

Senate Curriculum Committee Report December 2012

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I. SUMMARY

1. ITEMS THAT DO NOT REQUIRE SENATE APPROVAL

1.1 Department of Criminology and Criminal Justice (p. 4)

Revision of Calendar description:

CRIM 4906 Honours Thesis

Approved by SCC

1.2 Department of English Language and Literature (p. 4)

Revision of prerequisite:

ENGL 3123 Creative Writing

Approved by SCC

1.3 International Education Committee/Department of Political Science (p. 5)

Special Topics Course:

POLS 2006 Russian Foreign Policy and Postcommunist Transitions

Approved by SCC

1.4 School of Social Work (p. 10)

Special Topics Course:

SCWK 3973 Introduction to Narrative and Narrative Analysis

Approved by SCC

2. ITEMS THAT REQUIRE SENATE APPROVAL

2.1 Department of Criminology and Criminal Justice (p. 15)

MOTION: That the number of required courses for the Honours degree in Criminology be dropped from 57 to 54.

MOTION: That the GPA entrance requirement in prerequisite courses for Honours in Criminology be dropped from 3.6 to 3.0.

2.2 Department of English Language and Literature (p. 15)

MOTION: That Honours in English with a Concentration in Creative Writing be approved.

MOTION: That Honours in English with a Concentration in Drama be approved.

MOTION: That the following new courses be approved:
ENGL 4196 Honours Thesis in Creative Writing
ENGL 3863 Early Dramatic Theory
ENGL 2696 Reading Popular Culture

2.3 English as a Second Language (p. 27)

MOTION: That ESL 1073 Academic Coursework be approved.

2.4 Greek (p. 29)

MOTION: That the following new courses be approved:
GRK 1203 Introduction to Ancient Greek I
GRK 1213 Introduction to Ancient Greek II

2.5 Department of Political Science (p. 30)

MOTION: That POLS 2006 Special Topics be approved.

2.6 Department of Sociology (p. 31)

MOTION: That SOCI 3263 Capitalism and the Emergence of Modern Culture be approved.

II. DOCUMENTATION

1. ITEMS THAT DO NOT REQUIRE SENATE APPROVAL

1.1 Department of Criminology and Criminal Justice

Revision of course description: CRIM 4906 Honours Thesis

Current description:

CRIM-4906. Honours Research Thesis

This course is the written component of the Honours thesis project. The Honours students accepted into the programme will have been working closely with a faculty member who has agreed to be a supervisor, and develop an Honours thesis. This course is recommended only for those pursuing graduate school. Prerequisite: CRIM 3253 and formal acceptance into the Honours programme.

Proposed description (addition in bold print; deletion struck out):

CRIM-4906. Honours Research Thesis

This course is the written component of the Honours thesis project. **The Honours thesis may be of an empirical, conceptual, or applied nature.** The Honours students accepted into the programme will have been working closely with a faculty member who has agreed to be a supervisor, and develop an Honours thesis. This course is recommended only for those pursuing graduate school. Prerequisite: ~~CRIM 3253~~ and *formal acceptance into the Honours programme.

**Note that CRIM 3253 was removed from Criminology Honours requirements at the November 2012 meeting of Senate.*

1.2 Department of English Language and Literature

Change in prerequisite: ENGL 3123 Advanced Script Workshop

Current description:

An advanced course for students who have discovered an affinity for scriptwriting. Along with discussions on various aspects of the craft, history and aesthetics of scriptwriting - for both the stage and the screen - this course will provide an opportunity for students to rewrite past scripts, and generate new work. Enrolment is restricted to those who have successfully completed ENGL 2103 or ENGL 2123, or who have permission of the instructor. Applications and a 5-10 page portfolio should be submitted to the instructor a week before course registration (Categories: Creative and Performative, Authors and Authorship).

Proposed description (addition in bold print):

ENGL-3123. Advanced Script Workshop

An advanced course for students who have discovered an affinity for scriptwriting. Along with discussions on various aspects of the craft, history and aesthetics of scriptwriting - for both the

stage and the screen - this course will provide an opportunity for students to rewrite past scripts, and generate new work. Enrollment is restricted to those who have successfully completed **ONE of the following: ENGL 2103, ENGL 2123, ENGL 2213, or ENGL 2233, or who have permission of the instructor, based on a 5-10 page portfolio submitted to the instructor a week before course registration** (Categories: Creative and Performative, Authors and Authorship).

Rationale: to enable students pursuing studies in drama to gain access to the course without having taken earlier courses in creative writing. (2213 and 2233 are Drama Production 1 & 2.)

1.3 International Education Committee/Political Science

Report of International Education Committee re: Study Abroad Proposal

Title of proposal: Russian foreign policy and post-communist transitions

Author of proposal: Dr. Mikhail Molchanov, Department of Political Science

The IEC, a committee of Senate, reviewed the study abroad component of the proposal entitled, Russian foreign policy and post-communist transitions, submitted by Dr. Molchanov. As per the mandate of the IEC, the Committee considered the following aspects of the document: logistical information; time-line; and cost-recovery.

The IEC did NOT review the curricular content of the proposed Study Abroad course as assessment of course content falls within the mandate of the Senate Curriculum Committee (SCC). As the courses outlined in the current proposal are new, the IEC is required to forward the proposal to the SCC for approval.

With respect to Dr. Molchanov's proposal, the following logistical information was reviewed by the IEC

- Destination (including security status) – Estonia at the University at Tartu, no official warning for the country
- Entry requirements (passport, etc) – passport
- Date and duration of the travel – July 15 to August 4, 2013
- Budget
 1. Costs for professor
 - a. Airfare \$1685 (approx.)
 - b. Accommodation (waived)
 - c. Meals \$240
 - d. Stipend \$5997
 1. Costs per student
 - a. Airfare \$1685 (approx.)
 - b. Accommodation and other fees - paid to Tartu University \$1450
 - c. Tuition \$1060
 - d. Meals \$240
- Transportation mode - air
- Accommodation arrangements – dorms

- Cost-recovery
 1. Total cost for professor - \$7922
 2. Tuition to STU - \$1060
 3. Professor's costs ÷ tuition per student = 8 students required to run programme on a cost-recovery basis

Based on its review of all materials submitted by Dr. Molchanov, the IEC finds that the proposal is based on sound logistical and financial elements. In addition, the rationale for offering such a course at an international destination is clear. Specifically, as the topic of the course is Russian foreign policy and post-communist transitions, students will benefit from studying the material in the context of a former Soviet country. Finally, the study abroad programme in Estonia will provide a valuable international learning opportunity for our students, which is in keeping with the goals of University's Strategic Plan.

Report submitted by: Dr. Kim Fenwick, Chair of International Education Committee (IEC)

Department of Political Science: Proposal for a study-abroad course (Special Topics)

POLS 2006 Russian Foreign Policy and Postcommunist Transitions (6 credit hours)

Summer 2013

Class meets M T W TH F for 3 weeks during the summer intersession at STU and continues for 3 weeks in Estonia, mid-July to early August 2013

Instructor: Dr. Mikhail A. Molchanov

Office: Holy Cross 207

Office hours: by appointment

Prerequisite: n/a

Course description

This course examines politics and society in Eastern European countries, focusing on the post-communist transitions in Russia and the Baltics, Russia's relations with other post-Soviet states, and the nexus between domestic and international politics of the region. It addresses historical changes in politics and society of the post-Soviet nations, specifically during their postcommunist period of development and on their relations with the EU, Russia, and each other. The aim of the course is to introduce the current issues and mutual relations of and between the European Union and the Russian Federation, as well as the foreign policy and security challenges faced by both regions.

The focus of analysis is explicitly comparative. We will compare developments in the postcommunist Russia to the neighboring countries in Eastern Europe, e.g. Estonia, Belarus and Ukraine. The course will seek to go beyond the country-by-country comparisons and establish comparative generalizations applicable to the postcommunist states as a group.

The course will have a significant discussion component. Discussions will be organized around weekly topics of concentration (see Course Outline below) and will follow individual presentations introducing a current lecture topic to the class. Individual presentations should be based on the textbook readings, but may go beyond those in bringing new and relevant materials elaborating on the topic.

After 3 weeks of everyday lectures and discussions on STU campus, the course will continue as a study-abroad course in Estonia. The 3-week program in Estonia will be offered in cooperation with the Center for EU-Russia Studies, University of Tartu. The course will meet from Monday, 16 July 2012 until Friday, 3 August 2012 in three different Estonian cities - Tallinn (at the premises of the University of Tartu Office in Tallinn), Tartu (at the main campus of the University of Tartu) and Pärnu (at the University of Tartu Pärnu College). Following students' return to Canada, a final integrative paper will have to be prepared and submitted to the instructor.

Textbooks

Vicki L. Hesli, *Government and politics in Russia and the post-Soviet region*. Boston: Houghton Mifflin, 2007.

J. Mankoff, *Russian Foreign Policy: The Return of Great Power Politics*. Lanham, MD: Rowman & Littlefield, 2009.

Additional select readings or Internet materials can be distributed in class or announced as required for the class.

Recommended supplemental literature

Asmus, R. 2010. *A Little War That Shook the World: Georgia, Russia, and the Future of the West*. New York: Palgrave Macmillan.

