard Artschwager, David Salle, Oliver Mosset, Steven Parrino, George Baselitz, Roy Lichtenstein, Luc Tuymans, Damien Hirst, Michael Borremans, Neo Rauch, Marcel Dzama, Chris Ofili, David Hockney, Antonio Lopez Garcia, Malcolm Morley, Rackstraw Downes, Eberhard Havekost, Jenny Saville, Gerhard Richter.

10. Evaluation system: Completed painting portfolio reflecting original work (40%), a completed artists/painting journal book (20%), seminar presentation on two contemporary artists (15%), a term complete reflective practice essay (10%), attendance/contribution/class exhibition (15%).

11. Course texts and materials: Required Text:

The Artist's Handbook of Materials and Techniques. Ralph Mayer. Viking Adult; Revised edition 1991. ISBN-10: 0670837016 ISBN-13: 978-0670837014

Materials list (suggested)

Students will be expected to purchase materials required for this course. A cost effective model of bulk ordering materials will be offered in this course. This list can be modified to suit the individual needs of the student.

- Paints – medium of your choice - as applicable for this course, acrylic is however recommended, and or acrylic painting mediums of your choice - e.g. gloss, gel, glaze.
- Painting surface of your choice - e.g. canvases (board or stretched) or other surface.
- Brushes; set of various sizes and tips
- Palette knives
- Mixing palette
- Rags cleaning towel paper
- Water container(s)
- Mix of pencils hb, b, 2b, 4b, and eraser
- Artists Journal book
- Acrylic gesso or other gesso medium
- Mixed media materials of your choice - e.g. permanent markers or collage materials
- Mat knife, Masking tape

Students seeking to use egg tempera, encaustic, oil or other mediums requiring studio or studio practice adaptations should seek an accommodation with the class instructor. Students seeking to paint in oils will use water-soluble oil paints in class. Standard artist paint colours: Students will be expected to have a good selection of the following:

- Cobalt Blue
- Alizarin Crimson
- Magenta
- Ultramarine Blue
- Cerulean Blue

- Phthalo Green
- Hookers Green
- Yellow Ochre
- Burnt Umber
- Titanium White
- Carbon/ Ivory Black
- Lemon Yellow
- Cadmium Yellow
- Cadmium Red

12. Bibliography

Painting as a Language: Material, Technique, Form, Content. Jean Robertson, Craig McDaniel. Harcourt College Publishers, 2000.

Art in Theory 1900 - 2000: An Anthology of Changing Ideas. Charles Harrison Ed., Dr. Paul J. Wood Ed. Blackwell Publishing; 2nd edition, 2002.

Color for Painters: A Guide to Traditions and Practice. Al Gury. Watson-Guption.

Inside the Studio: Talks With New York Artists. Independent Curators International, New York 2004

The following course texts can be found in the UNB library

The Truth in Painting. Jacques Derrida. University of Chicago Press, 1987.

The Domain of Images. James Elkins. Ithaca, Cornell University Press, 1999.

The Spiritual in Art: Abstract Painting 1890-1985. Maurice Tuchman, et al. Museum of Contemporary Art (Chicago Ill). New York, Abbeville Press, 1986.

Victorian Painting. Lionel Lambourne. London , New York, Phaidon Press, 1999.

What is Painting? Representation and Modern Art. Julian Bell. New York : Thames and Hudson, 1999.

Leonardo on Painting: An Anthology of Writings. Leonardo, da Vinci; Martin Kemp; Margret Walker. New Haven: Yale University Press.

Painting Today. Tony Godfrey. New York, London, Phaidon Press, 2009.

German Expressionist Painting. Peter Howard Seiz. University of California Press, 1957.

The Story of Painting. Wendy Beckett, Patrica Wright. New York: Dorling Kindersley, 2000.

New Course Proposal

FNAR 2423 METROPIA: Architectural Scale Model Proposal

1. Type of Proposal: Regular Offering

2. Course Name and Proposed Number: FNAR 2423 METROPIA: Architectural Scale Model Proposals.

3. Calendar Description: This course will explore architectural proposals that are outside the probability of realization. Students will develop scale models in a variety of materials that explore the fanciful, the financially prohibitive and the technically unknown. The emphasis will be on planning, creating and presenting proposals for entirely hypothetical works. Prerequisite: FNAR 1113 Practical Introduction to Art Fundamentals.

4. Theme: Fine Art (visual art)

5. Impact on Programming: This course increases the depth of programming in visual art re: Architecture.

6. Course is not cross-listed.

7. Rationale for the course: This course increases the depth of programming in visual art re: Architecture. This course will not compete with a course in another discipline but invites dialogue with other courses including Sociology and History. Note: scale model making is within the capabilities of the STU Visual Art facilities.

8. Members of Program qualified to teach the course: Associate Professor Robin Peck is qualified to teach this course.

9. Course Description: This course will explore architectural proposals that are outside the probability of realization. Students will develop scale models that explore the fanciful, the financially prohibitive and the technically unknown. The emphasis of this course will be on planning, creating and presenting proposals for hypothetical outdoor site works, building scale models, solving hypothetical technical problems, developing methods of consultation and strategies for working to satisfy private and public institutional requirements.

Much advanced 20th c. art production consists of speculations in the form of written proposals, sketches, drawn plans and/or three-dimensional scale models (maquettes, modellos, bozzettos, etc.), e.g. the speculative un-built architecture of German Expressionism as documented in the literary "Glass Chain" of Bruno Taut and his circle, the un-built architecture of Italian Futurism and Russian Constructivism such as Vladimir Tatlin's *Monument to the Third International* and more recently the international "Conceptual Art" of the early 1970's. This class will include an historical survey of the use of art/architecture scale models in the proposal of utopian social programs, in egalitarian as well as totalitarian political systems.

10. Evaluation System: The main assignment is the construction of a final scale model and the writing of an accompanying 2000 word essay. Students will construct scale models of their own work of speculative art/architecture and write an essay on an aspect of the utopian architectural model. The essay will be written on a specific topic chosen by the student and approved by the professor. Following initial seminar presentations led by the professor, each student will be responsible for a half hour presentation and leadership of a seminar discussion of a text chosen in consultation with the professor. 30% of the final grade will be based on the essay. Completion and presentation of the model (preliminary at mid-term and completed at end of term) will be 50% of the final grade. Seminar leadership and participation in class discussions is worth an additional 20%. Attendance is required.

