

**Senate Curriculum Committee
Report to Senate
November 2014**

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I. SUMMARY:

A: Items That Do Not Require Senate Approval

1. Department of English

* The Department of English submitted a major revision to its curriculum, including proposed new courses, revision of courses and Calendar descriptions, retirement of courses and the revival of a course.

The SCC approved the following:

Retirement of ENGL 1006 & 3456.

Revival of ENGL 2803 with a changed name.

Changed prerequisites or corequisites for ENGL 2213, 2233 & 3833.

However, since these changes were also part of a major curriculum revision they have been included under *B. Items That Require Senate Approval* (below), and the entire submission from the Department of English has been included with the documentation.

2. Department of Philosophy

* Proposal for minor changes to prerequisites & Calendar description (note to students about how many 1000-level courses may be counted toward Maj. & Hons. requirements).

Approved by SCC.

3. Department of Political Science

a) Proposal for minor changes to Calendar description.

b) Proposal to cross-list CATH 3213 Catholic Social Teaching and Contemporary Issues in the field of Political Philosophy as CATH 3843.

Approved by SCC.

4. Department of Sociology

a) Proposal to cross-list SOCI 3243 Sociology of Men and Masculinities with Women's Studies & Gender Studies Program.

b) Proposal to cross-list SOCI 3223 Globalization and Gender with Women's Studies & Gender Studies Program.

Approved by SCC.

5. Women's Studies & Gender Studies Program

* Proposal to cross-list STS 3503 Feminism and Techno-Science with Women's Studies & Gender Studies Program.

Approved by SCC.

B. Items That Require Senate Approval (with motions)

1. Department of English (please see pp. 6-78)

The Department of English submitted a major revision to its curriculum, including proposed new courses, revision of courses and Calendar descriptions, retirement of courses and the revival of a course.

New courses (5):

ENGL 1016 English Literatures in History and Culture

ENGL 2813 History of the English Language(s)

ENGL 3153 Literary Publishing

ENGL 3453 Canadian Drama I

ENGL 3463 Canadian Drama II

Retirement of ENGL 1006 & 3456.

Revival of ENGL 2803 with a changed name.

Revision to names and/or descriptions of ENGL 2103, 2123, 3103, 3113, 3123, 3133, 3216, 3583, 3593, 3813, 3833, 4153, 4213 & 4196.

Changed prerequisites or corequisites for ENGL 2213, 2233 & 3833.

Some of these proposals have been approved by the SCC and do not require Senate approval, but since they are all part of a major curriculum revision the entire submission from the Department of English has been included with the documentation (below).

As part of its examination of the department's proposals, the SCC invited the Acting Chair of the Department of English (Dr. Andrea Schutz) to its meeting on Thursday November 6th. Following discussions with Dr. Schutz and careful study of the materials submitted the SCC accepted all of the department's proposals and the curriculum revision as a whole.

New Courses:

a) New course proposal: ENGL 1016 English Literatures in History and Culture

MOTION: That ENGL 1016 be approved.

b) New course proposal: ENGL 2813 History of the English Language(s)

MOTION: That ENGL 2813 be approved.

c) New course proposal: ENGL 3153 Literary Publishing

MOTION: That ENGL 3153 be approved.

d) New course proposal: ENGL 3453 Canadian Drama I

MOTION: That ENGL 3453 be approved.

e) New course proposal: ENGL 3463 Canadian Drama II

MOTION: That ENGL 3463 be approved.

Revisions to Courses:

Revision to names and/or descriptions of ENGL 2103, 2123, 3103, 3113, 3123, 3133, 3216, 3583, 3593, 3813, 3833, 4153, 4213 & 4196.

MOTION: That the revisions to ENGL 2103, 2123, 3103, 3113, 3123, 3133, 3216, 3583, 3593, 3813, 3833, 4153, 4213 & 4196 be approved.

Final Motion:

MOTION: That the Department of English's curriculum revision, as presented, be approved.

2. Fine Arts Program (please see pp. 79-96)

a) New course proposal: FNAR 1083 Introduction to Voice, Breath and Body

MOTION: That FNAR 1083 be approved.

b) New course proposal: FNAR 2433 Stop-Motion Animation

MOTION: That FNAR 2433 be approved.

c) New course proposal: FNAR 2443 Mixed Media and Fibre Arts

MOTION: That FNAR 2443 be approved.

d) Sequence Revision: Expansion of the FNAR sequence (Learning Community) Musical Theatre History and Performance & Voice and Movement: from two years to three years.

MOTION: That revisions to the FNAR (Learning Community) sequence Musical Theatre History and Performance & Voice and Movement from two years to three years be approved.

3. Department of History (please see pp. 97-102)

New course proposal: HIST 4866 Tourism in History.

MOTION: That HIST 4866 be approved.

4. Native Studies Program (please see pp. 103-04)

New course proposal: NATI 4273 Advanced Maliseet II.

MOTION: That NATI 4273 be approved.

5. Department of Philosophy (please see pp. 105-18)

a) New course proposal: PHIL 1033: Atheism: An Introduction to Philosophy

MOTION: That PHIL 1033 be approved.

b) New course proposal: PHIL 1043: Free Will: An Introduction to Philosophy
MOTION: That 1043 be approved.

c) New course proposal: PHIL 1053 Myth and Reason: An Introduction to Philosophy
MOTION: That PHIL 1053 be approved.

d) New course proposal: PHIL 1063: Life and Death: An Introduction to Philosophy
MOTION: That PHIL 1063 be approved.

6. Department of Psychology (please see pp. 119-27)

New course proposal: PSYC 4253: Psychology, the Internet, and the Digital World
MOTION: That PSYC 4253 be approved.

7. Department of Sociology (please see pp. 128-40)

a) New course proposal: SOCI 2563: Sociology of Sport
MOTION: That SOCI 2563 be approved.

b) New course proposal: SOCI 3243: Sociology of Men and Masculinities
MOTION: That SOCI 3243 be approved.

II. DOCUMENTATION

1. Department of English

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I. Proposal to Revise Curriculum

A. Background

The Department of English currently offers a curriculum that was developed in the mid-1990s. Unlike English curricula at other Canadian universities, which tend to be loosely organized around historical periods, our curriculum is ordered around a series of formal and/or thematic categories. While the success of our students in gaining entry to post-degree and graduate programs suggests that our curriculum is effective, it is also unnecessarily complex, and regularly leads to confusion among students, advisors, and even faculty.

Our current program requirements are as follows (excerpted from *STU Calendar 2014-2015*, 135-39):

Programs

The Major and Honours programs are designed to ensure that students experience as wide a range of contents and methods as possible. Therefore, students are required to take a minimum number of courses from a range of categories that have been identified by the Department as central to the discipline.

Categories

Courses in each category will provide opportunity to pay significant attention to the content, concept, or approach identified. Students will be exposed to a wide range of methodological approaches that operate through lecture, discussion, or collaborative learning, and that are performance-intensive or research-and-writing intensive. Each course may fulfill up to two category requirements.

Genres

In these courses, students should expect an opportunity to attend to a particular genre and to reflect on the idea of genre in literature and literary study.

Authors & Authorship

These courses will provide opportunity to study a particular author or group of authors,

and to reflect on authorship in literature and literary study.

National or Regional Literature

These courses will provide opportunity to study a particular literature, and to reflect on the idea of a national or regional literature.

Cultural Studies

These courses may use the methods of literary analysis to investigate social, intellectual, and popular/mass movements. Cultural Studies often focus on non-canonical and nonliterary forms such as music, visual art, film, and popular media, and may interrogate the signifying systems that underlie material production and practice.

Creative/Performance

These courses will focus on the practice or the study of performance or creation.

Literary Theory and Method

These courses will give students opportunity to consider the theoretical underpinnings of literature, literary study, criticism, or the methods of conducting such study and criticism.

Requirements

To qualify for a **Minor in English**, a student must have completed 18 credit hours and have fulfilled the following requirements:

- ENGL 1006
- ENGL 2013
- 6 credit hours at the 3000 level
- an additional 3 credit hours in English courses at any level

(NB: For students who began the minor prior to September 2014 and have already taken ENGL 2033 and 2043 the requirements for the minor are:

- ENGL 1006

- ENGL 2013
- ENGL 2033
- ENGL 2043
- 3 credit hours at the 3000 level)

To qualify for a **Major in English**, a student must have completed 36 credit hours and fulfilled the following requirements:

- ENGL 1006
- ENGL 2013
- at least 6 credit hours drawn from the following courses which fulfill the pre-1800 historical requirement: 2346, 2643, 2926 (GRID), 3236, 3306, 3316, 3336, 3343, 3356, 3503, 3506, 3513, 3523, 3573, 3656 (GRID), 3706, 3823, 3903
- at least 6 credit hours in courses drawn from Authors & Authorship
- at least 3 credit hours in courses drawn from each of the following categories:
 - Genres
 - National or Regional Literature
 - Cultural Studies
- at least 18 credit hours of the above must be in courses at the 3000 level

To qualify for a **Major in English** with a **Concentration in Creative Writing**, a student must have completed 36 credit hours in English and fulfilled the following requirements:

- ENGL 1006
- ENGL 2013
- at least 15 credit hours in Creative Writing courses, including:
 - at least 3 credit hours drawn from 2103, 2123

- at least 6 credit hours drawn from 3103, 3113, 3123, 3133
- ENGL 4153
- at least 6 credit hours drawn from the following courses which fulfill the pre-1800 historical requirement: 2346, 2643, 2926 (GRID), 3236, 3306, 3316, 3336, 3343, 3356, 3503, 3506, 3513, 3523, 3573, 3656 (GRID), 3706, 3823, 3903
- at least 6 credit hours in courses drawn from Authors & Authorship
- at least 3 credit hours in courses drawn from each of the following categories
 - Cultural Studies
 - Genres
 - National or Regional
- At least 18 credit hours of the above requirements must be in courses at the 3000 level.