Curzio, A. 2008. *The EU and the Economies of the Eastern European Enlargement*. Berlin:Verlag.

Donaldson, R., & Noguee, J. (2002). *The Foreign Policy of Russia: Changing Systems, Enduring Interests*. 2nd ed. Armonk, NY: M.E. Sharpe.

Khanna, P. 2008. *The Second World: Empires and Influence in the New Global Order*. New York: Random House.

Lo, B. 2008. *Axis of Convenience: Moscow, Beijing, and the New Geopolitics*. London: Chatham House.

Lucas, E. 2008. *The New Cold War: The Future of Russia and the Threat to the West*. London: Palgrave Macmillan.

Mankoff, J. (2009). *Russian Foreign Policy: The Return of Great Power Politics*. Lanham, MD: Rowman & Littlefield.

Owen, Davis, and David O. Robinson, eds. *Russia Rebounds*. 2003. Washington, D.C.: International Monetary Fund.

[Pirchner, Herman](#). 2005. *Reviving Greater Russia?: The Future of Russia's Borders with Belarus, Georgia, Kazakhstan, Moldova and Ukraine*. Lanham, Md.: University Press of America.

Rose, Richard, and Neil Monro. 2002. *Elections without Order: Russia's Challenge to Vladimir Putin*. New York: Cambridge University Press.

Sakwa, Richard. 2008. *Russian Politics and Society*. 4th ed. London: Routledge.

Smith, D. 2001. *Estonia: Independence and European Integration*. London: Routledge.

Smith, K. 2004. *Russian Energy Politics in the Baltics, Poland, and Ukraine: A New Stealth Imperialism?* Washington, D.C.: Center for Strategic and International Studies.

Tsygankov, A. 2006. *Russia's Foreign Policy: Change and Continuity in National Identity*. Rowman & Littlefield.

---. (2009). *Russophobia: Anti-Russian Lobby and American Foreign Policy*. New York: Palgrave Macmillan.

Wegren, S. K., & Herspring, D. R., eds. 2010. *After Putin's Russia: Past Imperfect, Future Uncertain*. Lanham, Md.: Rowman & Littlefield.

Periodicals

- * Communist and Post-Communist Studies
- * Current History
- * Demokratizatsiya: The Journal of Post-Soviet Democratization
- * Europe-Asia Studies
- * Foreign Affairs
- * Foreign Policy
- * Post-Communist Economies
- * Post-Soviet Affairs
- * Post-Soviet Geography and Economics
- * Problems of Post-Communism
- * Russian Review
- * Slavic Review
- * The Soviet and Post-Soviet Review

Method of evaluationAttendance and participation

Attendance is mandatory. Students who will have missed more than 5 classes during the first 3 weeks in Fredericton will be requested to withdraw from the course.

Reading assignments and participation – 10%

Participation in class discussions will weigh heavily on the final grade. The students will be required to participate in all class activities, including class discussions, asking and answering questions, debating individually and as a group, reflecting on the meaning and significance of current political events in the countries under study. They will need to keep abreast of the current news and be prepared to take part in class discussions of the topics and readings assigned for the week. I will continue assessing participation till the last day of the classes.

Individual presentations – 30% (10% x 3)

A concise review of an assigned chapter of the textbook, supplemented by any materials of student's choice from a scholarly book, an article, or current news relevant to the topic. Pick up some of the issues you find most interesting from the textbook chapter assigned for the week and elaborate on them. Your report should not exceed 10 minutes. Every student will have to make 3 topical presentations to the class.

Mid-term examination, 1 week before the departure abroad - 20%

This exam will test student's knowledge of the assigned readings and material covered in lectures from the start of the class till the date of the exam. The mid-term examination will be of a mixed format and will be held in class.

Weekly essays during weeks 1-3 in Fredericton - 30%

Length of each essay – 4-5 pages double spaced. Choose a topic of your essay based on the materials covered by weekly reading. Your essay should review several independently found, recent academic publications on the chosen topic. This should not duplicate the material reviewed for your individual presentation, though you may certainly use it, too. The essay should be properly formatted according to the MLA or APA style guidelines. The use of footnotes and endnotes is discouraged. Both form and substance count.

Note: Late submissions incur penalty of **3%** for each day of delay, up to a maximum of **5** calendar days. **I will not accept your paper beyond this point** unless it is accompanied by an appropriate document excusing you for the dates in question.

A final integrative paper, 5-7 pages double spaced – to be submitted within 1 week after the class returns from s study-abroad trip – 10%

I encourage you to keep a travel diary, which you can later use to prepare your final reflection paper. The paper should bring together the textbook material, my lecturing and guest lectures during the study-abroad period, and your own reflections on the daily life and political issues that post-Soviet states face during the current stage of their postcommunist transitions.

Course Outline

A. In Fredericton:

1. Theory and History: Russia and Post-Soviet States in a Comparative Perspective

Hesli, chaps. 1-3

2. Russia: Political Culture and the National Question

Hesli, chap. 4, 5

3. Russian Government and Civil Society

Hesli, chap. 6, 8-9

4. The Making of Foreign Policy

Mankoff, chaps. 1-2, Conclusion

5. Imperialism redux? Transcaucasia and Central Asia

Hesli, chaps. 13-14; Mankoff, Introduction

6. Russia and the World

Mankoff, chaps. 3-5

7. Russia and the “Near Abroad”

Mankoff, chap. 6; Hesli chaps. 11-12

B. In Estonia:

Week I. Foreign and security policy patterns in Russia after 2000

Location: Tallinn, 16-22 July 2013

Developing of Russian Empire and its impact on today's Russian foreign policy. Being a former empire has important impact on today's foreign policy principles in Russia. The module will compare different foreign policy schools of thought in Russia (Westerners, Slavophiles, Eurasianists) and their representation in Russian foreign policy. After briefly reviewing the main developments of the Soviet period, the module focuses on post-Soviet Russian foreign policy. It surveys a range of contemporary issues, including Russia's evolving relationship with the EU and the US, its positions regarding NATO and EU expansion, and its attempts to retain/establish regional hegemony in the former Soviet space. The module examines various explanations of Russian foreign policy behavior, considering factors at the international, domestic and individual level. It will examine how foreign policy is determined by national interests and security concerns, power capabilities, political culture, identity, institutions and norms. One guest lecture on Estonian-Russian relations will be given by the faculty of the University of Tartu.

Week II. Postcommunist Transitions in the Baltics, EU and Russia: Implications for the Relationship

Location: Tartu, 23-28 July 2013

This module will focus on the daily life and changes in domestic political and economic structure of the Baltic states. It will also cover the question of nationality policies and integration of ethnic minorities. One or two guest lectures will be provided by the faculty of the Center for EU-Russia Studies. I will cover contentious issues of the continuing debate on language policy and the rights of national minorities in Estonia and other post-Soviet states.

Week III. NATO enlargement and transition of Security Policy Frameworks

Location: Pärnu, 30 July - 03 August 2012

The module will aim to explain main challenges related to NATO enlargement to CEE. One of the most crucial changes in CEE has been NATO enlargement. The need for defense from its dominating neighbor Russia pushed most of the countries in the region to move towards NATO membership. At the same time NATO had to go through reforms and redefinition of its aims while considering strong opposition from the Russian side who still perceives NATO as its challenger in Europe. The module will also analyze the events leading to the conflict in Georgia in August 2008 and the reaction of the European Union, its different member states, the US and Russia to the conflict. Has the European security framework entered a new era after the Russian-Georgian conflict or has Russia simply "tested" the capability of western democracies to respond to a regional conflict? The module will also analyze the most recent signals regarding foreign policy and security co-operation matters from the EU institutions, the US and Russian administrations. One guest lecture will be given by the faculty of the University of Tartu.

C. The wrapping-up week upon return back home

Students will prepare integrative papers based on their travel diaries. I will be available for consultations in person or via electronic media.

1.4 School of Social Work***Proposal for Special Topics Course (Intersession 2013)*****School of Social Work****Proposal for intersession course 2013**

Type of proposal: Special Topic, on a trial basis for two years

Course name and proposed number: SCWK 3973 Introduction to Narrative and Narrative Analysis

Calendar description: Framed around three key approaches to narrative this course will provide students with the basis on which to develop their understanding of narrative and their skills in narrative analysis. The three approaches are: the narrative study of lives; the narrative analysis of texts; and, the analysis of narrative dynamics. Through these approaches students will be introduced to the work of key narrative thinkers. The course, in content and delivery, reflects the inter-disciplinary nature of narrative

Cross-listing: The course is to be cross-listed with Gerontology, English, and Sociology. Permission has been received from each of these departments.

Theme or category grouping: In the Department of English, the course will fulfill 6ch of the *Genres* category requirement.

Impact on programme requirements: None

Rationale: The course is being offered by the Canada Research Chair in Narrative Studies, Dr. Baldwin, who is located in the School of Social Work, and thus forms part of his remit to develop narrative research within the University. It is not, therefore, part of the established curriculum of the School of Social Work but is being offered as a cross-listed course. There is an increasing interest in narrative and narrative analysis across disciplines and the course fits well with the liberal arts nature of the University. While there are other research methods courses offered across the University, this course is designed to meet specific interest in narrative and to provide a more detailed exploration of narrative research than more general qualitative research methods courses are able to offer. The course is being offered initially as a Special Topic in order to test whether there might be sufficient demand to make it a regular offering in future years. The School of Social Work currently offers an elective 'Narrative for social work(ers)' taught by Dr Baldwin, with which there is some overlap but the focus of the current course is very much upon professional practice whereas the proposed course is a more generalist introduction to narrative and narrative analysis.