11. Course Text and other materials: There is no course textbook.

12. Bibliography: The following texts in the Harriet Irving library are applicable to research in this class.

N6868.5 .E9 B46 1993

Expressionist utopias: paradise, metropolis, architectural fantasy. Benson, Timothy O., 1950

N6988 .G7413 1992

The great utopia: the Russian and Soviet avant-garde, 1915-1932. Solomon R. Guggenheim Museum.

NX550 .A1 W48 2001

The visual arts in Germany, 1890-1937 : utopia and despair. West, Shearer.

NA2543 .S6 T313

Architecture and utopia : design and capitalist development. Tafuri, Manfredo.

NB1190 .C45

Plaster mold and model making. Chaney, Charles.

NA2790 .D87

A students' guide to model making. Dutton, Margaret Eve.

PZ160 .I52 1999

The utopian fantastic: selected essays from the twentieth International Conference on the Fantastic in the Arts, International Conference on the Fantastic in the Arts (20th: 1999: Fort Lauderdale, Fla.)

New Course Proposal

FNAR 3123 Critical Theory in Contemporary Visual Art

1. Type of Proposal: Regular Offering

2. Course Name and Proposed Number: FNAR 3123 Critical Theory in Contemporary Visual Art

3. Calendar Description: A seminar discussion class reviewing a selection from the critical theories that have informed the visual arts since 1945, including Modernism, Post-Modernism, Formalism, Structuralism and Post-Structuralism, Marxist and post-Marxist theory, Feminism, Gay studies, etc. in their application to Visual Arts. Students will gain a vocabulary necessary to the contemporary criticism of visual art. Prerequisite: FNAR-1113 Practical Introduction to Art Fundamentals.

4. Theme or Grouping: Fine Art (Visual Art)

5. Impact on Programme Requirements: This course increases the depth of programming in visual art re: Contemporary Art Theory.

6. Course is not cross-listed.

7. Rationale for the course: The course will expand the Fine Art program offerings in the Theory of Contemporary Art. This course is not related to nor will it potentially compete with a course in another but invites dialogue with other courses such as Sociology and Philosophy.

8. Members of Program qualified to teach the course: Associate Professor Robin Peck is qualified to teach this course

9. Course Description: A seminar discussion class reviewing a selection from the critical theories that have informed the visual arts since 1945, including Modernism, Post-Modernism, Formalism, Structuralism and Post-Structuralism, Marxist and post-Marxist theory, Feminism, Gay studies, etc. in their application to Visual Arts. Each week a different reading will be presented to class, an essay selected from the recommended course text and other sources. This text will be the basis for the lecture and following discussion.

10. Evaluation System: Evaluations comprise a midterm essay and a final essay. Each 1500-word essay is on a course topic chosen by the student and approved by the professor. 40% of the final grade is based on the mid-term essay and 40% of the final grade is based on the final essay. Participation in class discussions will account for 20% of the grade. Attendance is required.

11. Course Text and other materials: Recommended Course Text:

Art Since 1900: Modernism, Antimodernism, Postmodernism. Hal Foster, Rosalind Krauss, Yve-Alain Bois, and Benjamin Buchloh. Thames and Hudson, NY, 2004.

12. Bibliography: The following texts in the Harriet Irving library are applicable to research in this class:
B809.3 .F76 2002

From Kant to Lévi-Strauss : the background to contemporary critical theory. Simmons, Jon.
B2424 .S75 K87 1996

The age of structuralism : from Lévi-Strauss to Foucault. Kurzweil, Edith.
B804 .L37 1994

Fifty key contemporary thinkers : from structuralism to postmodernity. Lechte, John.
PN56 .I4 S93

Schiller to Derrida : idealism in aesthetics. Sychrava, Juliet.
HQ1206 .W42 1987

Feminist practice and poststructuralist theory
Weedon, Chris.

N72 .F45 F442 2001

Feminism-art-theory : an anthology, 1968-2000. Robinson, Hilary.

N6450 .A779 1998

Art in theory, 1815-1900 : an anthology of changing ideas. Harrison, Charles, 1942

TR640 .J43 1997

Jean Baudrillard: art and artifact. Baudrillard, Jean.

New Course Proposal

FNAR 3713 Applied Music Pedagogy

1. Type of Proposal: Regular Offering

2. Course Name and Proposed Number: FNAR 3713 Applied Music Pedagogy.

3. Calendar Description: This course will cover the practical aspects of teaching private and group music lessons from the beginner level to intermediate. The teaching of repertoire, technique, and musicianship will be examined, along with some exploration of basic psychology, studio/classroom management, and professional development. Assessment will be through written and practical assignments including peer-to-peer lesson observations, teaching demonstrations, personal narratives, and presentations of repertoire. This course is designed for students pursuing a concentration in music. Prerequisites: FNAR 2063 Tonal Music II & FNAR 1051 STU Singers I.

4. Theme: Fine Arts (music)

5. Impact on Programming: This course, an introduction to the challenging and rewarding pedagogy of the fine arts, offers an immediately relevant curricular choice to students who intend to develop a career (whether part-time or full-time) as teachers of music.

6. Course is not cross-listed.

7. Rationale for the course: This course increases the depth of programming in Fine Arts - Music. It offers an important curricular choice to the growing number of students (many possessing significant musical knowledge at the time of entering STU) who choose to pursue a concentration in music and consider a future as music teachers. The course is intended as a practical introduction to the adventure of teaching applied music.

8. Members of Program qualified to teach the course: The instructor for this course must be a teaching artist, that is, he or she must be a practical musician with extensive experience in all kinds of music-making and music-teaching environments: from the private lesson to the group lesson, from instrumental practice and technique to theory, analysis, composition, and history. Current members of the faculty of the Fine Arts Programme (full and part-time) who are teaching music are all qualified to teach this course.