To qualify for a **Major in English** with a **Concentration in Drama**, a student must have completed 36 credit hours and fulfilled the following requirements:

- ENGL 1006
- ENGL 2013
- ENGL 2213
- ENGL 2233
- ENGL 2523
- ENGL 3216
- ENGL 4213
- at least 6 credit hours of pre-1800 dramatic literature
- at least 6 credit hours of post-1800 dramatic literature
- at least 6 credit hours in courses drawn from Authors & Authorship
- at least 3 credit hours in courses drawn from each of the following categories:

- Genres (other than drama)
- National or Regional Literature
- Cultural Studies
- at least 18 credit hours of the above must be in courses at the 3000 level

To qualify for **Honours in English**, a student must have completed 60 credit hours, maintained at GPA of at least 3.0 in English, and fulfilled the following requirements:

- ENGL 1006
- ENGL 2013
- ENGL 3823 or 3863
- ENGL 3833
- at least 12 credit hours drawn from the following courses which fulfill the pre-1800 historical requirement: 2346, 2643, 2926 (GRID), 3236, 3306, 3316, 3336, 3343, 3356, 3503, 3506, 3513, 3523, 3573, 3656 (GRID), 3706, 3823, 3903
- at least 6 credit hours in courses drawn from each of the following categories:
 - Genres
 - Authors and Authorship
 - National or Regional Literature
 - Cultural Studies
 - Literary Theory and Method
- at least 3 credit hours in courses drawn from Creative/Performance
- 12 credit hours must be in courses designated as Honours Seminars (two Seminars may not be taken concurrently)
- at least 30 credit hours of the above must be in courses at the 3000 level

To qualify for **Honours in English with a Concentration in Creative Writing (60ch)**, students must fulfill all of the requirements of the Double Honours Program; all of the requirements of the Major with a Concentration in Creative Writing; and an additional 3ch course in Creative Writing, as follows:

ENGL 1006 Introduction to English

ENGL 2013 Research Methods in English

ENGL 3823 History of Literary Theory (pre-1800, LT&M, A&A)

ENGL 3833 Contemporary Literary Theory (LT&M)

ENGL 4196 Honours Thesis in Creative Writing (NEW; C&P, NR)

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

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

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

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

ENGL 3103 Advanced Poetry Workshop (C&P, A&A)

ENGL 3113 Advanced Prose Workshop (C&P, A&A)

ENGL 3123 Advanced Script Workshop (C&P, A&A)

ENGL 3133 Special Topics in Creative Writing (C&P, A&A)

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

To qualify for **Honours in English with a Concentration in Drama (60ch)**, students concentrate in our department's drama courses—theoretical, literary, and practical—while pursuing the Honours in English degree.

Required English Courses:

ENGL 1006 Introduction to English

ENGL 2013 Research Methods in English

ENGL 2213 Drama Production I (C&P)

ENGL 2223 Drama Production II (C&P)

ENGL 2523 Study of Drama: An Introduction (G, C&P)

ENGL 3216 Advanced Drama Production (C&P)

ENGL 3863 Early Dramatic Theory (G, LT&M)

ENGL 3833 Contemporary Literary Theory (LT&M)

ENGL 4213 Seminar in Performance and Production (C&P)

At least 6ch chosen from:

ENGL 3456 Canadian Drama (N&R, C&P)

ENGL 3583 Studies in Modern Drama I (A&A, C&P)

ENGL 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

B. Proposed Program

We propose that a simplified curriculum will achieve the same end as our current one: that students will be introduced to a similar range of subject matters and theoretical and practical approaches as currently happens. In designing our new curriculum, we examined program requirements from English departments across the country and are satisfied that our proposed requirements are comparable to them. We would like our new curriculum to go into effect in 2015-2016. The only current students who might be affected by the change are those going into fourth year; we will grandfather them under the old curriculum.

- English 1016 English Literatures in History and Culture (new course proposal follows) will replace English 1006, which we propose should be retired. English 1016 will be prerequisite to English 2013 Research Methods, and English 2013 will normally be prerequisite to all courses at the 3000 level, with the exception of creative writing and drama production courses.
- We have replaced our current requirements with the following scheme: students in the various programs will be required to take a certain number of credit hours from pre-1800 literature, post-1800 literature, and American or Canadian literature. Honours students will be required to take 6 credit hours of courses that focus on the English language.
- Please note that most of the department's existing courses will be divided into two groups: pre-1800 and post-1800. Other requirements in each program will, at times, overlap with requirements from these groups, reducing the credit hours required for the major to the usual number (see sample student programs, below).
- An exception is that the Major with a Concentration in Creative Writing and the Major with a Concentration in Drama may require students to complete more credit hours than a typical 36 credit hour major. However, the Concentrations provide students with two credentials in one—a major in English that is comparable to the programs of other English majors, plus a specialization. For that reason, we believe that the extra course requirements, like those expected for an Honours degree, are justified.
- In order to ensure that our Honours students may complete their requirements within the 60 credit hour limit allowed by the University, we will ensure that of the two 6 credit hour Honours Seminars offered each year, one will be in pre-1800 literature and one in post-1800 literature.
- We believe that it is important for students honouring in English to have experience of a course that focuses on the structure of the language, hence our proposed requirement. We offer several language-focused courses already, and are proposing to add one in the history of the English language (new course proposal follows).

C. Proposed Requirements

To graduate with a **Minor in English**, a student must have completed 18 credit hours and have fulfilled the following requirements:

- ENGL 1016 English Literatures in History and Culture (new course proposal follows)
- ENGL 2013 Research Methods in English
- 6 credit hours at the 3000 level
- an additional 3 credit hours at the 2000 or 3000 level

To graduate with a **Major in English**, a student must have completed at least 36 credit hours (including 18 credit hours at the 3000 level) and fulfilled the following requirements:

- ENGL 1016 English Literatures in History and Culture (new course proposal follows)
- ENGL 2013 Research Methods in English
- 9 credit hours from courses in pre-1800 literature
- 9 credit hours from courses in post-1800 literature
- 6 credit hours from courses in American or Canadian literature

To graduate with a **Major in English** with a **Concentration in Creative Writing**, a student must have completed all of the requirements of the Major in English, in addition to at least 15 credit hours in Creative Writing courses, including ENGL 4153 Senior Project in Creative Writing (proposal follows).

To graduate with a **Major in English** with a **Concentration in Drama**, a student must have completed all of the requirements of the Major in English, in addition to the following courses:

- ENGL 2213 Drama Production I
- ENGL 2233 Drama Production II
- ENGL 3216 Advanced Drama Production
- ENGL 4213 Seminar in Performance and Production

To graduate with **Honours in English**, a student must have completed 60 credit hours (including 30 credit hours at the 3000 level or above), maintained a GPA of at least 3.0 in English, and fulfilled the following requirements:

- ENGL 1016 English Literatures in History and Culture (new course proposal follows)
- ENGL 2013 Research Methods in English
- ENGL 2803 Contemporary Theory I: Language and Literature (proposal for name change follows)
- 18 credit hours from courses in pre-1800 literature

- 18 credit hours from courses in post-1800 literature
- 6 credit hours from courses in American or Canadian literature
- 6 credit hours from courses focusing on formal aspects of the English language
- 12 credit hours of Honours Seminars

To graduate with **Double Honours in English**, a student must have completed 48 credit hours (including 30 credit hours at the 3000 level or above), maintained a GPA of at least 3.0 in English, and fulfilled the following requirements:

- ENGL 1016 English Literatures in History and Culture (new course proposal attached)
- ENGL 2013 Research Methods in English
- ENGL 2803 Contemporary Theory I: Language and Literature (proposal for name change follows)
- 12 credit hours from courses in pre-1800 literature
- 12 credit hours from courses in post-1800 literature
- 6 credit hours from courses in American or Canadian literature
- 6 credit hours from courses focusing on formal aspects of the English language
- 6 credit hours of Honours Seminars

To graduate with **Honours in English** with a **Concentration in Creative Writing**, a student must have fulfilled all of the requirements of the Double Honours in English, in addition to at least 18 credit hours in Creative Writing courses, including English 4196 Honours Thesis in Creative Writing.

To graduate with **Honours in English** with a **Concentration in Drama**, a student must have fulfilled all of the requirements of the Double Honours in English, in addition to the following requirements:

- ENGL 2213 Drama Production I
- ENGL 2233 Drama Production II
- ENGL 3216 Advanced Drama Production
- ENGL 4213 Seminar in Performance and Production
- an additional 9 credit hours of courses in dramatic literature

D. Pre-1800 and Post-1800 Courses, Canadian American Courses, and Language Courses

[These lists include the proposed new courses and all of the revisions proposed in the following pages. They do not include Special Topics courses, which have a limited lifespan, and so are not included in the Calendar.]

Pre-1800

ENGL-2346. Introduction to Anglo-Saxon Language and Literature

ENGL-2713. Shakespeare

ENGL-2643. Medieval Drama

ENGL-2673. Literature and Catholicism I

ENGL-3236. Restoration and Eighteenth Century Drama and Theatre

ENGL-3306. Middle English Literature

ENGL-3316. Shakespeare and the Drama of His Age

ENGL-3336. Restoration and Eighteenth Century Prose and Poetry

ENGL-3343. Advanced Old English

ENGL-3356. Arthurian Literature

ENGL-3386. 16th Century Poetry & Prose

ENGL-3503. The Classical Epic

ENGL-3513. Northern Epic

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

ENGL-3656. Love and Friendship (GRID)

ENGL-3706. Shakespeare and Politics (POLS) (GRID)

ENGL-3793. Advanced Old English: Literature & Landscape

ENGL-3823. The History of Literary Theory

ENGL-3863. Early Dramatic Theory

ENGL-3906. Freedom (GRID)

Post-1800

ENGL-2223. The Page and the Stage

ENGL-2393. Literature, Technology, and Culture

ENGL-2413. Manga and Graphic Novels

ENGL-2463. Irish Literature

ENGL-2493. Atlantic Canadian Literature, Film and Art (excluding New Brunswick)

ENGL-2503. Short Story

ENGL-2513. Science Fiction I: The Development of Science Fiction

ENGL-2533. Comedy

ENGL-2573. Modern European Novel

ENGL-2583. Women Writers I

ENGL-2603. Survey of Children's Literature

ENGL-2653. Literature and Aging (GERO)

ENGL-2663. Literature and Medicine

ENGL-2696. Reading Popular Culture

ENGL-2723. Fiction, Drama, and Film: A Study of Narrative I

ENGL-2753. Major Canadian Writers

ENGL-2783. Literary Nonfiction: The Art of Fact

ENGL-2803. Contemporary Theory I: Literature and Language

ENGL-3213. Art Cinema

ENGL-3223. Auteur Cinema

ENGL-3313. Modern Literature I

ENGL-3323. Modern Literature II

ENGL-3363. The Romantic Period I

ENGL-3373. The Romantic Period II

ENGL-3393. Victorian Authors and Movements

ENGL-3403. Canadian Poetry

ENGL-3416. American Literature

ENGL-3423. Modern Irish Drama (IRSH)

ENGL-3433. World Literature in English: West Indies and Africa

ENGL-3443. World Literature in English: India

ENGL-3453. Canadian Drama I
ENGL-3463. Canadian Drama II
ENGL-3473. Irish Film II
ENGL-3483. Irish Film I
ENGL-3493. New Brunswick Literature, Film and Art
ENGL-3533. Boundaries of the Novel and the Borders of Europe
ENGL-3563. Drama and Its Critics
ENGL-3583. Studies in Modern Drama I
ENGL-3593. Studies in Modern Drama II
ENGL-3623. The Literature of Politics
ENGL-3673. The Film of Politics
ENGL-3723. Jane Austen
ENGL-3813. Contemporary Theory III: Gender and Sexuality
ENGL-3833. Contemporary Theory II: Politics and Culture