Instructor's name: Dr Clive Baldwin, Canada Research Chair in Narrative Studies. Some sessions will be led by other members of the Centre for Interdisciplinary Research on Narrative: Dolores Furlong, Michelle Lafrance, Sue McKenzie-Mohr, Elizabeth McKim and William Randall. The only staffing implication is that Dr Baldwin would not be available to teach a second course within the School of Social Work unless this course were to be deemed overload.

Course description

Learning objectives:

By the end of the course students will be able to:

1. Demonstrate an understanding of the nature and role of narrative in their chosen discipline;
2. Demonstrate an understanding of key narrative concepts and their application across disciplines;
3. Conduct a narrative interview;
4. Apply a range of analytical techniques to interview and textual data;
5. Demonstrate an understanding of quality issues in narrative analysis;
6. Demonstrate an understanding of the ethical issues involved in narrative analysis.

Time tabling: 16 x 2.5 hour sessions, Mon – Thurs, May-June intersession and/or June/July intersession

Course outline

Session	Title and Content	Teaching methods
1	Introduction to course Format, Assignments, Study groups, Learning exercises, Readings An introduction to narrative Philosophical foundations Nature and function of narrative Narrative as method, process and product	Lecture, group discussion, Q&A.
2	Narrative across the disciplines (1): Arts and humanities An introduction to narrative across literature, philosophy,	Lecture, group discussion, Q&A.
3	Narrative across the disciplines (2): Social sciences An introduction to narrative across sociology, psychology	Lecture, group discussion, Q&A.

4	Narrative across the disciplines (3): Sciences An introduction to narrative across the natural sciences and	Lecture, group discussion, Q&A.
5	Narrative analysis (1a): the analysis of lived experience – theory Narrative and the Self Narrative and meaning making	Lecture, group discussion, Q&A.
6	Narrative interviewing (1) An introduction to the practice of narrative interviewing, how it differs from other forms of interviewing.	Lecture, group discussion and role plays
7	Narrative interviewing (2) A practical session in which students will be given the opportunity to interview each other, and receive feedback on their performance.	Group exercise and reflection
8	Narrative analysis (1b): the analysis of lived experience – practice A practical session on the narrative analysis of transcript data	Individual and group exercise
9	Narrative analysis (2a): the narrative analysis of texts – theory Understanding texts as narrative Narrative theory and its application (plot, characterization, point of view, genre, central action)	Lecture, group discussion, Q&A
10	Narrative analysis (2b): the narrative analysis of texts – practice A practical session applying narrative theory to different texts	Group exercise and discussion
11	Ensuring quality: Issues of validity, reliability, generalizability Verisimilitude, fidelity, emergence, aesthetics and resonance The research process	Lecture, group discussion, Q&a
12	The ethics of narrative research An introduction to the ethical issues involved in narrative research covering general ethical issues but also those particular to narrative research	Lecture, group discussion, case studies
13	Narrative analysis (3a): the analysis of narrative dynamics – theory How narratives interact with other narratives, based on Plummer’s sociology of stories; Narrative and rhetoric and narrative and ideology	Lecture, group discussion, case studies
14	Narrative analysis (3b): the analysis of narrative dynamics – practice A practical session exploring the dynamics between a number of texts: how different narratives compete for privilege using narrative techniques and strategies.	Individual and group exercises
15	Writing narratively (1) Representations and realism in narrative analysis Poetic and fictional approaches to writing narrative analysis	

16	Writing narratively (2) Digital storytelling Hypertext	
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Evaluation system: Three assignments:

Assignment One: A 2000 word essay on the strengths and limitations of a narrative approach in the student's chosen discipline (40%)

Assignment Two: A 1500 word narrative analysis of lived experience. EITHER an analysis of an interview transcript OR a short autoethnographic analysis of a period of the student's life. (30%)

Assignment Three: A 1500 word narrative analysis of EITHER a text OR the dynamics between texts. (30%)

Assignments have been designed to allow for some choice on the part of the student but also to assess the understanding of narrative theory and analysis. Transcripts and texts may be chosen by the student in conjunction with the instructor or may be supplied by the instructor.

Possible course texts and other materials:

Holstein, J.A. and Gubrium, J.F. eds. (2012) *Varieties of narrative analysis*, Thousand Oaks, CA: Sage.

Sparkes, A.C. (2002) *Telling tales in sport and physical activity*, Champaign, IL: Human Kinetics.

Bibliography:

Those marked with * are in the UNB library.

*Abbott, H.P. (2002) *The Cambridge introduction to narrative*, Cambridge: Cambridge University Press.

*Baldwin, C. (2005) 'Who needs fact when you've got narrative? The case of P,C&S vs United Kingdom', *International Journal for the Semiotics of the Law*, vol 18, nos 3-4, pp 217-241.

*Baldwin, C. (2011) 'Narrative rhetoric in expert reports: A case study', *Narrative Works*, vol 1, no 2, pp 3-20.

Baldwin, C. (2012) *Narrative social work: Theory and application*, Bristol: Policy Press.

*Bruner, J. (1987) 'Life as narrative', *Social Research*, vol 54, no 1, pp 11-32.

*Bruner, J. (2006) 'A narrative model of self-construction', *Annals of the New York Academy of Sciences*, vol 818, no 1, pp 145-161.

*Bury, M. (1982) 'Chronic illness as biographical disruption', *Sociology of Health and Illness*, vol 4, no 2, pp 167-182.

*Clandinin, D.J. (2007) *Handbook of narrative inquiry: Mapping a methodology*, Thousand Oaks, CA: Sage.

*Clandinin, D.J. and Connelly, F.M. (2004) *Narrative inquiry: Experience and story in qualitative research*, San Francisco: Jossey-Bass.

*Charon, R. (2006) *Narrative medicine: Honoring the stories of illness*, New York: Oxford University Press.

Cortazzi, M. (1993) *Narrative analysis*, London: The Falmer Press.

*Czarniawska, B. (2004) *Narrative in social science research*, London: Sage.

*Forster, E.M. (2005) *Aspects of the novel*, London: Penguin.

*Frank, A.W. (2010) *Letting stories breathe: A socio-narratology*, Chicago: University of Chicago Press.

*Gregory, M. (2009) *Shaped by stories: The ethical power of narratives*, Notre Dame, IN: University of Notre Dame Press.

*Gubrium, J.F. and Holstein, J.A. (2009) *Analyzing narrative reality*. Thousand Oaks, CA: Sage.

- *Gudmundsdottir, S. (1996) The teller, the tale, and the one being told: The narrative nature of the research interview. *Curriculum Inquiry*, vol 26, no 3, pp 293-306.
- *Hatch, J.A. and Wisniewski, R. (1995) *Life history and narrative*, London: The Falmer Press.
- *Herman, D. (2007) *The Cambridge companion to narrative*, Cambridge: Cambridge University Press.
- Herman, D., Jahn, M. and Ryan, M-L. eds. (2005) *Routledge handbook of narrative theory*, London: Routledge.
- Hyden, L.C. (1997) 'The institutional narrative as drama', in B. L. Gunnarsson, P. Linell and B. Norberg (eds) *The construction of professional discourse*, Harlow: Addison Wesley Longman Limited, pp 245-264.
- *Josselson, R. and Lieblich, A. eds (1995) *Interpreting experience: The narrative study of lives*, Thousand Oaks, CA: Sage.
- *Jovchelovitch, S. and Bauer, M.W. (2000) Narrative interviewing. In, G. Gaskell and M.W. Bauer eds *Qualitative researching with text, image and sound: A practical handbook for social research*, London: Sage, pp. 57-74.
- *Mishler, E.G. (1986) *Research interviewing: Context and narrative*, Cambridge, MA: Harvard University Press.
- *Mumby, D. (1987) 'The political function of narrative in organizations', *Communication Monographs*, vol 9, no 2, pp 113-127.
- *Nash, C. (1990) *Narrative in culture: The uses of storytelling in the sciences, philosophy, and literature*, London: Routledge and Kegan Paul.
- Nelson, H.L. (2001) *Damaged identities, narrative repair*, Ithaca, NY: Cornell University Press.
- *Newton, A.Z. (1995) *Narrative ethics*, Cambridge, MA: Harvard University Press.
- *Plummer, K. (1994) *Telling sexual stories: Power, change, and social worlds*, London: Routledge
- *Polkinghorne, D.E. (1988) *Narrative knowing and the human sciences*, Albany, SUNY Press.
- *Randall, W. and McKim, E. (2008) *Reading our lives: The poetics of growing old*, New York: Oxford University Press.
- *Riessman, C. (1993) *Narrative analysis*, Thousand Oaks, CA: Sage.
- *Riessman, C. (2008) *Narrative methods for the human sciences*, Thousand Oaks, CA: Sage.
- *Schechtman, M. (1996) *The constitution of selves*, Ithaca: Cornell University Press.
- *Sermijn, J., Devlieger, P. and Loots, G. (2008) 'The narrative construction of the self: Selfhood as a rhizomatic story', *Qualitative Inquiry*, vol 14, no 4, pp 632-650.
- Spence, D.P. (1982) *Narrative truth and historical truth: Meaning and interpretation in psychoanalysis*, New York: W.W. Norton.
- *Strawson, G. (2004) 'Against narrativity', *Ratio*, vol 17, no 4, pp 428-452.
- Wells, K. (2010) *Narrative inquiry*, Oxford: Oxford University Press.