9. Course Description: This course, intended as an introduction to the art and craft of music teaching, will cover the practical (and, to the extent that they may directly inform pedagogic practice, also the theoretical) aspects of teaching private and group music lessons from the beginner level to intermediate. The teaching of repertoire, technique, and musicianship will be examined along with some exploration of basic psychology, studio/classroom management, and professional development. Assessment will be through written and practical assignments including peer-to-peer lesson observations, teaching demonstrations, and presentations of repertoire. This course is designed for students pursuing a concentration in music, or students who demonstrate sufficient previous musical knowledge. Prerequisites: FNAR 2063 Tonal Music II & FNAR 1051 STU Singers I, or permission by the instructor.

The course is a hybrid between a seminar and a workshop. In it, students and instructor indistinctly participate as facilitators, observers, researchers, and/or music learners. Class sessions focus on

exploring and critically analyzing all applied aspects of music pedagogy, including curricular design (contents and pace), session group dynamics (student-teacher as well as student-student interaction), and learning outcomes (short and long-term), as these variables are applied to topics such as the acquisition of music literacy, the development of mechanical skills (instrumental and/or vocal), the development of aesthetic literacy, and the exploration of an individual expression, for students of all ages.

The course should enable the student

- to observe and record classroom behavior (including his own, as an instructor) in music instructional settings;
- to identify and develop professional traits and competencies necessary for teaching music;
- to design instructional objectives and activities toward conceptual and expressive development in music;
- to understand the correlation between language literacy and music literacy.

10. Evaluation System:

- a. Class observations: Each student is required to attend, actively participate, and submit a report analyzing the pedagogic effectiveness of each and every session class session. This report should be written in response to a sanctioned rubric. Participation of this kind will constitute 30% of the final grade.
- b. At frequent intervals during the semester, each student will teach a mini-session on a given topic or instrumental technique to a single student or a small group of students (or the entire class, including the instructor). The presentation must engage the learners in a practical, immediate instance of music making. The learning outcome must include a well-defined skills-acquisition goal. Participation of this kind will constitute 20% of the final grade.
- c. Midterm Paper: Each student shall complete a 500-word narrative/critique evaluating a selected number of teaching demonstrations given by all the other students up to that point in the semester, using the completed rubrics as evidence. This narrative should specifically assess which topics, study strategies, and teaching modalities were more—as well as less—successful or useful and what would need to be improved in a hypothetical subsequent iteration. Participation of this kind will constitute 10% of the final grade.
- d. During the last two weeks of the term, each student shall be in charge of a 20-minute-long session focused on the technical, interpretive challenges, and/or pedagogic potential of one work within the tonal literature, chosen in consultation with the instructor. The presentation may refer to (or be inspired by) the secondary sources listed in the bibliography below. As before, regardless of the number of participants or the skill level, the presenter must engage the members of the class in a practical, immediate instance of music making; the learning outcome must be a well-defined skills-acquisition goal. A 50-word abstract, describing the student's goals and methodology, must be submitted in advance for the instructor's approval. This assignment is worth 10% of the final grade.
- e. Each student shall document each of the final individual presentations by his or her fellow students, assessing it according to a rubric given by the instructor (but collectively vetted). Some of the main parameters will be: the ability to engage, motivate, and empower the learners, the thoroughness, coherence, appropriate pace, and artistic value of the presentation, the quality of the supporting materials, and the efficiency using the allotted time, in light of the complexity of the chosen topic/skill. The submission of these completed rubrics is worth 10% of the final grade.
- f. Final Paper: Each student shall complete a 1000-word narrative/critique evaluating the best presentation from amongst all the final demos given by all fellow students (excluding him or herself), using the completed rubrics as evidence. This narrative should also include a section

comparing the “best” presentation by the fellow students with that of the student him or herself, assessing what the student did well and what would need to be improved, and specifically explaining how the best student presentation established linkages with—and evidenced an assimilation of—the best practices of all learners (fellow students, instructor, and guest artists). This paper, accompanied by all the rubrics completed during/after each individual presentation by all the students, will be due at the end of the term and constitute 20% of the final grade.

11. Course texts and materials: The music literature that is the primary material of the course will all be based on art music repertoire freely available online, for instance from the International Music Score Library Project – Petrucci Music Library (<https://imslp.org/>).

10. Bibliography (most of the sources are available online):

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- Hunter, Desmond. “Developing peer-learning programmes in music: Group presentations and peer assessment.” *British Journal of Music Education* 16(1): 51–63.
- Jaffurs, S.E. “The impact of informal music learning practices in the classroom, or how I learned how to teach from a garage band.” *International Journal of Music Education* 22(3): 189–200.
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2.4 Department of History

Change to Program Requirements:

The History Department proposes adding History 1006 to the requirements to obtain a Major in History.

Rationale: Presently, the only required course for a History Major is HIST-2003: Exploring History. In practice, however, HIST- 1006: World History serves as the foundation course of our programme. It provides an overview of world history, from earliest times to the present. Major themes include human relationships with the environment, cultural exchanges between peoples, and the interconnectedness of the human experience. More specialized upper-year courses build on the knowledge acquired and skills developed in HIST-1006.

Since some two thirds of history Majors already complete HIST- 1006 during their degree, making this course a requirement formalizes what is already the typical practice for most of our students. If the change is approved, students will be able to complete the course at any point in their degree, which leaves them considerable flexibility in meeting their requirements.

OLD VERSION (pages 176-77 of the print Calendar):

Major in History

Students who select history as a Major field must take a minimum of 36 credit hours of history courses. The Major programme must include HIST 2003 Exploring History. As well, students are required to take at least 3 credit hours from each of the major categories of history courses: 1) world, 2) regions, and 3) state, nation, and locality (9 credit hours in total).

[the Calendar then includes a section on Honours requirements and a section on course numbering, followed by a note, below:]

NOTE: First-year students may enroll in 2000-level courses, but we recommend that they begin the study of history with 1006 World History.

NEW VERSION:

Major in History

Students who select history as a Major field must take a minimum of 36 credit hours of history courses. The Major programme must include HIST 1006 World History and HIST 2003 Exploring History. As well, students are required to take at least 3 credit hours from each of the major categories of history courses: 1) world, 2) regions, and 3) state, nation, and locality (9 credit hours in total).