Canadian and American Literature Courses

ENGL-2493. Atlantic Canadian Literature, Film and Art (excluding New Brunswick)
ENGL-2753. Major Canadian Writers
ENGL-3403. Canadian Poetry
ENGL-3416. American Literature
ENGL-3453. Canadian Drama I
ENGL-3463. Canadian Drama II
ENGL-3493. New Brunswick Literature, Film and Art

Language-Focused Courses

ENGL 2346 Introduction to Old English Language and Literature

ENGL 2803 Contemporary Theory I: Language and Literature

ENGL-2813. History of the English Language(s)

ENGL 3343. Advanced Old English

E. Sample Student Programs

Major (36 ch)

1016 English Literatures in History and Culture

2013 Research Methods in English

2643 Medieval Drama (pre-1800)

2723 Fiction, Drama, and Film I (post-1800)

3213 Art Cinema (post-1800)

3416 American Literature (post-1800; American)

3316 Shakespeare and the Drama of His Age (pre-1800)

6 ch electives in English

Major with a Concentration in Creative Writing (42ch)

1016 English Literatures in History and Culture

2013 Research Methods in English

2103 Creative Writing: Skills

2123 Creative Writing: Strategies

2713 Shakespeare and the Drama of His Age (pre-1800)

3103 Advanced Poetry Workshop

3113 Advanced Prose Workshop

3723 Jane Austen (post-1800)

3416 American Literature (post-1800; American)

3386 16th Century Poetry & Prose (pre-1800)

4153 Senior Project in Creative Writing

Major with a Concentration in Drama (42ch)

1016 English Literatures in History and Culture

2013 Research Methods in English

2213 Drama Production I

2233 Drama Production II

2643 Medieval Drama (pre-1800)

3453 Canadian Drama I (post-1800; Canadian)

3463 Canadian Drama II (post-1800; Canadian)

3583 Modern Drama I (post-1800)

3216 Advanced Drama Production

3316 Shakespeare and the Drama of His Age (pre-1800)

4213 Seminar in Performance and Production

Honours (60 ch)

1016 English Literatures in History and Culture

2013 Research Methods in English

2346 Introduction to Anglo-Saxon Language and Literature (pre-1800; language)

2643 Medieval Drama (pre-1800)

2653 Literature and Aging (post-1800)

2803 Contemporary Theory I: Literature and Language (post-1800)

3523 Literature and Journalism of the Early 18th Century (pre-1800)

3453 Canadian Drama I (post-1800; Canadian)

3493 New Brunswick Literature, Film, and Art (post-1800; Canadian)

4xx6 Pre-1800 Seminar

4xx6 Post-1800 Seminar

15ch electives in English

Double Honours (48 ch)

1016 English Literatures in History and Culture

2013 Research Methods in English

2813 History of the English Language(s) (language)

2723 Fiction, Drama, and Film I (post-1800)

2753 Major Canadian Writers (post-1800; Canadian)

2803 Contemporary Theory I: Literature and Language (post-1800; language)

3316 Shakespeare and the Drama of His Age (pre-1800)

3493 New Brunswick Literature, Film, and Art (post-1800; Canadian)

4xx6 Pre-1800 Honours Seminar

12 ch electives in English

Honours with a Concentration in Creative Writing (60 ch)

1016 English Literatures in History and Culture

2013 Research Methods in English

2813 History of the English Language(s) (language)

2103 Creative Writing: Skills

2123 Creative Writing: Strategies

2803 Contemporary Theory I: Literature and Language (post-1800; language)

3103 Advanced Poetry Workshop

3113 Advanced Prose Workshop

3416 American Literature (post-1800; American)

4xx6 Pre-1800 Honours Seminar

4196 Honours Thesis in Creative Writing

15 ch electives in English

Honours with a Concentration in Drama (60 ch)

1016 English Literatures in History and Culture

2013 Research Methods in English

2813 History of the English Language(s) (language)

2213 Drama Production I

2233 Drama Production II

2643 Medieval Drama (pre-1800)

2803 Contemporary Theory I: Literature and Language (post-1800; language)

3216 Advanced Drama Production

3316 Shakespeare and the Drama of His Age (pre-1800)

3453 Canadian Drama I (post-1800; Canadian)

3463 Canadian Drama II (post-1800; Canadian)

3583 Studies in Modern Drama I (post-1800)

4xx6 Pre-1800 Honours Seminar

4213 Seminar in Performance and Production

6 ch electives in English

II. New Course Proposal

A. Retirement of English 1006

ENGL 1006 has not received substantive critical attention for more than twenty years and is now outdated in methods, structures, and contents. For that reason, we request that it be retired.

B. ENGL 1016 English Literatures in History and Culture

1. **Type of Proposal:** Regular course

2. **Course name and number:** ENGL 1016: English Literatures in History and Culture
(For WebAdvisor: ENGL 1016 English Literatures)

3. **Instructor:** Various full- and qualified part-time faculty in the English Department

4. Calendar description

An introduction to literatures in English including, but not restricted to, the British literary canon. It teaches students to read and write effectively, and to locate texts in history and culture. The course includes a chronological introduction sensitive to the structures and intersections of literary periods.

5. Rationale for the course

ENGL 1006 has not received substantive critical attention for more than twenty years and is now outdated in methods, structures, and contents. For that reason, we request that it be retired.

ENGL 1016 will ensure that students are taught clear and grammatically correct writing, literary analysis, effective presentation, and the historical structures of the discipline. This new course will prepare our students for advanced studies in English literature at STU, and bring our first year course into line with the way such courses are taught regionally and nationally.

1016 is a prerequisite for ENGL 2013 Research Methods in English. Because we do not want students to have more than 6ch of first-year English, those who have received credit for 1006 cannot also receive credit for 1016.

6. **Cross-listing** (if any): NA

7. Course description

The discipline of English literature is central to a liberal arts education, not only because it develops students' skills in critical thinking, speaking, reading, and writing, but also because it enables students to enrich their own understandings of the texts they read and the world in which they live. English 1016 is the gateway to subsequent courses in the discipline. It teaches students to locate texts in history and culture, and includes a chronological introduction sensitive to the structures and intersections of literary periods; it introduces literatures in English including, but not restricted to, the British literary canon; and it covers a variety of genres.

8. Evaluation

Essays (2 or 3)	50%
Oral Presentation	10%
Quizzes/Weekly Responses	20%
Exam	20%

9. Possible course texts:

Norton Anthology of English Literature – Major Authors edition.

Writing manual such as Diana Hacker's *A Canadian Writer's Reference*

10. **Bibliography.** The following works in HIL will assist both instructors and students of ENGL 1016 in locating and contextualizing literary works suitable for this course:

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- Clarke, George Elliott. *Directions Home: Approaches to African-Canadian Literature*. U of Toronto P, 2012. PS 8089.5.B5 C55 2012.
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III. New Course Proposal

ENGL 2813: History of the English Language(s)

1. **Type of Proposal:** Regular Course
2. **Course name and number:** ENGL 2813: History of the English Language(s)
3. **Instructor:** Dr. Andrea Schutz or qualified part-time faculty.
4. **Calendar description:** This course traces the English language from its Indo-European and Germanic origins to its current world language status. Students will explore contacts with other languages, and the social forces behind those contacts. We will also address the question of whether English constitutes one language or many.
5. **Rationale for the course:** While the Department of English Language and Literature offers a historical survey of English Literature on the one hand, and on the other hand a selection of courses on many periods and literatures that fall under the broad rubric of “English,” it does not offer a course explicitly focused on the development of the language itself. The proposed course is intended to fill that gap. While obviously, the syllabus will include literary and other readings taken from various points in the development of English, these readings will remain instrumental in helping students understand the language itself *as* a language within a particular set of economic, political, military, material, and religious contexts. Students moving forward into more advanced courses will benefit from ENGL 2813 by having this map of the English language, presented in the shades of both literature and history, as a reference point for the more focused studies required in our Major and Honours programmes.
6. **Cross-listing:** NA
7. **Course description:** The materials in this course will include a text on the history of the English language, and an anthology containing a broad selection of exemplary readings. Changes in vocabulary and grammar will be examined through an appreciation of their political, economic, and literary contexts. This exploration will begin with the Low Germanic dialects that went into the emergence of Old English. It will interrogate the virtual absence of Celtic loan words from English, and examine the early influence of both Church Latin and Old Norse during the Anglo-Saxon Period. As the Norman Conquest of 1066 initiated a long submersion of English as a literary tongue along with a rapid evolution of the language itself, we will spend a fair amount of time looking into the lexical changes in the language stemming from both Latin and Norman French on the one hand, and the grammatical simplifications of the Early Middle English period on the other. Turning to the Late Middle

English period and the re-emergence of English as a language of literature and administration, we will consider the role of language in nationalism. Through a brief survey of Middle English dialects, we will also look into the mechanisms by which one particular version of a language attains the position of a prestige dialect. We will consider the emergence of Lowland Scots as a literary language in its own right. The course will also have to consider the effect of rapid linguistic change on the one hand, for example the Great Vowel Shift and the silencing of previously voiced consonants, and on the other hand, the adoption of a new technology, the printing press, in the midst of this transformation.

During the Early Modern period, though the language continued to change, the causes of change shifted. With a resurgence of Greek learning emanating from the Middle East often via Italy, Greek and, to a lesser degree Arabic and Italian found their ways into the vocabulary of the educated English speaker. Similarly, as Spain and Portugal led Europe into an age of exploration and colonization, the Portuguese and Castilian languages contributed not only knowledge but also words to the expanding English lexicon. It was at this time as well, that the Scientific Revolution, with its predominantly Latin and Greek terminology, began to make itself felt at the linguistic level. And as the Early Modernity continued into the Enlightenment, the general European movement toward rationality seeped into linguistic matters, with the attempt to bring English grammar into line with that of the more prestigious Latin, and a serious movement to establish a single official version of English as happened with both French and Castilian. It was during this time that the prestige dialects spoken on both sides of the Atlantic began their slow and ongoing divergence, and that Johnson and Webster produced their respective dictionaries of British and American English.

The nineteenth and twentieth centuries are defined, where English is concerned, by the expansion and decline of first the British and then the American Empires. In each case, we see the English language encountering unfamiliar cultures and ideas, and adapting to these contacts through expansion of its standard vocabulary on the one hand, and fragmentation into regional and pidgin dialects on the other. The rise of these new dialects is not confined to the frontiers, moreover, but occurred, and continues to occur, in the urban centres of many English-speaking nations. Counter to this perhaps-inevitable tendency toward fragmentation are the mass media and the homogenizing influence of the dialects that particular broadcasters privilege, with the result that many heretofore thriving insular dialect communities are finding their speech diluted by the increasing and largely economically-driven influx of mainstream standards and trends.