2. ITEMS THAT REQUIRE SENATE APPROVAL

2.1 Department of Criminology and Criminal Justice

2.1.1 The Department proposes that the number of required courses for the Honours degree be dropped from 57 to 54.

Rationale: The change would free up a 3ch resource to be used elsewhere, and bring the requirements in line with other departments, which require fewer credit hours for completion.

2.1.2 The Department proposes that the GPA entrance requirement in prerequisite courses for Honours in Criminology be dropped from 3.6 to 3.0.

Rationale: A lower GPA entrance requirements would bring Criminology more in line with other programmes, which have lower GPA entrance requirements.

2.2 Department of English Language and Literature

2.2.1 *Proposal to Expand Honours Programme*

Background

The Department of English Language and Literature currently offers two kinds of Honours Programmes, Single and Double. Single Honours requires students to complete 60ch of courses. Double Honours requires 48ch, which leaves enough space in their programme for students to also complete Honours requirements in another discipline. Students in both streams are required to complete a certain number of credit hours in seminars, period courses, and course categories.

The Department also currently offers two options within the Major. In addition to a straight Major, which requires a certain number of credit hours in period courses and course categories, the Department also offers two Concentrations: the Concentration in Creative Writing and the Concentration in Drama. Each Concentration requires students to fulfill the requirements of the Major, plus additional requirements in Creative Writing or Drama, respectively.

In recent years, a number of students who were qualified to enter the Honours Programme have chosen, instead, to do a Major with a Concentration in either Creative Writing or Drama, even though they would have preferred to attain an Honours degree. Unfortunately, to do so has been impossible. One aspect of the problem is simply administrative: no provision is available for students to do both an Honours and a Major in the same discipline. An additional problem with Drama is more challenging: in order to meet the requirements for Single Honours in addition to the courses required for their Concentration in Drama, students would have to go beyond the 60ch in one discipline to which the University limits them.

The Department wishes to provide students the opportunity to obtain both an Honours degree and a Concentration in either Creative Writing or Drama. Therefore, we wish to propose that two options

within Honours be created: *Honours in English with a Concentration in Creative Writing*, and *Honours in English with a Concentration in Drama*. We would like to begin offering these programmes as of September 2013.

Students who wish to pursue the Honours Concentrations must consult with the appropriate departmental advisor – Dr. Robin Whittaker for Drama, Dr. Kathleen McConnell for Creative Writing -- as well as one of the Honours advisors (currently Dr. Elizabeth McKim and Dr. Matte Robinson).

Proposal 1: Honours in English with a Concentration in Creative Writing

Because students learn about writing in most literature courses, this programme would simply require students to fulfill all of the requirements of the Double Honours Programme; all of the requirements of the Major with a Concentration in Creative Writing; and an additional 3ch course in Creative Writing, as follows:

Required English Courses:

- 60ch, **18 of which must be in Creative Writing** and 30 of which must be at the 3000-level or above
- Please note that courses may fulfill up to two category requirements; pre-1800 courses may fulfill both that requirement, *and* up to two category requirements.

1006 Introduction to English
 2013 Research Methods in English
 2033 Survey of English Literature I
 2043 Survey of English Literature II

At least 3ch chosen from 2000-level Creative Writing courses:

2103 Creative Writing: Skills (C&P, Genres)
 2123 Creative Writing: Strategies (C&P, Genres)

At least 6ch chosen from 3000-level Creative Writing courses:

3103 Advanced Poetry Workshop (C&P, A&A)
 3113 Advanced Prose Workshop (C&P, A&A)
 3123 Advanced Script Workshop (C&P, A&A)
 3823 History of Literary Theory (pre-1800, LT&M, A&A)
 3833 Contemporary Literary Theory (LT&M)
4196 Honours Thesis in Creative Writing (NEW; C&P, NR)

Other Requirements:

6ch Pre-1800
 6ch Honours Seminar

Category Requirements:

6ch Authors & Authorship
 6ch Genres
 6ch National or Regional
 6ch Cultural Studies
 18ch Creative & Performance
 6ch Literary Theory and Method

Impact on Course Allocation and Staffing:

With the exception of 4196: Honours Thesis in Creative Writing, all of the courses in this programme are already regularly offered. As 4196 is a thesis course, it does not require an additional allocation.

This program will be evaluated by the Department prior to our next External Review.

Proposal 2: Honours in English with a Concentration in Drama

The Honours in English with a Concentration in Drama allows students to concentrate in our department's drama courses—theoretical, literary, and practical—while pursuing the Honours in English degree. In order to accommodate this, we have replaced one literature course required for Honours (3823) with a drama-specific course which nonetheless covers a similar period and approach (3863). The Cultural Studies category requirement has been replaced by an increase in required Creative/Performance courses.

Required English Courses:

- 60ch, 30 of which must be at the 3000-level or above
- Please note that courses may fulfill up to two category requirements; pre-1800 courses may fulfill both that requirement plus up to two category requirements.
- Also note that these requirements add up to 54ch, leaving students with 6ch for elective courses in English.

1006	Introduction to English
2013	Research Methods in English
2033	Survey of English Literature I
2043	Survey of English Literature II
2213	Drama Production I (C&P)
2223	Drama Production II (C&P)
2523	Study of Drama: An Introduction (G, C&P)
3216	Advanced Drama Production (C&P)
3863	Early Dramatic Theory (NEW; G, LT&M)
3833	Contemporary Literary Theory (LT&M)
4213	Seminar in Performance and Production (C&P)

At least 6ch chosen from:

3456	Canadian Drama (N&R, C&P)
3583	Studies in Modern Drama I (A&A, C&P)
3593	Studies in Modern Drama II (A&A, C&P)

Other Requirements:

6ch Honours Seminar

An additional 3ch in pre-1800 dramatic literature

Category Requirements:

6ch Authors & Authorship

6ch Genres

6ch National or Regional

15ch Creative/Performance

6ch Literary Theory and Method

Impact on Course Allocation and Staffing:

All of the courses in this programme except for 3863: Early Dramatic Theory are already regularly offered. The programme, therefore, would require an allocation of an additional 3ch per year, which will be covered by current faculty.

This program will be evaluated by the Department prior to our next External Review.
Course Proposal

2.2.2 New Course Proposal**ENGL 4196: Honours Thesis in Creative Writing****1.Type of Proposal: Honours Thesis.**

2.Course name and number: ENGL 4196: Honours Thesis in Creative Writing

3.Calendar description: The supervised writing of a creative Honours Thesis by an Honours student who will propose the genre and project.

4.Theme or Category Grouping: The course fulfills requirements in the Department of English course categories of Creative/Performance and National/Regional.

5.Impact on Programme Requirements: Required for the proposed Honours in English with a Concentration in Creative Writing. Student who take this course may not also get credit for ENGL 4153: Independent Project in Creative Writing.

6.Cross-listing: Not applicable

7.Rationale for the course: In lieu of a second honours seminar, students who have been accepted into Honours English and wish to pursue the Creative Writing concentration must take this course as a capstone to their Creative Writing concentration.

8.Instructor: Dr. Kathleen McConnell

9.Course description:

Advanced creative writing students will choose from among the genres which they have studied in their second and third year creative writing courses, to propose a long project that will develop their writing habits, their depth of understanding of the genre, and their publishability.

10.Evaluation system: Will vary from student to student, but will include elements such as: outline, first drafts, second draft, final drafts, proof of submission to a periodical or competition, reading reviews of books about writing or of published texts similar to the proposed project.

11.Possible course texts and other materials: Will vary from student to student, but may include any of the material on the attached bibliography.

12.Bibliography. The works listed below are selected, and are either available in the UNB HIL or in the professor's collection (P).