[the sections on Honours requirements and course numbering are unchanged]

NOTE: Since third and fourth-year history courses build on the skills acquired in HIST 1006 and HIST 2003, we recommend that these courses be taken in the first two years of the degree.

Although first-year students may enroll in 2000-level courses, we encourage them to begin the study of history with HIST 1006 World History.

2.5 Department of Political Science

Change to Requirements for Major and Honours

That POLS 1013 be a required course for both the Major or Honours in Political Science, and for the Double Major in Political Science and International Relations.

Major

Current wording in Calendar (p. 231):

Students majoring in Political Science are required to complete a minimum of 36 credit hours in Political Science, including 3 credit hours at the introductory level and 6 credit hours in each of the four fields of Political Science offered at St. Thomas.

Revised Wording in Calendar (p. 231):

Students majoring in Political Science are required to complete a minimum of 36 credit hours in Political Science, including **POLS 1013** and 6 credit hours in each of the four fields of Political Science offered at St. Thomas.

Honours

Add the course to the list of required Honours courses (p. 231).

Double Major in Political Science and International Relations

Current wording in Calendar (p.240):

The Major in International Relations and the Major in Political Science both require the completion of the following POLS courses: 1603, 2303, 2313, 2613, and 2623. Students who have completed those five courses in order to meet the requirements for the Major in International Relations may count them toward the Major in Political Science as well. No other courses taken for the Major in International Relations may be counted toward a second Major in Political Science.

Revised Wording in Calendar (p. 240):

The Major in International Relations and the Major in Political Science both require the completion of the following POLS courses: **1013**, 1603, 2303, 2313, 2613, and 2623. Students who have completed those **six** courses in order to meet the requirements for the Major in International Relations may count them toward the Major in Political Science as well. No other courses taken for the Major in International Relations may be counted toward a second Major in Political Science.

New Course Proposal

The Department would like to add a Special Topics course to its offerings:

POLS 3003 Special Topics

The content of this course changes from year to year to reflect the special strengths of faculty and particular needs of students.

2.7 Department of Religious Studies

1. That **RELG 2683 Special Topics** be added to the *Calendar*.

RELG2683 Special Topics

The content of this course will reflect the strengths of the faculty and the particular needs of students. It will identify and explore a general interest topic that is multi-religious or tradition-specific in scope.

Rationale: To provide a supplement to the existing RELG 4183, but at the 2000-level rather than the advanced 4000-level. The 2000-level course code would allow us to test new courses at the intermediate level and general interest level. The 2000-level course code could also make enrolments more attractive and sensible to the cost-benefit analysis of the discerning student. The exclusive 4000-level course code of the current *RELG 4183 Special Topics* is perceived by the department as a probable barrier to maximizing enrolment in a special topics course aimed at the intermediate or general interest level -- whether the special topics course is a test-run for an eventual request to the SCC for a permanent addition to the curriculum or merely a one-off course reflecting the particular strengths of full- or part-time or visiting faculty in any given academic year. These two proposed courses copy the pattern and purpose and description of the existing RELG 4183 Special Topics course at the 4000-level.

2. That the **Religious Studies Curriculum** be revised.

The Department of Religious Studies would like to submit a major curriculum revision as recommended by its last External Review (January 20, 2003) and approved by Senate (May 7, 2003). Motion 7 reads: "The Department consider the reviewers' specific suggestions when renewing its curriculum." A major suggestion was that the current "levels" of the programme be revised.

In the following proposal, the requirements of the Minor, Major, and Honours programmes are revised with respect to required courses, but not the required amount of credit hours. The structure of the “Sections” and “Levels” is removed and replaced with three new divisions: Introductory Course; Intermediate and Advanced Courses; and Specialized Courses. Within intermediate and Advanced Courses, the curriculum is further divided into “Multi-Religious Courses” and “Tradition-Specific Courses.”

<p><i>Current division of the curriculum:</i></p> <ul style="list-style-type: none"> I. The First Level: Introduction II. The Second Level: The Tools III. The Third Level: The Streams <ul style="list-style-type: none"> 1st Themes and Issues 2nd Roman Catholic Traditions 3rd World’s Religions 4th Ethics 5th Western Christian Traditions IV. The Fourth level: Integration 	<p><i>Proposed division of the curriculum:</i></p> <ul style="list-style-type: none"> I. Introductory Course II. Intermediate and Advanced Courses <ul style="list-style-type: none"> 1. Multi-Religious Courses 2. Tradition-Specific Courses III. Specialized Courses <ul style="list-style-type: none"> 1. Tools Courses 2. Research Methodology Courses 3. Multidisciplinary Courses 4. Majors and Honours Required Seminars
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3. That the **Preamble** to the Calendar entry for the Religious Studies Department be revised.

Current Preamble:

In the Department of Religious Studies, our engagement with the study of religion is rooted in our attention to “contexts.” These contexts -- historical, cultural, artistic, local, global -- provide the backdrop for understanding and evaluating human religious expressions. Those expressions, individual and collective, are most often concerned with constructing, identifying, articulating, and responding to meaning. Given the complexity of these contexts, our study requires approaches that are at the same time interdisciplinary and appreciative of the diversity of human cultures.

Revised Preamble:

The Department of Religious Studies offers Honours, Majors and Minors with a critical approach to studying religious traditions in their multiple contexts--historical, cultural, political, artistic or literary, for example, both local and global. Given the range and depth of these contexts, this critical study requires approaches that are at the same time interdisciplinary and focused on the diversity of religions. The Department offers courses at the introductory (1000), intermediate and advanced (2000-3000) as well as seminar (4000) levels which are either tradition-specific or multi-religious in scope.