As the format of the course will be a mixture of lecture and discussion, students should expect to be actively engaged. Their engagement will extend beyond the classroom through participation in a Moodle discussion forum in which topics or questions can be posed by both instructor and students.

8. Evaluation system:

Short essay	20%
Long essay	30%
Moodle forum	10%
Exam	40%

9. Possible course texts and other materials:

- a. Stephan Gramley. *The History of English: An Introduction*. New York: Routledge, 2012.
- b. David Burnley. *The History of the English Language: A Sourcebook*. New York: Routledge, 2013.

10. Bibliography:

The following sources are all available at either the Harriet Irving Library or the Hans W. Klohn Library at UNBSJ.

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- Jahr, Ernst Hakon, Ingvild Broch. *Language Contact in the Arctic: Northern Pidgins and Contact Languages*. Berlin and New York: Mouton de Gruyter, 1996.
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- Willinsky, John. *Empire of Words: The Reign of the OED*. Princeton, NJ : Princeton U. P., 1994.

IV. Proposals for Revision to Creative Writing Calendar Descriptions

Rationale for changes: The previous descriptions were too long. The prerequisites are clearer in the proposed descriptions.

A. ENGL 2103 Creative Writing Skills

Current Description:

A course for students interested in writing poetry, prose, and/or scripts. Along with writing exercises, assignments and workshopping (critiquing each others' work), students give presentations on topics that will help them develop writing skills – for example, effective use of metaphor, writing dialogue, creating a story outline, etc. Enrolment is restricted to those who have received permission, based on a 5-10 page sample of work submitted to the instructor at least a week before registration OR who have successfully completed ENGL 2123. (Categories: Genres, Creative and Performative).

Proposed Description:

A course for students interested in writing poetry, prose, and/or scripts. Along with writing assignments and workshopping (critiquing each others' work), students give presentations or blog on topics that will help them develop writing skills. This course is also open to first-year students. Prerequisite: 5-10 page sample of work submitted to the instructor at least a week before registration, or ENGL 2123.

B. ENGL 2123 Creative Writing Strategies

Current Description:

In this course, in-class writing will hone students' writing craft, while presentations will explore issues important to writers (Access Copyright, contracts, etc), how writers actually survive (publishing, day jobs, etc). The genre-specific workshops — scripts, prose, poetry, and rewriting — benefit students, through both hearing their own work critiqued by their peers, and developing critical skill in the consideration of others' texts. Enrolment is restricted to those who have received permission, based on a 5-10 page sample of work submitted to the instructor at least a week before registration OR who have successfully completed ENGL 2103. (Categories: Genres, Creative and Performative).

Proposed Description:

A course for students interested in writing poetry, prose, and/or scripts. Along with writing assignments and workshopping (critiquing each others' work), students give presentations or blog on topics that will help them understand current issues relevant to writers. This course is also open to first-year students. Prerequisite: 5-10 page sample of work submitted to the instructor at least a week before registration, or ENGL 2103.

C. ENGL 3103 Advanced Poetry Workshop

Current Description:

This is an advanced course for students who have discovered an affinity for poetry after trying several genres of creative writing in the introductory course(s). Along with advanced lecture/discussions (“lectorial”) on various aspects of the craft, history, and aesthetics of poetry in contemporary Western culture, this course provides the opportunity for students to rewrite past poems, as well as generate new ones and then rework them as well. By the end of the course each student will have produced a chapbook length manuscript (about 48 pages) of publishable poems, some of which will also be ready for public reading. (Category: Creative and Performative, *Authors and Authorship*).

Proposed Description:

This is an advanced course for students who discovered an affinity for poetry in the introductory course(s). This course provides the opportunity for students to generate and rewrite poems. Prerequisite: ENGL 2103 or 2123.

D. ENGL 3113 Advanced Prose Workshop

Current Description:

This is an advanced course for students who have discovered an affinity for creative prose after trying several genres of creative writing in the introductory course(s). Along with student seminars on various aspects of the craft, history, and aesthetics of prose – long and short fiction as well as creative non-fiction genres like memoir and personal essay – this course will provide the opportunity for students to rewrite past prose, as well as generate new works and then rework them as well. By the end of the course each student will have produced three chapters or short texts (about 30 pages) of publishable work. (Category: Creative and Performative, *Authors and Authorship*).

Proposed Description:

This is an advanced course for students who discovered an affinity for creative prose in the introductory course(s). This course will provide the opportunity for students to generate and rewrite work. Prerequisite: ENGL 2103 or 2123.

E. ENGL 3123 Advanced Script Workshop

Current Description:

This is an advanced course for students who have discovered an affinity for writing scripts. 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 the 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. (Category: Creative and Performative, *Authors and Authorship*).

Proposed Description:

This is an advanced course for students who discovered an affinity for writing scripts for stage, screen, or both. It will provide the opportunity for students to generate and rewrite scripts. Prerequisite: ENGL 2103 or 2123.

F. ENGL 3133 Special Topics in Creative Writing

Current Description:

The content of this course will change from year to year to reflect the special strengths of the Department and the particular needs of the students. It will consist of an advanced treatment of a topic or an area in Creative Writing. (Category: Creative and Performative, *Authors and Authorship*).

Proposed Description:

The content of this course will change to reflect the special strengths of the Department and the particular needs of the students. It will consist of an advanced treatment of a topic or an area in Creative Writing. Prerequisite: ENGL 2103 or 2123.

G. ENGL 4153 Independent Project in Creative Writing

Current Description:

Writers need to be self-motivated; the Independent Project option gives a student the opportunity to work on an extended project, as either the author, translator or chief editor (of, for example, STU's student-run arts and literary annual, STUart). Beginning with a proposal including a description of the project and a survey of similar works, students will create or compile an extended text which demonstrates their familiarity with the genre's conventions and conventional problems, as well as their responsibility decide when work with those conventions, and when to break them. Prerequisite: permission of the instructor

Proposed Description and Change of Name:

ENGL 4153 Senior Project in Creative Writing (Revised Course Proposal follows)

The Senior Project gives a student the opportunity to work on an extended project, as author, translator or chief editor. Beginning with a proposal including a description of the project and a survey of similar works, students will create or compile an extended text. Depending on the proposal, this course *may* fulfill the post-1800 requirement. The prerequisite is one of the following courses: ENGL 3103, 3113, 3123 or 3133.

H. ENGL 4196 Honours Thesis in Creative Writing

Current 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.

Proposed Description:

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

Depending on the proposal, this course may partially fulfill the post-1800 requirement.

Prerequisites: Acceptance into Honours English, and one of the following courses: ENGL 3103, 3113, 3123 or 3133.

V. New Course Proposal

ENGL 3153 Literary Publishing

1. Type of Proposal: Conversion of Special Topics Course to Regular Course.
(Ran as a Special Topics course in winter 2013, and is scheduled to run in winter 2015.)

2. Course name and number: ENGL 3153 Literary Publishing

3. Instructor: Kathleen McConnell or qualified part-time faculty.

4. Calendar Description

This course will provide students with an understanding of the current, evolving state of literary publishing in Canada. Topics can range from proposal and manuscript submission to the production, marketing, and distribution of print and electronic books. The role of publishing within wider literary culture will also be considered. Prerequisite: ENGL 2103 or 2123 or permission of the instructor.

5. Rationale

This course supplements the workshop courses already offered in the Major with a Concentration in Creative Writing and Honours with a Concentration in Creative Writing.

At the October 2011 “Life After STU” meeting of Major and Honours students, five of the 21 students who attended indicated an interest in going into publishing after graduation. Since then, student interest in Literary Publishing has increased. The course was fully enrolled when first offered in winter 2013, and is currently also fully enrolled in the upcoming winter term.

6. Crosslisting: NA

7. Course Description:

This course will provide students with an understanding of the current, evolving state of literary publishing in Canada through weekly foci on issues such as book and e-book production from proposal/manuscript submission (including acquisition editors’, agents’ roles, websites), through acceptance and production (author contracts, editing and proofreading, xml workflows, design, print production) to marketing and distribution (the launch, publisher “branding” and imprints, independent booksellers’ role, the APMA (Atlantic Publishers Marketing Association), reviews, online author pages and blogs, online journals etc.). Students will collaborate on the production of a publication, as well as gain a sense of the writing world through readings by authors, publishers and other industry partners.

Format: Lecture and seminar with guest speakers. Capped at 25 students (as are all Creative Writing Courses). There will be a course pack of relevant materials.

8. Evaluation System

Research Paper on an aspect of the publishing industry as presented in <i>Quill and Quire</i>	30%
Production of a literary publication	25%
Participation	10%
7 short (about 300-500wd) assignments worth 5% each	35%

The short assignments will be on pertinent topics such as the publishers of your three favourite books, the role of Amazon in the current book market, the rise of self-publishing, print-on-demand options, online social networking and author branding the function of industry publications like *Atlantic Books Today*, a response to an assigned essay/article, etc..

9. Possible Course Texts and Other Materials

A coursepack containing excerpts from materials listed in the bibliography.

10. Bibliography

Nearly all of the sources below are available at the Harriet Irving Library. The sources marked with an asterisk are owned by the instructor and will be made available to students.

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VI. Proposal to Revise a Course (please see #5, Rationale, below)

ENGL 4153: Senior Project in Creative Writing

1. Type of Proposal: Regular

2. Course name and number: ENGL 4153: Senior Project in Creative Writing

3. Instructor: Kathleen McConnell.

4. Calendar description:

The Senior Project gives a student the opportunity to work on an extended project as author, translator or chief editor. Beginning with a proposal including a description of the project and a survey of similar works, students will create or compile an extended text. Depending on the proposal, this course may fulfill the post-1800 requirement. The prerequisite is one of the following courses: ENGL 3103, 3113, 3123 or 3133.

5. Rationale for the course: Since the inaugural year of the Major with a Concentration in Creative Writing (2010), ENGL 4153 has been offered as ENGL 4153 Independent Project in Creative Writing; however, the increasing popularity of the program, and the increasing number of students taking this required course, merit its conversion into a regular format and time.

Students Enrolled in ENGL 4153: Independent Project in Creative Writing

2010-11	1 student
2011-12	7 students (incl. one in summer session)
2012-13	5 students
2013-14	5 students
2014-15 (anticipated -- winter term)	9 students

6. Impact on Allocation and Staffing: Adding this course will require an additional 3ch allocation to creative writing which is merited due to the increasing popularity of creative writing courses. It will usually be taught by Dr. McConnell; for the past 6 years she has had course releases for various reasons; this course will take her up to a regular 3/2 course load.