Allott. *Novelists on the novel*

Aycock. *Film and literature : a comparative approach to adaptation*

Ball. *Backwards and Forwards: A Technical Manual for Reading Plays* P

Barrett-Browning. *Aurora Leigh* P

Bartlett. *The Afterlife of Trees* P

Baumbach, ed. *Writers as Teachers; Teachers as Writers* P

Bentley. *Some observations on the art of narrative*

- Bernstein, C. (Ed.). (1998). *Close listening: Poetry and the performed word*. New York: Oxford University Press .
- Camangian, P. (2008). *Untempered tongues: Teaching performance poetry for social justice*. *English Teaching: Practice and Critique*, 7(2), 35-55.
- Block. *Spider, Spin Me a Web: A Handbook for Fiction Writers* P
- Booth. *Only novels : exploring a fictional mode*
- Boulton. *The anatomy of the novel*
- Braine. *Writing a novel*
- Brandt. *Becoming a writer*
- Branigan. *Narrative comprehension and film*
- Brooks. *Reading for the plot : design and intention in narrative*
- Brooks. *Reading for the plot: design and intention in narrative*
- Buckler. *Novels in the making*
- Burack. *Techniques of novel writing*
- Burroway. *Writing fiction : a guide to narrative craft*
- Cahnmann, Melissa 'The craft, practice, and possibility of poetry in educational research', *Educational Researcher* 32(29), 2003
- Campbell. *The Hero with a Thousand Faces* P
- Carey-Webb, A. (2001). *Literature and lives: A response-based, cultural studies approach to teaching English*. Illinois: National Council of Teachers of English.
- Carlisle. *Narrative and culture*
- Cawelti. *Adventure, mystery, and romance : formula stories as art and popular culture*
- Chatman. *Coming to terms: the rhetoric of narrative in fiction and film*
- Chatman. *Story and discourse : narrative structure in fiction and film*
- Clarke, George Elliot. *Beatrice Chancy* P
- Costanzo. *Reading the movies : twelve great films on video and how to teach them*
- Currie. *Metafiction*
- Davies, Lynn. *The Bridge that Carries the Road* P
- de Cosson, Alex & Irwin, Rita L.; *a/r/tography: Rendering self through arts-based inquiry*, 2004
- Derleth. *Writing fiction*
- Desai, S. R. & Marsh, T. (2005). Weaving multiple dialects in the classroom discourse: Poetry and spoken word as a critical teaching tool. *Taboo: The Journal of Culture and Education*, 9(2), 71-90 .
- Eleveld, M. (Ed.). (2004). *The spoken word revolution: Slam, hip hop & the poetry of a new generation*. Illinois: Sourcebooks Inc.
- Desmond. *Adaptation : studying film and literature*
- Diamond, C. T. & Van Halen-Faber, Christine; 'Depths of un-knowing: Arts-based spinning and weaving', *Curriculum Inquiry* 32(3), 2002
- Eco. *Six walks in the fictional woods*
- Field. *Screenplay: The Foundations of Screenwriting* P
- Fisher, M. T. (2005). From the coffee house to the school house: The promise and potential of spoken word poetry in school contexts. *English Education*, 115-131.
- Fleishman. *Narrated films : storytelling situations in cinema history*
- Gehring, J. (2005). Outsiders' art. *Education Week*, 24(37), 25-29.
- Gregory, H. (2008). The quiet revolution of poetry slam: The sustainability of cultural capital in the light of changing artistic conventions. *Ethnography and Education*, 3(1), 63-80.
- Gleason, Corrine; 'That rare feeling: Re-presenting research through poetic transcription', *Qualitative Inquiry* 3(2), 1997
- Goldman. *Adventures in the Screen Trade* P
- Goyette, Susan. *The True Names of Birds* P

- Gravil. *Master narratives : tellers and telling in the English novel*
- Greaney. *Conrad, language, and narrative*
- Guetti. *Word-music : the aesthetic aspect of narrative fiction*
- Hagen. *Respect for acting.*
- Henry. *The fiction dictionary*
- Herndon, S. & Weiss, J. (2001). *Brave new voices: The YOUTH SPEAKS guide to teaching spoken word poetry.* Westport, CT: Heinemann.
- Herndon, S. & Weiss, J. (2001). *We speak in streetlights: A workshop in spoken word poetry.* *Teachers & Writers*, 32(4), 1-10.
- Hodgins. *A passion for narrative: a guide for writing fiction* P
- Hughes. *Reading novels*
- Hurren, Wanda; 'Living with/in the lines: Poetic possibilities for world writing', *Gender, Place and Culture: A Journal of Feminist Geography* 5(3), 1998
- Jason and Lefcowitz, eds. *Creative Writer's Handbook* P
- Jocson, K. M. (2005). "Taking it to the mic": Pedagogy of June Jordan's Poetry for the People and partnership with an urban high school. *English Education*, 132-148.
- Kazin. *Writers at work : the Paris review interviews*
- Knorr and Schell: *Mooring Against the Tide: Writing Fiction and Poetry* P
- Kress. *Beginnings, middles, and ends*
- Kundera. *The art of the novel*
- Labatt *Faulkner the storyteller*
- Lamott. *Bird By Bird: Some Instructions on Writing and Life* P
- Lanser. *The narrative act : point of view in prose fiction*
- Leavy, Patricia; 'A/r/t: A poetic montage', *Qualitative Inquiry* 16(240), 2010
- Leavy, Patricia; *Method meets art: Arts-based research practice*, 2009
- Leggo, Carl & Irwin, Rita L.; 'Arts-based educational research dissertations: Reviewing the practices of new scholars', *Canadian Journal of Education* 29(4), 2006
- Liamputtong, Pranee; *Knowing differently: Arts-based and collaborative research methods*, 2008
- Lilburn, Tim. *Kill-site* P
- Lodge. *The art of fiction : illustrated from classic and modern texts*
- Lovecraft. *The notes & commonplace book employed by the late H.P. Lovecraft, including his suggestions for story-writing, analyses of the weird story, and a list of certain basic underlying horrors, etc., etc., designed to stimulate the imagination*
- Lubbock. *The craft of fiction*
- Macauley. *Technique in fiction*
- Madden. *A primer of the novel : for readers and writers*
- Marston. *A guide to writing history*
- Martels. *Travel fact and travel fiction*
- McCormack. *Afterwords : novelists on their novels*
- McKay, Don. *Apparatus* P
- Metcalfe. *How stories mean*
- Mirrielees. *Story writing*
- Muller, L., & the Poetry for the People Collective (Eds.). (1995). *June Jordan's Poetry for the People: A revolutionary blueprint.* New York: Routledge.
- Nash, Robert; *Liberating scholarly writing: The power of personal narrative*, 2004
- Nguyen and Shreve, eds. *Contemporary Creative Non-Fiction: I and Eye* P
- Ondaatje, Michael. *The Collected Works of Billy the Kid*
- Owen. *Professional fiction writing; a practical guide to modern techniques*

- Oz. *The story begins : essays on literature*
- Palmer. *The Cinematic text : methods and approaches*
- Pelias. (1998, November). Performative writing as scholarship: An apology, an argument, an anecdote. Presented at the Annual Meeting of the National Communication Association, New York.
- Piirto. 'The question of quality and qualifications: Writing inferior poems as qualitative research', *International Journal of Qualitative Studies in Education* 15(4), 2002
- Reyes, G. T. (2006). Finding the poetic high: Building a spoken word community and culture of creative, caring, and critical intellectuals. *Multicultural Education*, 10-15.
- Richardson, Miles; 'Poetics in the field and on the page', *Qualitative Inquiry* 4(4), 1998
- Ross. *Film as literature, literature as film*
- Ryan. *Possible worlds, artificial intelligence, and narrative theory*
- Sanders, James H.; 'Dissertation as performance [art script]', *International Journal of Qualitative Studies in Education* 12(5), 1999
- Schorer. *The world we imagine : selected essays*
- Scudéry. *Prefaces to fiction*
- Siebenschuh. *Fictional techniques and factual works*
- Simpson, Ann. *Loop P*
- Smith, M. (Speaker). (2004). The spoken word revolution: Slam, hip hop & the poetry of a new generation [CD]. Illinois: Sourcebooks Inc. Tannenbaum, J. (2008). WritersCorp: A look under the hood. *Teaching Artist Journal*, 6(1), 35-40.
- Smith, Walt N.; 'Ethno-poetry notes', *Qualitative Studies in Education* 15(4), 2002
- Stenson. *Thing feigned or imagined : the craft in fiction*
- Stephens. *The dramaturgy of style : voice in short fiction*
- Stepp. *Writing as Craft and Magic P*
- Thiel. *Crossroads: Creative Writing in Four Genres P*
- Tobias. *20 master plots (and how to build them)*
- Tynes, Maxine. *Woman Talking Woman*
- Vogler. *The Writer's Journey: Mythic Structure for Writers P*
- Ward, B. J. (2005). The teaching artist in New Jersey: Full metaphor jacket. *Teaching Artist Journal*, 3(3), 188-192
- Warland, Betsy. *Proper Deafinitions. P*
- Welch. *Literature and film : an annotated bibliography, 1909-1977*
- Wharton. *The writing of fiction*
- Wicker. *The story-shaped world : fiction and metaphysics : some variations on a theme*
- Wier. *Voicelust : eight contemporary fiction writers on style*
- Willis. *Personal fiction writing : a guide to writing from real life for teachers, students & writers*
- Wilson. *The craft of the novel*
- Winston. *The screenplay as literature*
- Wordsworth, William and ST Coleridge. *The Lyrical Ballads P*
- Zwicky, Jan. *Songs for relinquishing the earth P*

2.2.3 New Course Proposal

ENGL3863: Early Dramatic Theory

1. Course Name and Number: ENGL3863: Early Dramatic Theory

2. Staffing: Dr. Robin C. Whittaker

3. Calendar Description. This course examines influential thinking and writing about drama, theatre, and performance by philosophers, theorists, clergy, and practitioners since the classical period, with a pre-nineteenth-century emphasis. (Pre-1800. Categories: Literary Theory & Methodology, Genre)

4. Course Description. Selected plays are read alongside critical and theoretical writings in order to broaden students' understanding of the history of, and revelations among, dramatic theory and its thinkers. We discuss ideas about, and responses to, "drama," "theatre," and "performance" by way of complementary readings (critical and dramatic) and viewings of this ubiquitous subject. What is drama's value to the human experience? What is the relationship between the performed word and social, political, and religious discourse? What is the place (figuratively and literally) of "audiences"? And how do our responses to these questions frame our understanding of "dramatic" and "literature"?