4. That the requirements for the **Minor in Religious Studies** be revised.

Current Minor in Religious Studies

18 credit hours are required for a Minor in Religious Studies, including:

RELG 1006 Introduction to Religious Studies

and one of the following:

RELG 2313 Introduction to the Hebrew Bible

RELG 2333 Introduction to the New Testament

RELG 2353 Introduction to the Qur'an

and one of the following:

RELG 2413 Ritual Studies I

RELG 2423 Ritual Studies II

Proposed Minor in Religious Studies

Students who select a Minor in Religious Studies must complete 18 credit hours of courses, including:

RELG 1006 Introduction to Religious Studies

and one of the following from the *Tools* Courses:

RELG 2243 Texts in Contexts

RELG 2413 Ritual Studies

5. That the requirements for the **Major in Religious Studies** be revised.

Current Major in Religious Studies

36 credit hours are required for the Major in Religious Studies. These must include:

RELG 1006 Introduction to Religious Studies

and one of the following:

RELG 2313 Introduction to the Hebrew Bible

RELG 2333 Introduction to the New Testament

RELG 2353 Introduction to the Qur'an

and one of the following:

RELG 2413 Ritual Studies I

RELG 2423 Ritual Studies II

and

RELG 3993 Religious Studies: Scope and Methods

The remaining 21 credit hours may be selected from any of the Religious Studies or cross-listed offerings. Students contemplating a Major in Religious Studies will select their courses in consultation with a member of the Department and with the approval of the Chair.

Proposed Major in Religious Studies

Students who select a Major in Religious Studies must complete 36 credit hours of courses, including:

RELG 1006 Introduction to Religious Studies

and both of the following from the *Tools* Courses:

RELG 2243 Texts in Contexts

RELG 2413 Ritual Studies

as well as

RELG 4023 Religious Studies: Scope and Methods

RELG 4023 Religious Studies: Scope and Methods will normally be taken in the fourth year of a majors programme of study. The remaining 21 credit hours may be selected from any of the Religious Studies or cross-listed offerings.

Students contemplating a Major in Religious Studies will select their courses in consultation with a member of the Department. Students must declare their Major to the Registrar's Office and the Department Chair by the beginning of their third year.

Given the interdisciplinary nature of Religious Studies, students selecting the Major programme are encouraged to consider the intellectual and practical value of obtaining a second major in another discipline.

6. That the requirements for **Honours in Religious Studies** be revised.

Current Honours in Religious Studies

Graduate programmes in Religious Studies often require an Honours BA in the field. An Honours degree in Religious Studies requires a minimum of 54 credit hours in Religious Studies, of which 30 credit hours must be at the 3000 or 4000 level.

Required Courses:

RELG 1006 Introduction to Religious Studies

RELG 4003 Honours Research and Proposal (must be taken in the winter term of your third year)

RELG 3993 Religious Studies: Scope and Methods (enrolment for fourth-year students only)

RELG 4013 Honours Workshop

RELG 4026 Honours Thesis

and one of the following:

RELG 2313 Introduction to the Hebrew Bible

RELG 2333 Introduction to the New Testament

RELG 2353 Introduction to the Qur'an

and one of the following:

RELG 2413 Ritual Studies I

RELG 2423 Ritual Studies II

Students are also required to select 6 credit hours in an area not in the student's main area of research.

Beginning in their second year, students will want to consult with a member of the Religious Studies Department in planning their Honours programme.

The Department suggests that students intending to do graduate work in Religious Studies work towards a reading knowledge of French and German and of other languages – ancient and modern – appropriate to their intended area of study.

The Department requires a thesis. From among the members of the Department the student will select an advisor under whose guidance he/she will draft a proposal. The proposal will be presented to the Department for consideration and suggestions, normally in the spring term of the student's next to final year of studies on completion of RELG 4003. The student will select two additional members of faculty (at least one of whom must be from the Religious Studies Department) to complete his/her thesis committee. The thesis will be graded by the committee. A celebration at which the student's work will be discussed by interested students and faculty will mark the successful completion of the thesis.

Proposed Honours in Religious Studies

An Honours degree in Religious Studies requires a minimum of 54 credit hours in Religious Studies courses, at least 12 credit hours of which must be at the 4000-level, including:

RELG 1006 Introduction to Religious Studies

and both of the following from the *Tools* Courses:

RELG 2243 Texts in Contexts

RELG 2413 Ritual Studies

as well as one of the following *Research Methodology* Courses:

RELG 2003 Exploring History

RELG 2013 Research Methods

RELG 3053 Qualitative Research Methods

as well as one of the following from the *Multidisciplinary* Courses:

RELG 2233 Psychology of Religion

RELG 2543 Sociology of Religion

RELG 3423 Reason and Religion

RELG 3643 Anthropology of Religion

In addition, the Honours degree requires

RELG 4023 Religious Studies: Scope and Methods

and

RELG 4033 Honours Thesis Proposal Seminar

and

RELG 4066 Honours Thesis

Before the end of their second year, students will want to consult with a member of the Religious Studies Department in planning their Honours programme. Students must declare their Honours subject to the Registrar's Office and the Department Chair by the beginning of their third year.

To qualify for the Honours programme, students must have a minimum grade point average of 3.3 (B+) in their first two years of study. To earn an Honours degree, students must obtain a cumulative grade point average of at least 3.00 (B) in all Religious Studies courses and equivalents taken in the Honours subject.

RELG 4023 Religious Studies: Scope and Methods and *RELG 4033 Honours Thesis Proposal Seminar* must be taken in the third year of the Honours programme of study as prerequisites for *RELG 4066 Honours Thesis*.

Given the interdisciplinarity of Religious Studies research, it is recommended that Honours students serious about maintaining the full range of options open for graduate studies take a second major in another discipline of their choice.

7. That the courses offered by the Religious Studies Department be rearranged into the new curriculum divisions as follows, with new preambles, as indicated:

I. Introductory Course

RELG-1006. Introduction to Religious Studies

II. Intermediate and Advanced Courses

Intermediate and Advanced Courses at the 2000-3000 level are organized into Multi-Religious courses which are more comparative in scope, and Tradition-Specific courses which are focused on an individual or regional tradition and its internal diversities. These courses serve the purpose of both the general and deepening interests of students. *RELG 1006 Introduction to Religious Studies* is not a prerequisite to these courses. Students with a general interest in religions are invited to enroll in any courses offered at the 2000-3000 level.