7. Cross-listing: (if appropriate): NA

8. Course description:

The Senior Project gives students the opportunity to work on an extended project as author, translator or chief editor. The first two weeks will entail producing a proposal describing the project including the genre, amount of work due every two weeks and a survey of similar works. Each student will have a fortnightly deadline of an amount of text determined in their proposal, which they will bring in to be workshopped by the rest of the class, the professor and guest writers and editors.

Format: Seminar and Workshop, with guest speakers. Capped at 25 students (as are all Creative Writing Courses).

9. Evaluation system:

Proposal	25%
Interim revisions and critiques	25%
First complete draft (midterm)	25%
Final draft (end of term)	25%

10. Possible course texts and other materials:

Anne LaMott. *Bird by Bird: Some Instructions on Writing and Life*

Jack Hodgins. *A Passion for Narrative*

Mary Oliver. *A Poetry Handbook*

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

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- . *Living in the World as if it Were Home*. Dunvegan: Cormorant Books Inc., 1999. Print.
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VII. Proposals for Revision to Drama Courses

Rationale: The following course descriptions are now shorter and/or benefit from updated content. The prerequisites are now clearer.

- A.** Remove co-requisite of ENGL 2233 Drama Production II for ENGL 2213 Drama Production I.
Make ENGL 2213 prerequisite to ENGL 2233.

- B.** Open ENGL 2213 Drama Production I and 2233 Drama Production II to first-year students.

Rationale: There is a strong demand, and it was done in the past. It may also help with recruitment.

Revise calendar descriptions:

C. ENGL 3216 Advanced Drama Production.

Current Description

A course which focuses on learning to read a play as a script for performance rather than solely as written literature. Examples of the work of major dramatists from various historical periods and geographic areas are studied to understand the differing themes, natures of production and performance demands of the various forms. The focus is on the text as a performance vehicle written not only for readers but more immediately for actors, directors, and designers. The study of the history of staging and performance is an integral part of the course. There is a public production at the end of the year. In-class presentations are also a major component of the course. Limited enrollment. Prerequisites: ENGL 2213, 2233, 2523.

(Category: Creative/Performance).

Proposed Description

A course that focuses on the text as a performance vehicle written not only for readers, but more immediately for actors, directors, and designers. The course includes a public production. In-class presentations are also a major component of the course. Enrolment is restricted to those who have received permission from the instructor. Prerequisite: ENGL2233.

D. ENGL 3583 Studies in Modern Drama I.

Current Description

Through critical analysis and interpretations of dramatic texts from Oscar Wilde to Tennessee Williams, this course explores plays, playwrights, and major aesthetic movements in the theatre from the late 19th century to the mid-20th century. (Categories: Authors and Authorship, Creative/Performance).

Proposed Description

Through critical analysis and interpretations of influential dramatic texts, this course explores plays, playwrights, and major aesthetic movements in the theatre from the late-19th century to the mid-20th century.

E. ENGL 3593 Studies in Modern Drama II.

Current description

An exploration of primary concepts and texts in contemporary theatre. We read and discuss one or two plays a week ranging from playwrights as diverse as Albee, Wilson, Churchill, Mamet, Parks, Kushner, and Stoppard. We work in a lecture and discussion format with, where available and applicable, viewings of film versions of the texts. (Categories: Authors and Authorship, Creative/Performance).

Proposed Description:

An exploration of primary concepts and texts in contemporary theatre from the mid-20th century to the present.

F. ENGL 4213 Seminar in Performance and Production.*Current Description:*

As the capstone course in the Drama Concentration, this seminar is designed to further develop an understanding of the methodologies of text analysis and practical aspects of staging theatre productions. Students engage in readings of plays, secondary critical analyses, and exercises that explore stage composition. The semester culminates in a public performance of a short play or scene directed by each student. Students not pursuing the Major with a Concentration in Drama will be admitted only with the permission of the instructor. Pre- or co-requisites: ENGL 3216 and fourth-year standing. (Categories: Creative/Performance).

Proposed Description:

In this capstone course in the Drama Concentration, students further explore script analysis and the practical aspects of staging theatre by reading plays and secondary sources, and engaging in exercises that explore stage composition. The course culminates in a public performance of a short play or scene directed by each student. Enrolment is restricted to those who have received permission from the instructor. Prerequisite: ENGL 3216.

VIII. New Course Proposal

A. Proposal to retire English 3456 Canadian Drama and divide it into two 3ch courses.

Rationale: Dividing the course will provide greater flexibility in offering it.

B. New Course Proposal: ENGL 3453 Canadian Drama I

1. Type of Proposal: Regular

2. Course name and number: ENGL 3453: Canadian Drama I

3. Instructor: Dr. Robin C. Whittaker.

4. Calendar description: An exploration of Canadian plays since the colonial period, but with a post-Centennial emphasis.

5. Rationale for the course: This course, along with the joint proposal to create ENGL3463: Canadian Drama II, effectively breaks apart the extant 6ch ENGL3456: Canadian Drama. This will allow greater enrolment flexibility for students without decreasing the Department's Canadian drama offerings.

6. Impact on Allocation and Staffing: Both Canadian Drama I and Canadian Drama II will be taught by Dr. Whittaker so the allocation is the same as his current ENGL3456 Canadian Drama course.

7. Cross-listing: (if appropriate): N/A

8. Calendar description:

An exploration of Canadian plays since the colonial period, but with a post-Centennial emphasis.

9. Evaluation system:

Participation/Attendance: 15%

Presentation: 15%

Presentation Response: 10%

Play reviews (3): 30%

Research Essay: 30%

10. Possible course texts and other materials:

Lescarbot's *The Theatre of Neptune in New France* (NS, 1606)

Davies's *A Dialogue on the State of Theatre in Canada* (ON, 1951)

Ryga's *The Ecstasy of Rita Joe* (BC, 1967)

Watson's *The Canadian Fact* (AB, 1967)

French's *Leaving Home* (ON/NL, 1972)

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- Saddlemyer, Ann, ed. *Early Stages: Theatre in Ontario, 1800-1914*. Toronto: U Toronto P, 1990. Print. **HIL print.**
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Whittaker, Robin C. *Hot Thespian Action! Ten Premiere Plays from Walterdale Playhouse*. Edmonton: Athabasca UP, 2008). Print and Web. **Athabasca UP ebook.**

C. New Course Proposal: ENGL 3463 Canadian Drama II

1. **Type of Proposal:** Regular

2. **Course name and number:** ENGL 3463: Canadian Drama II

3. **Instructor:** Dr. Robin C. Whittaker.

4. **Calendar description:** An analysis of recent Canadian plays with emphasis on their cultural emergence and impact.

5. **Rationale for the course:** This course, along with the joint proposal to create ENGL3453: Canadian Drama I, effectively breaks apart the extant 6ch ENGL3456: Canadian Drama. This will allow greater enrolment flexibility for students without decreasing the Department's Canadian drama offerings.

6. **Impact on Allocation and Staffing:** Both Canadian Drama I and Canadian Drama II will be taught by Dr. Whittaker so the allocation is the same as his current ENGL3456 Canadian Drama course.

7. **Cross-listing:** (if appropriate): N/A

8. **Calendar description:**

An analysis of recent Canadian plays with emphasis on their cultural emergence and impact.

9. **Evaluation system:**

Participation/Attendance: 15%

Presentation: 15%

Presentation Response: 10%

Play reviews (3): 30%

Research Essay: 30%

10. Possible course texts and other materials:

Clements's *Burning Vision*

Bouchard's *Lillies*

Clark's *Wanted*

Fraser's *Ugly Man*

Freeman's *Creeps*

11. Bibliography

Benson, Eugene, and L.W. Connelly, eds. *The Oxford Companion to Canadian Theatre*. Toronto: Oxford UP, 1989. Print. **HIL ebook**.

Benson, Eugene, and L.W. Conolly. *English-Canadian Theatre*. Toronto: Oxford, 1987. Print. **HIL print**.

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IX. Proposed Changes to Theory Courses

A. Revive ENGL 2803 The Experience of Theory, with new name:

Contemporary Theory I: Language and Literature

(This course was approved by Senate in the mid-2000s, but due to scheduling constraints, was never offered. It last appeared in the 2008-2009 *Calendar*.)

Calendar Description (2005-06 *Calendar*, pp.111-12):

The primary concern of this course is to familiarize students with the social, political, cultural, and philosophical presuppositions of theoretical inquiry into literary texts. We shall begin by focusing on introductory commentaries and shall proceed from there to examine certain primary theoretical texts in their specific relation to literary examples.

B. Revise the name of ENGL 3833 Contemporary Literary Theory to:

Contemporary Theory II: Politics and Culture

C. Revise the name of ENGL 3813 Theories of Gender and Sexuality to:

Contemporary Theory III: Gender and Sexuality

D. Remove the prerequisite of 3823 History of Literary Theory for 3833 Contemporary Theory II: Politics and Culture.

Rationale: 3823 is no longer required for Honours students, and no longer seen as a necessary introduction to 3833.

X. Calendar Copy

Rationale: Because we have proposed so many changes, we have revised the entire English Department calendar entry to include them. Otherwise, the only changes that have been made are:

- the removal of category designations at the end of each description, as they are now redundant;
- the indication of which courses fulfill the pre-1800, post-1800, Canadian/American, and language requirements;
- the removal of 2903, 3393, 3973, and 4426, which as Special Topics courses should not have been placed in the calendar in the first place;
- removal of the text box on the bottom of p. 139 regarding entry to the Honours program (information is now included in description of each Honours program); and
- correction of occasional typographical errors.

Department of English Language and Literature

The English Department offers courses at three levels: introductory, intermediate, and

advanced.

Courses at the introductory level, numbered in the 1000-range, are intended for first-year or beginning students of English. Students should note that ENGL 1013 is open only to ESL students, and that ENGL 1016 is prerequisite to ENGL 2013 and to all courses at the 3000-level (except 2000-level courses in Creative Writing and Drama production, which are open to first-year students with the instructor's permission).

Courses at the intermediate level, numbered in the 2000-range (except ENGL 2013), are general interest courses open not only to students who have completed ENGL1016 and are planning to Minor, Major, or Honour in English, but also to students following other programs who have completed any 30 credit hours of courses at the 1000-level.

Courses at the advanced level, numbered in the 3000-range, are normally open only to students who have completed ENGL 2013.

Seminars at the 4000-level are open only to students who have been accepted into the Honours program (with the exception of ENGL 4213, which is intended for students pursuing the Major with a Concentration in Drama; and ENGL 4196, which is intended for students pursuing the Honours in English with a Concentration in Creative Writing). They are limited in enrolment and foreground active research, writing, and formal oral presentations. Normally, two seminars are offered each year.