Course Objectives: Students who have completed Dramatic Theory should be able to:

1. recognize and articulate the ideas of thinkers who have contributed to our understanding of drama, theatre, and performance
2. explain and apply critical concepts that pervade the study of drama, including "mimesis," "representation," the "antitheatrical prejudice," and "audience reception"
3. identify genealogies of themes between and across diverse perspectives of drama
4. apply theories of drama to contemporary thought, technology and lived experience

Evaluation. Students will be evaluated by a variety of methods: in-class participation; in-class presentation; short written assignments in which students articulate their understanding(s) of a play as it relates to a critical theory reading contemporary with it; a final research paper

Required Texts. Plays are paired with critical theory readings contemporary to them.

5. Rationale. The English Department currently offers three Literary Theory courses (historical, contemporary, and gender & sexuality) but not an Early Dramatic Theory course. This course will be an integral aspect of the English Department's Drama Concentration. In particular, it will better prepare upper-year students for future success in English and Drama graduate programs. Because of the focus on deep discussion of theoretical issues, the course is best offered at a 3000-level level.

6. Bibliography

Most of the following are available at the Harriet Irving Library in print or online. They can be made available at the bookstore (the plays) or in a Course Package or online (the articles).

Académie Français. "The Opinions of the French Academy" (1638).

Aristotle's *The Poetics*. *Literary Criticism: Plato to Dryden*. Ed. Allan H. Gilbert. Detroit: Wayne State UP, 1962. 69-105 (and Gilbert's notes 118-22).

- Aston, Elaine, and George Savona. *Theatre as Sign-System: A Semiotics of Text and Performance*. New York: Routledge, 1998.
- Aston, Elaine. *An Introduction to Feminism & Theatre*. New York: Routledge, 1995.
- Benjamin, Walter. *The Origin of German Tragic Drama*. London: NLB, 1977.
- Bennett, Susan. *Theatre Audiences*. 2nd ed. New York: Routledge, 1997.
- Blau, Herbert. *The Dubious Spectacle*. Minneapolis: U Minnesota P, 2002.
- Brustein, Robert. *The Theatre of Revolt: An Approach to Modern Drama*. Toronto: Little Brown, 1964.
- Charlton, H.B. *Castelvetro's Theory of Poetry*. Manchester: Manchester UP, 1913.
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- Corneille, Pierre. "Apologetic Letter" (1637).
- Corneille, Pierre. *Discourses* (1660).
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- Delgado, Maria M., and Caridad Svich, eds. *Theatre in Crisis? Performance Manifestos of a New Century*. New York: Manchester UP, 2002.
- Dryden, John. "An Essay of Dramatic Poesy." *Literary Criticism: Plato to Dryden*. Ed. Allan H. Gilbert. Detroit: Wayne State UP, 1962. 600-58.
- Elam, Keir. *The Semiotics of Theatre and Drama*. New York: Methuen, 1980.
- Fortier, Mark. *Theory/Theatre: An Introduction*. New York: Routledge, 1997.
- Gilbert, Helen, and Joanne Tompkins. *Post-Colonial: Theory, Practice, Politics*. New York: Routledge, 1996.
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- Horace. *The Art of Poetry*. [Ars Poetica]. *Literary Criticism: Plato to Dryden*. Ed. Allan H. Gilbert. Detroit: Wayne State UP, 1962. 125-43.
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- Martin, Carol, ed. *A Sourcebook of Feminist Theatre and Performance: On and Beyond the Stage*. New York: Routledge, 1996.
- Miller, Arthur. "Tragedy and the Common Man."
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- de Vega, Lope. "The New Art of Making Comedies," *Literary Criticism*. 540-48.
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2.2.4 New Course Proposal

ENGL 2696: Reading Popular Culture

1. Type of Proposal

This course is proposed as a regular offering in the Department of English at the 2nd year level.

2. Course Name and Number

ENGL2696: Reading Popular Culture (Formerly ENGL 2383)

3. Calendar Description

Reading Popular Culture familiarizes students with recent trends in the study of culture and historicizes the idea of cultural studies. It focuses on social, political, and economic constructions of lived reality, and emphasizes key theoretical treatments of culture. (Categories: Cultural Studies, Literary Theory and Methods)

4. Theme or Category Grouping

The course fulfils requirements in the Department of English categories of Cultural Studies and Literary Theory and Method.

5. Impact on Programme Requirements

None, except to broaden choice in the Cultural Studies, and Literary Theory and Methods categories.

6. Cross Listing

N/A

7. Rationales

Overall Rationale

Cultural Studies has been a major intellectual force in the UK and North America over the past fifty years or so, and it has flourished mainly within English Departments. The addition of this course to the English curriculum brings it in line with disciplinary and curricular developments over the last generation or so of English study. Further, this course serves to broaden the range and capacity of literary critical technology by bringing critical technique to the study of the everyday. This course will be an elective.

Rationale for offering it as a 6ch second year course

ENGL2696 makes the most sense as a 6ch course. As the only course in the department that specifically thematizes popular culture, it covers a large swath of material, moving through, as follows:

- a) theoretical grounds for studying popular culture,
- b) the history of popular culture as related specifically to the rise of British enclosure acts and the redistribution of public space into private property,
- c) visual culture as it emerges out of our understanding of the above, with specific emphasis on its attendant forms, from movies to television ads to video games to fashion magazines, the internet, etc.
- d) consumption and the media as related to the modes of post-industrial production and its attendant forms of immaterial labour, and
- e) analyses of questions of race, class, and gender as popular culture manifests them in a stringently commodified entertainment complex, one freighted with all the battles with identity politics that these domains imply.

It is difficult to speak of any particular aspect of popular culture without referring—usually in a very meaningful way—to some other. As a two term course, it will include references backward or forward to other elements in the course

ENGL 2696 is not required for any of the English department's degree programmes, so it can simply be left off the books for a year when I go on sabbatical or have some other atypical teaching load. It needs to be at the second year level because, as with the department's other non-required courses at the second year level, it has no prerequisite, and is therefore open to anyone on campus.

8. Instructor's name: Dennis Desroches

9. Course Description

Taken as the totality of impetuses, experiences, influences, beliefs, and identities that shape who we are and how we live, the question of culture—of what it is, and of how it works—demands our concerted scrutiny today more than ever. But it is precisely the fact that we are at once products of culture and producers of it that makes the task of reflecting upon it so challenging. This course aims to provide to students the critical and conceptual tools to begin to question culture, to look upon the world and to make sense of its enormous power to shape how we think, and who we are. We will, then, conceive of the world's "texts" in the broadest sense possible, compelling us to direct our critical attentions to everything from video games and fashion magazines, to popular film, advertising, television, and the internet.

Evaluation

2 Journal Assignments, Term 1: 10%
 Midterm Exam: 15%
 2 Journal Assignment, Term 2: 20%
 Final Exam: 45%
 Participation: 10%

Required Texts

Popular Culture: A User's Guide. 2nd edition. ed. Suzie O'Brien and Imre Szeman. Harcourt Brace, 2009.
 Supplementary materials as provided by the instructor.

Supplemental Bibliography

XX(1845324.1)
 A companion to media studies [electronic resource]
 Valdivia, Angharad N.
 XX(1845154.1)
 A companion to cultural studies [electronic resource] *First paperback ed.*
 Miller, Toby.
 GV706.5 .M364 2009
 Marxism, cultural studies and sport
 Carrington, Ben, 1972-
 HM548 .B33 2009
 Cultural studies and political economy : toward a new integration
 Babe, Robert E.
 PN6714 .A33 2008
 Documentary graphic novels and social realism
 Adams, Jeff, 1956-
 HM623 .R47 2008
 Research methods for cultural studies
 Pickering, Michael.
 HM621 .G33 2008
 Paradoxes of culture and globalization
 Gannon, Martin J.
 PN94 .P37 2008
 How to interpret literature : critical theory for literary and cultural studies
 Parker, Robert Dale, 1953-
 HM646 .G45 2007
 Subcultures : cultural histories and social practice
 Gelder, Ken, 1955-
 HM623 .G53 2007
 Culture and power : a history of cultural studies
 Gibson, Mark.

Important Readers:

During, Simon. *The Cultural Studies Reader*. London: Routledge, 1999.
 Ann Gray and Jim McGuigan, editors. *Studying Culture: An Introductory Reader*. London: Arnold, 1999.
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 Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. London: Fontana, 1990.
 Chen Kuan-Hsing, et al., eds. *Trajectories: Inter-Asia Cultural Studies*. New York: Routledge, 1998.
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Journals

XX(1415171.1)
 Journal for early modern cultural studies [electronic resource]
 XX(1841555.1)
 Topia [electronic resource]
 XX(1431522.1)
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 XX(1432420.1)
 International journal of cultural studies [electronic resource]
 XX(1431922.1)
 European journal of cultural studies [electronic resource]
 XX(1836802.1)
 Cultural studies [electronic resource]

2.3 English as a Second Language

*[Please note that this course has been approved by Registrar's Warrant
 for offering in January 2013.]*

Course name and proposed number: ESL 1073: Academic Coursework

Calendar description: This course adopts an integrated-skills approach to English for Academic Purposes (EAP), and addresses elements of EAP across all four major skill areas – reading, writing, listening and speaking. The course is designed to provide additional support and augment instruction for students who require re-enforcement of key EAP subject areas.