1. Multi-Religious Courses

RELG-2133. Religion and Ecology

RELG-2163. Contemporary Perspectives on Science and Religion

RELG-2173. Religion, Conflict and Peacebuilding

RELG-2183. Religion and Politics

RELG-2233. Women and Religion

RELG-2263. Human Growth - Christian Spiritual Development

RELG-2273. Death and Dying

RELG-2283. Religion and Art

RELG-2293. Religion and Sexuality

RELG-2683. Special Topics (new course)

RELG-3513. Bioethics

RELG-3523. Environmental Ethics

RELG-3573. Religion and Social Ethics

RELG-3583. Media and Ethics

RELG-3593. Moral Development

RELG-3953. Portrayals of Jihad and Crusade: History, Memory and Film (HIST)

RELG-4163. Independent Study

RELG-4183. Special Topics

2. Tradition-Specific Courses

RELG-2253. Islam in an Age of Globalization

RELG-2313. Introduction to the Hebrew Bible

RELG-2333. Introduction to the New Testament

RELG-2353. Introduction to the Qur'an

RELG-2513. Foundations of Christian Ethics
 RELG-2553. History of the Islamic World to the Ottoman Empire (HIST)
 RELG-2613. Basic Issues in Theology
 RELG-3063. Judaism
 RELG-3073. Islam I
 RELG-3113. Issues in Christian Diversity I
 RELG-3223. The Medieval Church (HIST)
 RELG-3323. Book of Isaiah
 RELG-3343. Gospel of John
 RELG-3363. Jesus of Nazareth - Christ of Faith
 RELG-3413. God in Western Thought (PHIL)
 RELG-3433. Religious Traditions of China and Japan
 RELG-3453. Religious Traditions of India I
 RELG-3473. Native American Religions
 RELG-3553. Islamic Ethics and Spirituality
 RELG-3643. Christianity and Contemporary Society
 RELG-3653. Women and Christianity
 RELG-3833. Human Rights and the Church (HMRT)
 RELG-4173. Independent Study

III. Specialized Courses

The Department of Religious Studies offers special interest courses at the 2000, 3000, and 4000 level.

At the 2000 level, the purpose of the Tools courses is to build skills and resources for the critical study of religious traditions. These courses are required for a Minor, Major or Honours in Religious Studies.

At the 2000 and 3000 level, the purpose of the Research Methodology and Multidisciplinary courses is to expand the range of critical intellectual skills for the study of religious traditions. Students seeking an Honours degree in Religious Studies are required to obtain 3 credit hours from the Research Methodology courses and a further 3 credit hours from the Multidisciplinary courses. Students seeking a Major in Religious Studies are encouraged but not required to obtain 3 credit hours in either of these if not both.

At the 4000 level, the purpose of these seminars is to provide a measure of integration at the end of a Major or Honours programme of study; and to provide students majoring or honouring a platform for further studies in a broad range of academic or professional programmes.

1. Tools Courses

Students of religions engage in the analysis of three main sources of religious identity: action, rituals and texts. The intent of these courses is to provide critical resources for the analysis of religiously-based action, rituals and texts. Tools courses remain open to all students with a general interest in religious studies. There are no prerequisites, except the completion of the first year of university-level study or its equivalent.

RELG-2243. Texts in Contexts

RELG-2413. Introduction to Ritual Studies I

2. Research Methodology Courses

Religious Studies involves a variety of research methodologies as the basis for gathering, organizing, analyzing and interpreting data related to religious identities and traditions. The intent of these courses is to provide Honours students with critical formation in one or another of the research methodologies active in the discipline.

RELG 2003. Exploring History: Critical Approaches to Historical Methods and Theories (HIST)

RELG-2013. Social Research Methods (SOCI)

RELG-3053. Qualitative Research Methods (GERO) (HMRT) (PSYC) (SOCI)

3. Multidisciplinary Courses

Religious Studies is a multidisciplinary endeavour of research, analysis and interpretation. The intent of these courses is to provide students with an intellectual experience of the multidisciplinary interests representative of Religious Studies in order that students might become skillful in negotiating multiple disciplinary perspectives.

RELG-2223. Psychology of Religion (PSYC)

RELG-2543. Sociology of Religion (SOCI)

RELG-3423. Reason and Religion (PHIL)

RELG-3643. Anthropology of Religion (ANTH)

4. Majors and Honours Required Seminars

RELG-4023. Religious Studies: Scope and Methods

RELG-4033. Honours Thesis Proposal Seminar

RELG-4066. Honours Thesis

2.8 Department of Romance Languages

2.8.1 Romance Languages Programme

The Romance Languages Department proposes that a **Double Major in French and Spanish**, consisting of a combination of two existing Majors, be made available to students.

Rationale. Many second language and literature students choose to study a third language and literature. The Double Major in French and Spanish will facilitate and formalize this process. The changes in the overall *Calendar* description of the Romance Languages Programme reflect two possible avenues of study: i) general study of two or more Romance Languages or, ii) a Major in French and Spanish.

Additional programme requirement: ROML 3913, which is a required course for an Honours in French or Spanish, is being proposed as a required course for the Double Major in French and Spanish. It introduces students to theories that are commonly used in the study of both languages and literatures (i.e. narratology, socio-criticism, postcolonial literary analysis).

The following consists of a new preamble and programme requirements section to be added to the Romance Languages section of the *Calendar*:

The preamble to the Romance Languages section of the Calendar (p. 269) currently reads:
The courses in Romance Languages are designed for those students who come to St. Thomas University and wish to have a general knowledge of two or more Romance Languages and Literatures. Such students are encouraged to think of their language learning experience in terms of a commitment to Romance Languages (French, Italian, Latin, and Spanish) rather than in terms of a specialization in any one language.
ROML 3913 Contemporary Literary Analysis is compulsory for all students honouring in French and Spanish.

Proposal for new wording:

The courses in Romance Languages are designed for those students who come to St. Thomas University and wish to have either a general knowledge of two or more Romance Languages and Literatures (French, Italian, Latin, and Spanish), or to acquire a Major in two Romance Languages and Literatures (French and Spanish).
ROML 3913 Contemporary Literary Analysis is compulsory for all students pursuing a Double Major in French and Spanish or honouring in French or Spanish.