Programs

The Department offers the following programs:

Major in English

Major in English with a Concentration in Creative Writing

Major in English with a Concentration in Drama

Honours in English

Double Honours in English (with another discipline)

Honours in English with a Concentration in Creative Writing

Honours in English with a Concentration in Drama

Requirements

Minor

To graduate with a Minor in English, a student must have completed 18 credit hours and have fulfilled the following requirements:

- ENGL 1016 English Literatures in History and Culture
- ENGL 2013 Research Methods in English
- 6 credit hours at the 3000 level
- an additional 3 credit hours at the 2000 or 3000 level

Major

To graduate with a Major in English, a student must have completed at least 36 credit hours (including 18 credit hours at the 3000 level) and fulfilled the following requirements:

- ENGL 1016 English Literatures in History and Culture
- ENGL 2013 Research Methods in English
- 9 credit hours from courses in pre-1800 literature
- 9 credit hours from courses in post-1800 literature
- 6 credit hours from courses in American or Canadian literature

Major in English with a Concentration in Creative Writing

Students must confer with the Department's Creative Writing Advisor before declaring a Major in English with a Concentration in Creative Writing.

To graduate with a Major in English with a Concentration in Creative Writing, a student must have completed all of the requirements of the Major in English, in addition to at least 15 credit hours in Creative Writing courses, including ENGL 4153 Senior Project in Creative Writing.

Major in English with a Concentration in Drama

Students must confer with the Department's Drama Advisor before declaring a Major in English with a Concentration in Drama.

To graduate with a Major in English with a Concentration in Drama, a student must have completed all of the requirements of the Major in English, in addition to the following courses:

- ENGL 2213 Drama Production I
- ENGL 2233 Drama Production II
- ENGL 3216 Advanced Drama Production
- ENGL 4213 Seminar in Performance and Production

Honours in English

Students must apply for entrance into the Honours program and meet with one of the Department's Honours Advisors before registering for their third year. Entrance is competitive and the number of spaces available is limited. Usually, students accepted to the Honours program have a GPA in English of 3.7 or higher.

To graduate with Honours in English, a student must have completed 60 credit hours (including 30 credit hours at the 3000 level or above), maintained a GPA of at least 3.0 in English, and fulfilled the following requirements:

- ENGL 1016 English Literatures in History and Culture

- ENGL 2013 Research Methods in English
- ENGL 2803 Contemporary Theory I: Language and Literature
- 18 credit hours from courses in pre-1800 literature
- 18 credit hours from courses in post-1800 literature
- 6 credit hours from courses in American or Canadian literature
- 6 credit hours from courses focusing on the English language
- 12 credit hours of Honours Seminars

Double Honours in English

Students must apply for entrance into the Honours program and meet with one of the Department's Honours Advisors before registering for their third year. Entrance is competitive and the number of spaces available is limited. Usually, students accepted to the Honours program have a GPA in English of 3.7 or higher.

To graduate with Double Honours in English, a student must have completed 48 credit hours (including 30 credit hours at the 3000 level or above), maintained a GPA of at least 3.0 in English, and fulfilled the following requirements:

- ENGL 1016 English Literatures in History and Culture
- ENGL 2013 Research Methods in English
- ENGL 2803 Contemporary Theory I: Language and Literature
- 12 credit hours from courses in pre-1800 literature
- 12 credit hours from courses in post-1800 literature
- 6 credit hours from courses in American or Canadian literature
- 6 credit hours from courses focusing on the English language
- 6 credit hours of Honours Seminars

Honours in English with a Concentration in Creative Writing

Students must apply for entrance into the Honours program and meet with one of the Department's Honours Advisors before registering for their third year. Entrance is competitive and the number of

spaces available is limited. Usually, students accepted to the Honours program have a GPA in English of 3.7 or higher.

Students must confer with the Department's Creative Writing Advisor before applying for Honours in English with a Concentration in Creative Writing

To graduate with Honours in English with a Concentration in Creative Writing, a student must have fulfilled all of the requirements of the Double Honours in English, in addition to at least 18 credit hours in Creative Writing courses, including English 4196 Honours Thesis in Creative Writing.

Honours in English with a Concentration in Drama

Students must apply for entrance into the Honours program and meet with one of the Department's Honours Advisors before registering for their third year. Entrance is competitive and the number of spaces available is limited. Usually, students accepted to the Honours program have a GPA in English of 3.7 or higher.

Students must confer with the Department's Drama Advisor before applying for a Major in English with a Concentration in Drama.

To graduate with Honours in English with a Concentration in Drama, a student must have fulfilled all of the requirements of the Double Honours in English, in addition to the following requirements:

- ENGL 2213 Drama Production I
- ENGL 2233 Drama Production II
- ENGL 3216 Advanced Drama Production
- ENGL 4213 Seminar in Performance and Production
- an additional 9 credit hours of courses in dramatic literature

Introductory Courses

ENGL-1016. English Literatures in History and Culture

An introduction to literatures in English including, but not restricted to, the British literary canon. It teaches students to read and write effectively, and to locate texts in history and culture. The course includes a chronological introduction sensitive to the structures and intersections of literary periods.

ENGL-1013. Introduction to Literature for International Students (ESL)

An introduction for international students to a representative sampling of fiction and poetry written in English. The course will concentrate on the acquisition of close reading skills and expository writing skills. It will also be an exploration of some of the key themes of western literature. Open only to ESL students.

Intermediate Courses

ENGL-2013. Research Methods in English

An introduction to the discipline and practice of English; specifically, the use of research and scholarly sources in academic writing. Prerequisite: ENGL 1016.

ENGL-2103. Creative Writing: Skills

A course for students interested in writing poetry, prose, and/or scripts. Along with writing assignments and workshopping (critiquing each others' work), students give presentations or blog on topics that will help them develop writing skills. This course is also open to first-year students. Prerequisite: 5-10 page sample of work submitted to the instructor at least a week before registration, or ENGL 2123.

ENGL-2123. Creative Writing: Strategies

A course for students interested in writing poetry, prose, and/or scripts. Along with writing assignments and workshopping (critiquing each others' work), students give presentations or blog on topics that will help them understand current issues relevant to writers. This course is also open to first-year students. Prerequisite: 5-10 page sample of work submitted to the instructor at least a week before registration, or ENGL 2103.

ENGL-2213. Drama Production I

An initial exploration of the fundamental elements that combine to create theatre. Through improvisations, exercises, monologues, and scenes, students learn the techniques of acting

and stagecraft to develop their awareness of the process of performance. Enrolment is restricted to those who have received permission of the instructor. This course is also open to first-year students.

ENGL-2223. The Page and the Stage

Using as focal texts scripts actually produced locally, participants in this course explore the experience of theatre. Each participant has the opportunity to learn about the ways in which a script relates to a production, about reading plays and imagining productions, about research techniques, about writing for public purposes, and about understanding and appreciating the theatre. *(Post-1800.)*

ENGL-2233. Drama Production II

Continued exploration of the fundamental elements that combine to create theatre. Through improvisations, exercises, monologues, and scenes, students learn the techniques of acting and stagecraft to further their awareness of the process of performance. Enrolment is restricted to those who have received permission of the instructor. This course is also open to first-year students. Prerequisite: ENGL 2213.

ENGL-2346. Introduction to Anglo-Saxon Language and Literature

An introduction to the basics of Old English language, literature, and culture. We will read several poems including *The Wanderer*, *The Seafarer*, *Wulf*, *The Dream of the Rood* and selections of *Beowulf* in Old English. *(Pre-1800; Language)*

ENGL-2393. Literature, Technology, and Culture

This course will examine various kinds of technological change, from the invention of the printing press to the advent of the Web. We will consider how these changes have shaped our fears, expectations, and understandings of self and culture. The course will emphasize print literature while recognizing and evaluating new media. *(Post-1800.)*

ENGL-2413. Manga and Graphic Novels

An introduction to the related genres of manga, global manga, and graphic novels. Particular

attention will be paid to the narrative strategies of manga and graphic novel creators.

Works of fantasy and science fiction, as well as more realistic texts, will be explored. *(Post-1800.)*

ENGL-2463. Irish Literature

A survey of the major figures in twentieth century Irish literature including W.B. Yeats, James Joyce, Samuel Beckett, and Seamus Heaney. The Irish nationalism is a central focus. The course also includes a film component and features director/auteurs such as Neil Jordan and Jim Sheridan. The impact of the Irish diaspora on the literature and film of America is also considered, with special reference to Eugene O'Neill. *(Post-1800.)*

ENGL-2493. Atlantic Canadian Literature, Film and Art (excluding New Brunswick)

This course will study the cultural mosaic of Atlantic Canada in fiction, poetry, film, and art. We will begin with settler literature and advance to the present. *(Post-1800; Canadian.)*

ENGL-2503. Short Story

A survey of the short story genre from its beginnings in the 19th century to its predominance as the traditional narrative literary form of the 20th century. *(Post-1800.)*

ENGL-2513. Science Fiction I: The Development of Science Fiction

An introduction to the development of this genre from Shelley's *Frankenstein* through the Golden Age of the 1950s. Attention is paid to the related genres which contributed to the development of this genre. *(Post-1800.)*

ENGL-2523. Study of Drama - An Introduction

An exploration from Greek theatre to contemporary works of the theatrical conventions, significant trends, playwrights and performers that inform and construct the social practice of theatre. Emphasis is placed both on close textual study of the works and the realities of staging productions.

ENGL-2533. Comedy

An investigation of one or more types of comedy in drama and prose fiction. Attention may be paid to the role of comedy within genre systems, the cultural and historical work of comedy, and/or the comic technique in poetry and film. *(Post-1800.)*

ENGL-2573. Modern European Novel

This course examines representative literature in translation with a view to broadening the student's awareness of the function of art and the artist in our time. *(Post-1800.)*

ENGL-2583. Women Writers I (WSGS, PEAC)

An investigation of the plurality of women's writing by examining contemporary poetry, fiction, drama, and theory written by women. We begin locally, with writers from the Fredericton area, and move outward through examples of regional, national, continental, and world literature by women. *(Post-1800.)*

ENGL-2593. Women Writers II (WSGS, PEAC)

A chronological presentation of texts by women writers, from the ancient past to the 21st century, discussing developments in cultural attitudes toward women as both writers of and characters in novels, poetry, essays, and letters throughout Western literary history.

ENGL-2603. Survey of Children's Literature

An investigation of the variety of literature written for children: picture books, fantasy, junior fiction, poetry, nonfiction, etc., and of the role of children's literature in the classroom and the home. *(Post-1800.)*

ENGL-2613. History of Children's Literature

An investigation of the history of children's literature, this course uses the resources of UNB's Children's Literature Collection to explore the development of literature for children.