Suggested categories: ESL Courses for Academic credit

Impact on programme requirements: None. The course will be offered as an elective, in similar fashion to ESL 1053 and ESL 1063, so there will be no impact on overall requirements for the programme.

Cross listing: None.

Rationale for the course: The rationale for this course derives from a somewhat limited number of current course offerings in the department, especially for those students who find themselves at the lower end of the overall proficiency scale, and who are in need of supplemental language instruction. There are students currently in the programme who have progressed to upper level classes, yet have been identified by instructors as going to fail or in danger of failing; a course offering like this one could help augment courses they are already taking and give them a better chance to pass through their other courses, both in and outside of the department. Indeed, what this course will offer is a practical, hands-on approach to academic course work geared for the ESL student. This course will allow the student to

synthesize skills developed in other ESL courses, and serve as a gateway to advanced ESL study, as well as to courses in the regular academic stream. What separates this course from others offered is its integrated skills approach, that is, not strictly focusing on one or two particular skill sets in isolation.

Instructor's name: To be determined. A qualified candidate will be drawn from current part-time faculty.

Course description: This course will enable EAP students to further develop the reading, writing, listening and speaking skills required in university studies. Pedagogically, the course will adopt an integrated skills approach, addressing all four major EAP skill areas: reading, writing, listening and speaking.

In terms of reading and writing, students can expect to: generate ideas and organize ideas into essays, support writing with research, and use feedback to revise work; write reports, summaries, and essays; write with a range of simple, compound, and complex sentences with a fairly high degree of accuracy in grammar, spelling and punctuation; use the internet and library to research and evaluate credible sources, and refine APA citation skills; read a variety of 7-10 page authentic texts; make predictions, generalizations and inferences; identify bias and logical fallacies; use a range of reading strategies to help improve reading speed and comprehension; and interpret visual cues such as charts, graphs, and timelines. The reading techniques that will be taught will include skimming, scanning, previewing, predicting, reading critically, and in-depth analysing. Active reading strategies (e.g. SQR3) will also be explored and discussed. The types of writing that also will be practiced will include paraphrasing, summarising, journal reflections and the academic essay.

In terms of listening and speaking, this class will explore and address oral presentation and debate skills, discussion strategies, as well as active/lecture listening strategies and tips. The main objectives of this portion of the course are to refine advanced speaking and listening skills required within a university setting. Students can expect to: understand main ideas and details from academic lectures; take lecture notes while listening to lectures of varying length; give a 10-15 minute individual oral presentation and a 20-25 minute group presentation; participate actively in and lead group discussions and debates; use various communication strategies to help control a conversation; speak with fairly accurate grammar and sentence and word stress; use a variety of strategies to help develop general and academic vocabulary; and demonstrate correct pronunciation, word and sentence stress, rhythm, intonation and fluency in standard North American English.

Evaluation: (proposed)

Homework and in-class assignments – 10%

Essay – 15%

Presentation (Individual) – 10%

Presentation (Group) – 15%

Quizzes – 15%

Participation – 10%

Final exam – 25%

Possible course texts:

Scanlon, J. (et al). (2011). *Q: Skills for Success 3: Reading and Writing*. Oxford: OUP.

Scanlon, J. (et al). (2011). *Q: Skills for Success 3: Listening and Speaking*. Oxford: OUP.

Bibliography: As above. Items currently unavailable through UNB libraries.

2.4 Greek: New Course Proposals

The following courses were proposed at the request of the Vice-President (Academic & Research) as a collaborative arrangement with the Classics Department at UNB.

1.

2.4.1 GRK 1203 Introduction to Ancient Greek I

Type of offering: regular

Credit hours earned: 3

Course cap: 60

Method: lectures and in class workshops

Instructor: qualified part-time

Calendar description:

Greek 1203 is an introduction to the basics of Ancient Greek which presupposes no previous knowledge of the language or previous language study. This course is designed for those who wish to learn Classical, Koine or late antique Greek.

Course description:

Greek 1203 introduces the student to the first stages in the study of Ancient Greek. The aim is to prepare the student for the next level of the language, Greek 1213. Students will be asked to learn common Greek words and provide an English equivalent on vocabulary tests and the exam. Drawn from the text, the weekly assignments will consist of translations from Greek to English, English to Greek and basic grammar exercises. Students will be tested periodically on grammar. Class time will be divided between lectures and workshops, with the majority of the time spent in the workshops.

Sample evaluation system:

(Percentages may vary slightly from year to year and instructor to instructor.)

Vocabulary tests 10

Five paradigm tests 30;

Assignments 30;

Final exam 30

Texts:

A standard introduction to Ancient Greek such as Balme and Lawall's *A THENAZE, an introduction to Ancient Greek* will be required. This course will follow the required text.

Library resources needed: None

Rationale and course impact:

Ancient Greek is a natural complement to programmes currently offered at STU, including - but not limited to - most of the humanities. The ability to read even a little Greek is a decided advantage for many who are serious about their major or graduate school.

2.4.2 GRK 1213 Introduction to Ancient Greek II

Type of offering: regular

Credit hours earned: 3

Course cap: 60

Method: lectures and in class workshops

Instructor: qualified part-time

Calendar description:

Greek 1213 continues the introduction to the basics of Greek 1203. Like Greek 1203, this course is designed for those who wish to learn Classical or Koine Greek. Prerequisite: Greek 1203 or permission of the instructor.

Course description:

Greek 1213 continues the introduction to the basics of Ancient Greek. The aim is to prepare the student for more advanced study. Students will be asked to continue learning common Greek words, providing an English equivalent on vocabulary tests and the exam. Drawn from the text, the weekly assignments will consist of translations from Greek to English, English to Greek and basic grammar exercises. Students will be tested periodically on grammar. Class time will be divided between lectures and workshops, with the majority of the time spent in the workshops.

Sample evaluation system:

(Percentages may vary slightly from year to year and instructor to instructor.)

Vocabulary tests 10

Five paradigm tests 30;

Assignments 30;

Final exam 30

Texts:

A standard introduction to Ancient Greek such as Balme and Lawall's *A THENAZE, an introduction to Ancient Greek* will be required. This course will follow the required text.

Library resources needed: None

Rationale and course impact:

Ancient Greek is a natural complement to programmes currently *offered* at STU, including - but not limited to - most of the humanities. The ability to read even a little Greek is a decided advantage for many who are serious about their major or graduate school.

2.5 Department of Political Science

The Department of Political Science would like to propose a special topics course at the 2000-level:

POLS 2006 Special Topics

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

This course, if approved, might be used, among other things, to provide a shell for the department's study abroad course that has been just approved by the International Education Committee. [See item 1.3 on p. 5, above].

2.6 Department of Sociology

Regularization of a Special Topics course (SOCI 3193 Capitalism and Modern Culture)

1. **Type of Proposal:** Regular course offering.
2. **Course Name and Proposed Number:** **SOCI 3263 Capitalism and the Emergence of Modern Culture**
3. **Calendar Description:** The course explores how the emergence of new forms of commerce and production gave rise to new cultural ideas and social formations in the 19th and 20th centuries. Emphasis is placed on the historical emergence of taken for granted themes in modern culture. This will enable students to better appreciate current developments in culture and in our economic system.
Students who have completed Sociology 3193 in Fall 2011 or Fall 2012 cannot enrol.
4. **Theme or Category Grouping:** The Sociology Department does not currently have themes or category groupings. The course should be at the third year level.
5. **Impact on Programme Requirements:** The course will enable Majors and Honours students to fulfill their elective credit requirements at the 3000 level. It is not a required course for Honours or Majors students.
6. **Cross Listing:** At present, the course is not under consideration for cross-listing.
7. **Rationale for the Course:** The course will complement our department's current course offerings in Canadian and Political Sociology, as well as our interest in sociologically examining transformations in capitalist cultures and social organizations across a number of different courses. At present, the department does not have a course specifically devoted to capitalism or economic organization, yet this is an area which potentially connects to several of our existing course offerings particularly the department's core course in Inequality in Society. It is also connected to an important subfield within our discipline: economic sociology. At present, there is a dearth of course offerings above the 2000 level that deal specifically with the economy from a sociological perspective. Yet, this is an area of interest to students who may be contemplating careers in business or government, and who would benefit from having a sociological orientation towards the problems facing economic organizations and government in the 21st century. In addition to complementing our department's course offerings, it would also serve to create useful cross-disciplinary linkages with teaching being done by other departments, notably Economics, Anthropology (which has a course on economic anthropology), History and Political Science. To my knowledge, a course on capitalism and the emergence of modern culture does not compete with any other course offerings in other departments.
8. **Instructor's Name:** Matthew Hayes.
9. **Course Description:** See attached course outline
10. **Evaluation system:** See attached course outline
11. **Possible Course Material:** See attached course outline
12. **Bibliography:** See attached bibliography

Sociology 3XX3: Capitalism and the Emergence of Modern Culture

Course Description:

Max Weber described capitalism as a “tremendous cosmos” that determines the lives of people living in it “with irresistible force.” Capitalism is often described as a social structure and as an 'economic' phenomenon in a range of disciplines: sociology, economics, political economy and political science. This course aims to explore capitalism as culture. In other words, we will seek to see capitalism as what Fuyuki Kurasawa has called “one of the key cultural dynamics of Western modernity.” Human life has been entirely remade by the experience of capitalist production in ways that touch our own lives and our beliefs about how we should live and what obligations we have towards others.