Double Major in French and Spanish (to precede course descriptions on p. 269):

Language students should consider the option of pursuing a Double Major in French and Spanish. The Double Major is attractive to students who are interested in developing strong oral and written proficiency in two major international languages sharing a commonality in their Latin based origins. The Double Major is useful for students wishing to further their studies in such areas as education, translation, foreign affairs, journalism, law, management, public relations and international development.

Double Major in French and Spanish Requirements

Students who plan to pursue a Double Major in French and Spanish must satisfy the requirements for majoring in French (36 credits) and in Spanish (36 credits). ROML 3913 Contemporary Literary Analysis (3 cr.) is a required course for the Double Major in French and Spanish and can be cross-listed from one language to the other. The completion of the following courses is required for a Double Major:

French

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

Spanish

The Major program in Spanish consists of 36 credit hours in Spanish, 12 of which should be at the third-year level and 6 at the fourth-year level. Students entering the Major program in Spanish will structure their chosen program in consultation with a faculty advisor from the Spanish Program.

Students must attain at least an overall B average in their 72 credit hours of course work to obtain a Double Major in French and Spanish.

New description to be added to *Calendar* immediately following description of French Major (p. 160) and Spanish Major (p. 288), respectively (pending Senate approval of Double Major in French and Spanish):

Double Major in French and Spanish

Please refer to the Romance Languages section of the Calendar.

2.8.2 French Programme

Change in Requirements for Major

Old description:

Major Programme in French

Students wishing to complete a Majors programme 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 Majors,

1. at least 12 credit hours must be from Module 2 courses; **of these 12 credit hours, FREN 2113 Découverte de la prose and FREN 2123 Découverte de la poésie are compulsory,** and
2. 12 credit hours of courses must be at the 3000 level.

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

New description:**Major Programme in French**

Students wishing to complete a Major programme 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.
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.

Double Major in French and Spanish

Please refer to the Romance Languages section of the *Calendar*.

Rationale: By removing the compulsory status of FREN 2113 and FREN 2123 for the Major and increasing the number of required credits at the 4000 level, the French Programme seeks to facilitate greater flexibility in course selection and increase the percentage of students who enroll in third and fourth year level courses. Furthermore, these changes will provide students seeking to complete a Major with enhanced knowledge in the areas of Francophone civilization and literature.

Change in Requirements for Honours**Old description.****Honours Programme in French**

Students wishing to complete an Honours programme in French must meet the general norms of the University for an Honours degree, as set forth in section two of the calendar: Academic Programmes.

Honours students must also meet the requirements set forth by the Romance Languages Department to obtain a Major in French. In addition, Honours students are expected to take and pass with a **B+ average**, the Honours module.

New description.**Honours Programme in French**

Students wishing to complete an Honours programme in French must meet the general norms of the University for an Honours degree, as set forth in section two of the calendar: Academic Programmes.

Honours students must also meet the requirements set forth by the Romance Languages Department to obtain a Major in French. In addition, Honours students are expected to take and pass with a B average, Module 3: French Honours.

Rationale. By adopting a pass average of B for courses taken within the French Honours module, the French Programme desires to standardize itself with the Spanish Programme and also with the honours average requirement of several other departments at St. Thomas University.

Revision of Module 2 description (removal of required courses)

Old description.

Module 2: Civilisation du monde francophone

FREN 2113 and 2123 are compulsory for a Major in French. Choices within this module should be made in consultation with the faculty advisor and with the approval of the Romance Languages Department Honours and Majors Committee.

This module consists of a series of 3 and 6 credit-hour courses, varying from year to year, and spanning the francophone world. Each course will explore different genres and/or French topics reflecting the availability and research areas of faculty, and the interests of both students and faculty. Prerequisite: FREN 1026 or permission of the instructor.

New description.

Module 2: Civilisation du monde francophone

Choices within this module should be made in consultation with the faculty advisor and with the approval of the Romance Languages Department Honours and Majors Committee.

This module consists of a series of 3 credit-hour courses, varying from year to year, and spanning the francophone world. Each course will explore different genres and/or French topics reflecting the availability and research areas of faculty, and the interests of both students and faculty. Prerequisite: FREN 1026 or permission of the instructor

Rationale. By removing the compulsory status of FREN 2113 and FREN 2123 as a requirement for enrolling in 3000 and 4000 level courses based on Francophone civilization and literature, the French Programme seeks to facilitate flexibility in course selection and increase the percentage of students who enroll in upper-level courses.

Revision of Module 3 description

Old description.

Module 3: French Honours

In order for a student to complete an Honours degree in French, the Honours module must be completed with an overall average of B+. The Honours module consists of the compulsory course ROML 3913 Contemporary Literary Analysis and an additional 9 ch in French courses at the upper level, of which 6cr must either be in 4000 level courses or FREN 4996 Thèse de spécialisation. Note that ROML 3913 is taught in English by selected faculty and is common to both Honours programmes in French and Spanish currently being offered in the Department of Romance Languages.

Honours courses should be chosen with great care and in consultation with the student's faculty advisor. Note that all Honours programmes must be approved by the Department's Honours and Majors Committee normally in the year preceding the commencement of the programme.

New description.**Module 3: French Honours**

In order for a student to complete an Honours degree in French, the Honours module must be completed with an overall average of B. The Honours module consists of the compulsory course ROML 3913 Contemporary Literary Analysis and an additional 12 ch in French courses at the upper level, of which 6 cr must either be in 4000 level courses or FREN 4996 Thèse de spécialisation. Note that ROML 3913 is taught in English by selected faculty and is common to both Honours programmes in French and Spanish currently being offered in the Department of Romance Languages.

Honours courses should be chosen with great care and in consultation with the student's faculty advisor. Note that all Honours Programmes must be approved by the Department's Honours and Majors Committee normally in the year preceding the commencement of the programme.