ENGL-2643. Medieval Drama

An introduction to the major examples of Medieval English Drama: Liturgical drama, Cycle drama, Morality plays, and secular drama. We also study Medieval stagecraft, and perform selections from cycle dramas. *(Pre-1800.)*

ENGL-2653. Literature and Aging (GERO)

An exploration of the way aging is portrayed and constructed in literary texts. *(Post-1800.)*

ENGL-2663. Literature and Medicine

An investigation of the literature of illness and healing. Poetry, prose fiction, and autobiographical writing are examined to explore the narrative modes that both distinguish and connect patient and physician. *(Post-1800.)*

ENGL-2673. Literature and Catholicism I

An exploration of literature from the early Middle Ages to the later Renaissance that reflects Catholic teachings, traditions, and attitudes. Readings may include *The Dream of the Rood*, medieval poetry, mystery and morality plays, mystical and devotional writings, and authors such as Augustine, Chaucer, Langland, Skelton, More, Southwell, and Cranshaw. *(Pre-1800.)*

ENGL-2696. Reading Popular Culture

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. *(Post-1800.)*

ENGL-2713. Shakespeare

A study of a selection of Shakespeare's works and his legacy. *(Pre-1800.)*

ENGL-2723. Fiction, Drama, and Film: A Study of Narrative I

A study of novels, short fiction, drama, and film as narrative. Students are introduced to,

among other things, the major narrative techniques and innovations in the history of cinema. (*Post-1800.*)

ENGL-2753. Major Canadian Writers

An examination of selected writers who have made a significant contribution to Canadian literature. (*Post-1800; Canadian.*)

ENGL-2783. Literary Nonfiction: The Art of Fact

An exploration of the development and practice of the literary nonfiction of the twentieth and twenty-first centuries, with attention to the work of such journalists as James Agee, George Orwell, John McPhee, Joan Didion, Tracy Kidder, Lillian Ross, Hunter Thompson, Peter Gzowski, Truman Capote and others. Attention will be paid to the contexts in which literary journalists practice their craft and the extent to which it is a consciously practiced genre. (*Post-1800.*)

ENGL-2803. Contemporary Theory I: Language and Literature

The primary concern of this course is to familiarize students with the social, political, cultural, and philosophical presuppositions of theoretical inquiry into literary texts. We shall begin by focusing on introductory commentaries and shall proceed from there to examine certain primary theoretical texts in their specific relation to literary examples. (*Post-1800; Language.*)

ENGL-2813. History of the English Language(s)

This course traces the English language from its Indo-European and Germanic origins to its current world language status. Students will explore contacts with other languages, and the social forces behind those contacts. We will also address the question of whether English constitutes one language or many. (*Language*)

ENGL-2926. Human Nature and Technology (GRID)

A study of the way in which diverse thinkers have considered the question of human nature. This question is sharpened with a consideration of the way in which human beings considered as natural beings use and are affected by technology. Prerequisite: GRID 2012 or permission of instructors.

ENGL-29XX. Special Topics

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

Advanced Courses

Unless otherwise noted, courses at the Advanced level, numbered in the 3000 range, are open only to students who have completed ENGL 2013.

ENGL-3103. Advanced Poetry Workshop

This is an advanced course for students who discovered an affinity for poetry in the introductory course(s). This course provides the opportunity for students to generate and rewrite poems. Prerequisite: ENGL 2103 or 2123.

ENGL-3113. Advanced Prose Workshop

This is an advanced course for students who discovered an affinity for creative prose in the introductory course(s). This course will provide the opportunity for students to generate and rewrite work. Prerequisite: ENGL 2103 or 2123.

ENGL-3123. Advanced Script Workshop

This is an advanced course for students who discovered an affinity for writing scripts for stage, screen, or both. It will provide the opportunity for students to generate and rewrite scripts. Prerequisite: ENGL 2103 or 2123.

ENGL-3133. Special Topics in Creative Writing

The content of this course will change to reflect the special strengths of the Department and the particular needs of the students. It will consist of an advanced treatment of a topic or an area in Creative Writing. Prerequisite: ENGL 2103 or 2123.

ENGL-3153. Literary Publishing

This course will provide students with an understanding of the current, evolving state of literary publishing in Canada. Topics can range from proposal and manuscript submission to the production, marketing, and distribution of print and electronic books. The role of publishing within wider literary culture will also be considered. Prerequisite: ENGL 2103, 2123, or permission of the instructor.

ENGL-3213. Art Cinema

An introduction to the development, influence and major trends of art cinema in the 20th century. Prerequisite: either ENGL 2723. (*Post-1800.*)

ENGL-3216. Advanced Drama Production

A course that focuses on the text as a performance vehicle written not only for readers, but more immediately for actors, directors, and designers. The course includes a public production. In-class

presentations are also a major component of the course. Enrolment is restricted to those who have received permission from the instructor. Prerequisite: ENGL2233.

ENGL-3223. Auteur Cinema

A study of the cinema of some of the major auteurs of the 20th century. Among the artists considered are Sergei Eisenstein, Jean Renoir, Howard Hawks, Alfred Hitchcock, Luis Bunuel, Ingmar Bergman, Federico Fellini, Mike Leigh, Jean-Luc Godard, Martin Scorsese, and David Cronenberg. Prerequisite: either ENGL 2723. (*Post-1800.*)

ENGL-3236. Restoration and Eighteenth Century Drama and Theatre

A study of the dramatic literature and practice of the period between the Restoration and the end of the eighteenth century, with attention not only to the literature but to its artistic and social context. Participants in the course collaboratively investigate not only the plays, but also the theatres they were performed in, the society which supported the theatres, and the ideas about drama and literature voiced by their practitioners and their critics. We pay attention to the nature of literature written for performance, and to the implications of the social context for the kinds of texts produced. This course requires students to use the St. Thomas computer network. Ability to use computers is, however, not a prerequisite. (*Pre-1800.*)

ENGL-3306. Middle English Literature

An introduction to the literature and language of the 14th-15th centuries. Genres studied include estates satire, fabliau, dream vision, drama, romance, chronicle, travelogue, lyric and beast fable. Major authors may include Chaucer, Gower and the Gawain-poet. (*Pre-1800.*)

ENGL-3313. Modern Literature I

A survey of several of the major themes and forms of the modern movement. Topics covered include: the advent of free verse as the dominant form in modern poetry, the role of myth and history in the central works of the great moderns, and the First World War and its aftermath. (*Post-1800.*)

ENGL-3316. Shakespeare and the Drama of His Age

A study of plays of Shakespeare, his predecessors, and contemporaries such as Marlowe and Jonson. (*Pre-1800.*)

ENGL-3323. Modern Literature II

A survey of the impact of the electronic age on the novel and short fiction, the birth of metafiction and the anti-novel, the feminist movement, the advent of the post-colonial, and the post-modern response. (*Post-1800.*)

ENGL-3336. Restoration and Eighteenth Century Prose and Poetry

An investigation of poetry, prose fiction, and nonfiction between 1660 and the French Revolution, and the intellectual and social context of the important writers and their work. *(Pre-1800.)*

ENGL-3343. Advanced Old English

This course will continue the study of Old English, focussing on translation of prose and poetry. Prerequisite: ENGL-2346. *(Pre-1800; Language.)*

ENGL-3356. Arthurian Literature

An exploration of the extensive traditions surrounding King Arthur and his Knights of the Round Table. *(Pre-1800.)*

ENGL-3363. The Romantic Period I

A study of the writings of William Wordsworth, Samuel Taylor Coleridge, and their contemporaries. *(Post-1800.)*

ENGL-3373. The Romantic Period II

A study of the writings of William Blake, Percy and Mary Shelley, and their contemporaries. *(Post-1800.)*

ENGL-3386. 16th-Century Poetry and Prose

An exploration of the non-dramatic literature of the 16th century. A range of poetic genres including romance and the sonnet are examined as well as examples of prose fiction.

Authors such as Marlowe, Sidney, Shakespeare, and Greene are included. *(Pre-1800.)*

ENGL-3393. Victorian Authors and Movements

A study of the works of selected British Victorian authors (such as the Brontë sisters, Eliot, Tennyson, the Brownings, the Rossetti siblings, Morris, etc.) in the context of the movements they initiated (such as the Pre-Raphaelites, Arts and Crafts, Socialism, Aesthetics, etc.). *(Post-1800.)*

ENGL-3403. Canadian Poetry

A tracing of the development of a uniquely Canadian poetic voice from the eighteenth century beginnings of Canadian poetry, through the Confederation and early modernist periods,

to its flowering in Montreal in the 1950s and the west coast in the 1960s. (*Post-1800; Canadian.*)

ENGL-3416. American Literature

A study of the major authors of nineteenth and twentieth century American Literature. (*Post-1800; American.*)

ENGL-3423. Modern Irish Drama (IRSH)

A study of selected plays from the major Irish dramatists of the 20th century. (*Post-1800.*)

ENGL-3433. World Literature in English: West Indies and Africa (HMRT)

An introduction to the range of literary expressions of writers from the non-Western cultures of the West Indies and Africa. The major genre studied is the novel, though poetry and essays are also examined. The focus of the course is to study the concerns of the colonized, those who were swept up by British expansion in the 18th and 19th centuries. (*Post-1800.*)

ENGL-3443. World Literature in English: India (HMRT)

An introduction to the range of literary expressions of writers from the Indian Subcontinent. The two major genres studied are the novel and short fiction, though poetry and essays are also examined. The focus of the course is to study the concerns of the colonized, those who were swept up by British expansion in the 18th and 19th centuries. (*Post-1800.*)

ENGL-3453. Canadian Drama I

An exploration of Canadian plays since the colonial period, but with a post-Centennial emphasis. (*Post-1800; Canadian.*)

ENGL-3463. Canadian Drama II

An analysis of recent Canadian plays with emphasis on their cultural emergence and impact. (*Post-1800; Canadian.*)

ENGL-3473. Irish Film II (IRSH)

In this course students will study native Irish culture and the culture of the diaspora through the medium of film. The course continues to explore the themes outlined in Irish

Film I, but there is a more sustained concentration on films produced from the 1980s to the present. *(Post-1800.)*

ENGL-3483. Irish Film I (IRSH)

A study of native Irish culture and the culture of the Irish diaspora. Students view films of high realist auteurs as well as adaptations of novels, short stories, and plays to the big screen. *(Post-1800.)*

ENGL-3493. New Brunswick Literature, Film and Art

This course will study the cultural mosaic of New Brunswick in fiction, poetry, film, music, and art. We will begin with settler literature and advance to the present. This course will also undertake archival research. *(Post-1800; Canadian.)*

ENGL-3503. The Classical Epic

An introduction to the conventions of the epic and to classical mythology. Texts may include Epic of Gilgamesh, Homer's Iliad, and Vergil's Aeneid. All texts are in translation. *(Pre-1800.)*

ENGL-3513. Northern Epic

An exploration of several key non-classical epics arising out of post-Roman Europe. *(Pre-1800.)*

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

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.)*

ENGL-3533. Boundaries of the Novel and the Borders of Europe

This course explores a selection of major continental European novels in translation chosen

for their formal innovations in the genre and their pertinence to critical social, political, and cultural concerns of later twentieth- and early twenty-first century Europe. *(Post-1800.)*