The course's main objective will be to increase students' awareness of the cultural foundations of the current economic system. We often think of capitalism as inevitable, and that its laws are natural ones, based on human nature. We will look at the history of these assumptions, and trace the cultural and historical emergence of its particular (and peculiar) view of human nature. We will look at how key aspects of our cultural environment have been shaped by material economic forces, including how we think about space and time, and what forms of meaning we derive from our activities. Capitalism is not merely a structural motive force, but also a cultural force which we inhabit and which is the precondition for the production and reproduction of capitalist action in our everyday lives and personal trajectories.

Evaluations

Class attendance and participation: 10%

6 reflection papers on the readings, 5% each (1-2 pages in length): 30%

In-class presentation on readings: 10%

Mid-term take home exam (distributed October 17th, due October 24th): 20%

Final take home exam (distributed December 3rd, due December 10th): 30%

Honours Students interested in writing a 15 to 20 page research paper that would help them with their thesis work may do so upon consultation with the instructor. Normally, this research paper would take the place of the final take home exam and be worth 30% of the student's final grade.

Mid-term and take home exams are designed to get students to recognize and discuss key concepts. The reflection pieces are designed to ensure that students regularly do the readings. In-class presentations enable students to develop skills of summarizing and discussing articles with fellow students. In-class attendance is taken, as course lectures and discussion is essential course content, helping to clarify the readings, and relating it to ongoing and contemporary developments.

Course Material

Suggested course material will normally be made available through HIL reserve desk

Stuart McEwen, *Captains of Consciousness*

Marcel Mauss, *The Gift*

Bernard Mandeville, *The Fable of the Bees*

Suggested Readings:**Weeks 1-2:** The Cultures of Exchange and Accumulation

Marcel Mauss (2011) [1925] Introduction, Ch 1 & 2, *The Gift: Forms and Functions of Exchange in Archaic Societies*, New York: W.W. Norton & Co., pp. 1-45.

David Graeber (2011) "The Myth of Barter," *Debt: The first 5,000 Years*, Brooklyn, NY: Melville House Publishing, pp. 21-41.

Karl Polanyi (1944) "Societies and Economic Systems," *The Great Transformation*, Boston: Beacon, pp. 43-55.

This part of the course will decentre and de-normalize our understanding of the economy, now so dominated by capitalist forms of activity. We will look at how common modern assumptions about the economy, such as the naturalness of barter and trade, and the desirability of profits, are actually morally problematic for most non-capitalist societies. This will enable us to focus on other concepts of economic relation, especially reciprocity, obligation and redistribution.

Weeks 3 and 4: The Cultural Foundations of Economic Rationality

Anthony Thomson (2010) selection from "Introduction" *The Making of Social Theory*, 2nd ed. Oxford and New York: Oxford University Press, pp. 18-27. [on reserve at HIL]

Bernard Mandeville (1970) [1705] *The Fable of the Bees; or, private vices, public benefits*, Harmondsworth, UK: Penguin Books, pp. 63-92. [also an e-book through HIL, pp. 18-39]

Adam Smith (1970) [1776] "Of the Division of Labour," and "On the Principle which gives rise to the Division of Labour," *Wealth of Nations*, pp. 109-121.

Charles Darwin (1964) [1859] "Struggle for Existence," in *The Origin of the Species*, Cambridge, MA: Harvard University Press, pp. 60-79.

Optional: Daniel Defoe (1719) *Robinson Crusoe*, any edition.

The burgeoning of capitalist culture in the 17th and 18th centuries was accompanied by a series of influential writings attempting to make sense of this new outlook on life. By using devices such as the state of nature, the readings demonstrate attempts to naturalize and legitimize what were at the time controversial and morally problematic forms of conduct: individualism, competition, accumulation of wealth, ownership of property, specialization and so on.

Weeks 5 and 6: Capitalism, Religion and Spiritual Reactions

Michael Taussig (1980) "The Devil and the Cosmogony of Capitalism," in *The Devil and Commodity Fetishism*, Chapel Hill: University of North Carolina Press, pp. 93-111.

Max Weber, Ch 2 "The Spirit of Capitalism" in *The Protestant Ethic and the Spirit of Capitalism*

Viviana Zelizer (1978) "Human Values and the Market: The Case of Life Insurance and Death in 19th Century America," *American Journal of Sociology*, 84(3): 591-610.

Optional: Taussig, "The Devil in the Mines," pp. 143-154.

This week's readings explore the requisite spiritual transitions that incur in the transition towards capitalist labour and capitalist organization of production. There are several possible approaches to this. One is to focus on debates about the religious origins of a capitalist culture. These debates were pertinent in the work of Weber and Tawney, but remained influential up to the end of the 1990s, with a proliferation of literature on the rise of Asian capitalism in connection with Confucian and Asian values. In the selection above, I suggest readings that look at the spiritually-based interpretations of new forms of commodity exchange brought about by the transition to capitalism. The emphasis in the readings and

lectures is on the difficulties of accepting the worldview of capitalism from the vantage point of the neo-proletarian and the neo-consumer (in this instance, of life insurance policies).

Weeks 7 and 8: Restructuring Time and Space

E.P. Thompson (1993) "Work, Time-Discipline and Industrial Capitalism," *Customs in Common*, New York: The New Press, pp. 352-403

David Harvey (1990) "The Time and Space of the Enlightenment Project," *The Condition of Postmodernity*, Malden, MA: Blackwell, pp. 240-259.

Wolfgang Schivelbusch (1977) "Railroad Space and Railroad Time," *The Railway Journey: The Industrialization of Time and Space in the 19th Century*, pp. 33-44.

This section of the course looks at the transformation of space and time as the result of capitalist industry. Week 5 will look at the introduction of the clock and clock-time from a status symbol of the late middle ages to the principle of time management in the capitalist enterprise. Week 6 will look at how space has been transformed by new technologies such as the train, telegraph, automobile, containerization and now the internet.

Weeks 9 and 10: The Body and Machine Production

Charlie Chaplin, *Modern Times* (1936) extract from the film

Karl Marx (1976) [1867] selections from "Chapter 14: The Division of Labour and Manufacture," and "Chapter 15: Machinery and Large-Scale Industry," in *Capital*, vol. 1. London: Penguin Books, pp. 480-491 and 544-553.

Harry Braverman (1974) "Scientific Management," *Labor and Monopoly Capitalism*, New York and London: Monthly Review Press, pp. 85-123.

Michel Foucault (1977) "Docile Bodies," *Discipline and Punish: The Birth of the Prison*, New York: Vintage, pp. 135-169.

Film: Fritz Lang, *Metropolis* (1927), in class, November 14th.

This section discusses how, under the watchful gaze of management, work life was fundamentally reshaped through what Max Weber came to call 'rationalization,' or the application of a strict division of labour within the factory system, such that the tasks of workers were broken down making them both more productive and less costly. We will follow this approach to the re-organization of white collar and professional labour in the late 20th and early 21st centuries, in areas that include law and the university.

Weeks 11 and 12: Consumption

Stuart Ewen (1976) *Captains of Consciousness*, pp. 1-48.

Richard Robbins (2005) "Constructing the Consumer," *Global Problems and the Culture of Capitalism*, 3rd ed. Boston: Pearson, pp. 13-31.

Mike Featherstone (1982) "The Body in Consumer Culture," *Theory, Culture and Society*, 1: 18-33.

Documentary: Century of the Self

This section looks at the extension of rationalization into the sphere of consumption for household reproduction and leisure. The emergence of marketing and the use of psychology and psychoanalysis in order to sell things to workers became a full-fledged industry in the 20th century. Ostensibly aimed at the rational consumer, we will see how marketing and advertising also create the rational properties that consumers later inhabit, in other words, they create a way of seeing the world rationally, capitalistically, which now dominates our late modern cultural consciousness.

Week 13: The City

Georg Simmel (1971) [1903] "The Metropolis and Mental Life," in Levine ed. *Georg Simmel: On Individuality and Social Forms*, Chicago: University of Chicago Press, pp. 324-340.

Walter Benjamin (1978) "Paris, Capital of the 19th Century," in Demetz ed. *Reflections*, New York: Schocken, pp. 146-162.

The readings explore one of the chief sites of capitalist accumulation and modern cultural expression, the city. Not only is urban space remade by modern capitalism and the need to produce and sell goods at an increasing rate, but urban growth also creates new types of subjectivity. These psychological and urban geographical changes will be explored through the works of early 20th century sociologists, Georg Simmel and Walter Benjamin.

Selected Bibliography for SOCI 3xx3, Capitalism and the Emergence of Modern Culture

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