Students wishing to complete the Honours Programme in French shall make application to the Chair of the Romance Languages Department. The application shall include: 1) a letter of intent indicating the name of the student's programme advisor and intended programme of study; 2) a copy of the student's transcript; 3) a writing sample from a third or fourth year French course. Normally application shall be made by April 30 of the student's third year of study. In order to be eligible for admittance to the French Honours Programme, the student shall maintain a minimum of B in all French courses taken at St. Thomas University.

The application and programme of study must be approved by the Department's Honours and Majors Committee (HMC). The Chair shall notify the student of the committee's decision. Students opting to write a thesis must have their thesis proposal approved by the HMC. The Honours thesis will normally be read by a reading committee of two other faculty members chosen from within the department. Where this is not feasible or where the thesis involves an interdisciplinary component, the reading committee shall be composed of the programme advisor, a member of the Romance Languages Department and a faculty member chosen from another appropriate department.

Rationale. By adopting a pass average of B for courses taken within the French Honours module, the French Programme desires to standardize itself with the Spanish Programme and also with the honours average requirement of several other departments at St. Thomas University. Furthermore, the French Programme desires to standardize its Honours application procedures with those of the Spanish Programme.

2.9 Science and Technology Studies Programme

Minor Revision to Requirements for Major/Honours in STS.

The STS programme has approved the following minor revision to requirements for a Major or Honours in STS:

That the current requirement of “at least 3 credit hours in science” be revised to “at least 6 credit hours in science.” This minor revision will meet conditions of the Maritime Provinces Higher Education Commission (MPHEC), and will insure degree approval for STS graduates at STU.

New Course Proposal. STS 3013 – Controversies in Science and Technology

1. **Type of proposal.** This course is intended to be a regular offering in STS.
2. **Course name and proposed number.** STS 3013 – Controversies in Science and Technology. (This course number has been approved by the Registrar).
3. **Calendar description.** (Word-count: 72) This course explores controversial issues involving science and technology in order to investigate the underlying dynamics of science and technology themselves since it is during controversies that the normally hidden social dimensions of techno-science become more explicit. Various controversies, such as climate change, transgenic foods, biofuels, and chemical additives in food are studied to reveal the rhetorical tools, underlying assumptions, and social, political, economic, and philosophical struggles embedded within science and technology. Pre-requisite: STS 1003.
4. **Theme or Category Grouping.** N/A
5. **Impact on Programme Requirements.** This course will not be a required course but will be listed in numerical order with other STS courses.
6. **Cross-listing.** There is no intention to cross-list this course.
7. **Rationale for the course.** This course will not be a required course, nor will it replace another course or alternate with another course. It fulfills a recommendation made in the STS Programme’s last external review for more 3000-level courses and will add to the diversity of STS courses offered. It allows students who are interested in exploring the discipline of STS the opportunity for a deeper exploration of the very nature of techno-scientific assumptions, rhetorical tools, and social dynamics. Controversy studies is a burgeoning area within the discipline of STS. For those students who may not be pursuing a major or honours in STS, this course will enhance their understanding of the social dimensions of science and technology in today’s world thus contributing to their growth as engaged and responsible citizens in a techno-scientific world.
8. **Instructor’s name.** This course can be taught by all full-time faculty. It is expected that it will be taught by Drs. Burnett, Jenkins, or Robinson in alternating years and that each will explore a range of various techno-scientific controversies related to their areas of expertise.

9. **Course description.** This course explores controversies in science and technology as a means to investigate the underlying dynamics of science and technology themselves since it is during controversies that the normally hidden social dimensions of techno-science become more explicit. Various controversies are studied to reveal the rhetorical tools, underlying assumptions, and social, political, economic, and philosophical struggles embedded within science and technology. Controversies to be studied may include: global climate change, genetically-modified (or transgenic) foods, chemical additives in food, fluoridated water, Vitamin C as a cure for cancer, alternative energy sources such as biofuels, nanotechnologies or others.

Controversy studies is a burgeoning area in the wider discipline of STS. It explores the contested sites of techno-scientific knowledge rather than focusing on a weighing or debating of established scientific facts or outcomes. This means that we will not be seeking to make determinations about the respective merits of different positions in techno-scientific debates (about, for instance, whether chemical additives are healthy or harmful, or whether water should be fluoridated or not). We will, therefore, not be “picking sides”. Rather, we will explore the multi-faceted dynamics of the production of techno-scientific knowledge itself in order to understand the complexly-interwoven relations among techno-scientific endeavours and other social forces.

This course, therefore, intends to look beyond the notion that techno-scientific knowledge accumulates in an unproblematic and progressive manner, establishing incrementally more accurate accounts of the “real” world. The well-known historian and philosopher of science, Thomas Kuhn, argued against this popular view with his notion that knowledge doesn’t accumulate in an ever-increasing manner but rather undergoes both gains and losses, in the form of paradigm shifts. Nonetheless, it seems to be assumed today that most controversies involving science and technology can be resolved inevitably by appealing to solid and uncontroversial, value-neutral “facts” or knowledge-claims.

To dispense this air of inevitability, and to unveil the deeper dynamics of science and technology, STS (and this course) takes a symmetrical approach to studying controversies. We will not assume the truth-value of any fact but will explore their development towards this status in order to learn something about the underlying dynamics of techno-science and its relations with wider social forces and dynamics.

The pre-requisite for this course is STS 1003.

The course will begin with some theoretical background to controversy studies in STS, covering the four different approaches used in controversy studies (Mertonian, concerned citizenry, sociology of scientific knowledge (SSK), and contemporary controversy studies). This will be presented in a lecture format. Students will submit short discussion papers revealing their familiarity with the various methodological approaches. Following this theoretical grounding, students will begin research projects exploring a particular controversy that they will then present to the full class. Students will be given a choice of a controversy in science and technology for an analysis that reveals their ability to frame their particular case study within the wider methodological approaches of controversy studies.

10. **Evaluation system.**

Discussion Papers	30%
Annotated Bibliography	15%
Presentation	10%
Participation	10%
Research Paper	35%

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

Kleinman, Daniel Lee et al. (Editors) *Controversies in Science and Technology. From Evolution to Energy*. Volume 3. New Rochelle, NY, Liebert Publishing, 2010.

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