ENGL-3563. Drama and Its Critics

This course introduces students to the history and practice of theatre reviewing with emphasis on the Canadian context from the nineteenth century to the present. *(Post-1800.)*

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

A study of the formation of English literary culture in the latter half of the eighteenth century. *(Pre-1800.)*

ENGL-3583. Studies in Modern Drama I

Through critical analysis and interpretations of influential dramatic texts, this course explores plays, playwrights, and major aesthetic movements in the theatre from the late-19th century to the mid-20th century. *(Post-1800.)*

ENGL-3593. Studies in Modern Drama II

An exploration of primary concepts and texts in contemporary theatre from the mid-20th century to the present. *(Post-1800.)*

ENGL-3623. The Literature of Politics

A survey of the literary treatment of political themes, from classical times to the present, in fiction, drama, poetry, essays, and film. The various themes explored include the conflict between the family and the state, nationalism, imperialism, totalitarianism, the postcolonial world, and the relationship between artist and politics. *(Post-1800.)*

ENGL-3656. Love and Friendship (GRID)

An exploration of the interrelated themes of friendship, love and beauty. Each theme is examined separately and as connected to the others. Ancient and modern texts are used to examine the ways that different ages have addressed these fundamentally personal and yet common human experiences. Texts vary from year to year, but may include works such as Plato's Symposium, Spenser's The Faerie Queene, Shakespeare's Merry Wives of Windsor, Rousseau's Confessions, Waugh's Brideshead Revisited, LeGuin's Left Hand of Darkness, Woolfs Orlando, and Bellows Ravelstein. Prerequisite: GRID 3006 or permission of the instructors. *(Pre-1800.)*

ENGL-3673. The Film of Politics

This course surveys the portrayal of political themes in selected narrative fiction films from the beginnings of cinema to the present day. Students will study the cinema of major

auteurs, the movie of Hollywood and the critically acclaimed films of Art House and World Cinema. *(Post-1800.)*

ENGL-3706. Shakespeare and Politics (GRID)

An exploration of the works of Shakespeare in the context of Renaissance political thought as reflected in his plays and in early modern political texts. We focus on the plays, although Shakespeare's non-dramatic works may be included, as well as modern film adaptations. *(Pre-1800.)*

ENGL-3723. Jane Austen

An examination of the novels of Jane Austen set against the cultural contexts that produced and popularized them. *(Post-1800.)*

ENGL-3793. Advanced Old English: Literature and Landscape

An exploration of Anglo-Saxon poetry, with particular focus on 'elegies' and epic and their landscapes. The course focusses on the scholarship of translation: students will translate all texts themselves, taking into account the material culture, geography, geology and history of the locations around them. This course is taught in the United Kingdom, while travelling to various sites associated with the literature (e.g. Beowulf and Sutton Hoo; monsters and the Fens; "Cædmon's Hymn" and Whitby Abbey). *(Pre-1800.)*

ENGL-3813. Contemporary Theory III: Gender and Sexuality

An exploration of contemporary theories of gender and sexuality, focusing on the manner in which gender, sexuality, and their attendant identity politics are re-visioned in terms of their constructedness, over against normalizing conceptions of sexual identity. Readings are taken from a diversity of disciplines, including psychoanalysis, sociology, anthropology, feminism, philosophy, and literary theory. *(Post-1800.)*

ENGL-3823. The History of Literary Theory

An introduction to the historical texts and sources for contemporary literary theory, which explores the manner in which the questions that shape contemporary inquiry in the human sciences are precisely those that humanity has been asking for the last 3000 years. *(Pre-1800.)*

ENGL-3833. Contemporary Theory II: Politics and Culture

An introduction to key thinkers of the 20th century whose thought has shaped humanist inquiry across a host of disciplines. We engage these thinkers in terms of the manner in which they have re-shaped our perceptions of, and ability to engage, power and authority. *(Post-1800.)*

ENGL-3863. Early Dramatic Theory

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.)*

ENGL-3906. Freedom (GRID)

This course will examine the nature of freedom in the context of human life and community. Questions to be addressed will include: To what extent are human beings free by nature? Should political communities promote freedom? What might be appropriate limitations on our freedom? Prerequisite: GRID 2006. *(Pre-1800.)*

ENGL-39XX. Special Topics

The content of this course changes from year to year to reflect the special strengths of the Department and the particular needs of the students. It consists of an advanced treatment of a topic or an area in literature.

ENGL-4153. Senior Project in Creative Writing

The Senior Project gives a student the opportunity to work on an extended project, as author, translator or chief editor. Beginning with a proposal including a description of the project and a survey of similar works, students will create or compile an extended text. Depending on the proposal, this course may fulfill the post-1800 requirement. Prerequisite: ENGL 3103, 3113, 3123, or 3133.

ENGL-4196. Honours Thesis in Creative Writing

Advanced creative writing students will choose from among the genres which they studied in their second and third year creative writing courses, to propose and then create a long project that will develop their writing habits, their depth of understanding of the genre, and their publishability. Depending on the proposal, this course may partially fulfill the post-1800 requirement. Prerequisites: Acceptance into Honours English, and one of the following courses: ENGL 3103, 3113, 3123, or 3133.

ENGL-4213. Seminar in Performance and Production

In this capstone course in the Drama Concentration, students further explore script analysis and the practical aspects of staging theatre by reading plays and secondary sources, and engaging in exercises that explore stage composition. The course culminates in a public performance of a short play or scene directed by each student. Enrolment is restricted to those who have received permission from the instructor. Prerequisite: ENGL 3216.

ENGL-4996. Honours Thesis

The supervised writing of an Honours thesis by an Honours student.

ENGL-4XX6. Honours Seminars I and II

These courses vary from year to year, and normally treat only major writers from major periods. Required for Honours students.

ENGL-4XXX. Independent Study

A course of independent study under the supervision of a member of the English Department arranged with the consent of the Chair of the Department and in consultation with the professor. Enrolment is restricted to excellent students.

2. Fine Arts Program

From: "Martin Kutnowski" <martink@stu.ca>
Subject: RE: FNAR new courses & revision(s)
Date: Tue, 4 Nov 2014 19:15:49 -0400
To: "Senate Curriculum Committee" <sc@stu.ca>

Dear Carey,

Attached please find the revised file. The bibliographic items available at HIL are either bolded or followed by an asterisk.

There are no cross listings for these courses, whether new or revised.

Furthermore, we don't anticipate that these courses will have any specific (negative) impact on program requirements. FNAR does not have a Major, so the program structure is extremely flexible. The prerequisite for the visual arts courses (FNAR 1113) is the same prerequisite which already exists for all the other visual arts courses in the curriculum, and several sections are routinely offered every year.

Please do not hesitate to let me know if I left anything out. Again, thank you for your patience and your assistance.

Martin Kutnowski, PhD
Director of Fine Arts
St. Thomas University
McCain Hall, Room 400
51 Dineen Drive
Fredericton, New Brunswick
Canada E3B 5G3

1. Senate Curriculum Committee – New Course Proposal

2. Course Name and Number

Stop-Motion Animation FNAR 2xx3

3. Calendar Description

This course introduces students to the art and expressive potential of stop-motion animation. Students will examine the production of narrative, documentary and experimental projects in a studio arts environment. Techniques such as pixilation animation, Claymation, and cut-out 2D animation will be used to create stop-motion animation.

Prerequisites: FNAR 1113

Course Cap: 30

7. Rationale for the course

This new course integrates technical, artistic, and aesthetic skills development. Having FNAR 1113 Intro to Art Fundamentals as a pre-requisite, this stop-motion animation course supports critical thinking while at the same time it develops new artistic and technical skills. Students use storyboarding concepts to work out their ideas, which in turn develop further visual and written exploration and articulation of new ideas. Individuals and groups solve problems, make connections, practice interdisciplinary learning, and think deeper about their learning. Learning will be made visible by the production of artwork, in a synergistic integration of sculpture, photography, writing, and academic research into classroom content, all mediated by the manipulation of digital media arts.

8. Staffing: Part-Time (instructors are available in Fredericton)

9. Course Description

This course introduces students to the basics of traditional stop motion animation. The emphasis of this class is placed on skill acquisition, development and experimentation. Using traditional stop motion animation techniques, animated shorts will be created in a studio art classroom environment. In addition to creative work, screenings of produced stop motion films will be viewed, analysed and discussed as students explore the expressive potential of classic and non-traditional animation techniques. Topics such as idea development, storyboarding, pixilation animation, clay animation, introduction to armatures, cut-out techniques, animating 2D, creating controlled stage environments, and animating to sound will be explored. Skills in the use of a digital camera, simple editing tools, set, props and stage building will also be developed. Students will work

individually on material and technical skill development as well as projects and learn the skills of effective group collaboration.

Course Learning Outcomes

- Students will be able to think critically and analyze the content and technique of produced stop-motion animation films
- Students will understand how to create a stop-motion animation short, from conceptualization to a finished film.
- Students will be able to employ a variety of stop-motion techniques, as well as animate proper movement.
- Students will learn how to create a script, storyboard, staging, and props to execute their ideas.
- Students will develop creative and technical skills using clay, paper, and found materials
- Students will develop a technical understanding of stop-motion animation

10. Evaluation System

Students will be graded weekly on their in-class work and participation, including individual animation assignments, film reviews, contribution to critiques, and their final group animation.

1. 4 individual studio projects (40%)
2. In-class work and participation (10%)
3. Film reviews (20%)
4. Final animation story (20%)
5. Sketchbook/ Storyboard (10%)

Marking Criteria for the course is as follows:

Projects:

Research and Development of Ideas

1. Evidence of substantial exploration and thought
2. Evidence of reflective and critical thinking
3. Evidence of decision-making

Creation

1. Material exploration and development

2. Synthesis and relevance of material decisions to ideas.
3. Originality and creative vision
4. Successful resolution of the work

Written Assignment:

1. Understanding of relevant terms, concepts and materials.
2. Close reading and observation of text and/or relevant work.
3. Relevancy of Observations
4. Critical Analysis
5. Writing style and argument delivery

Benchmarks for Participation:

1. Talk and participate constructively during class critiques and discussions.
2. Make decisions and judgments on work and ideas presented in class.
3. Respond to critical feedback given by teacher or classmates.
4. Work effectively on in- class projects.

11. Bibliography Course Texts and other Materials (asterisks at end of entry denote that text is in HIL)

Priebe, Ken A., *The Art of Stop-Motion Animation*. Boston, Mass: Thomson Course Technology PTR, 2007. (online resource through UNB library)*

Software (included here as a reference; the appropriate multi-volume license will be purchased by the Fine Arts Program)

Dragon Frame

<http://www.dragonframe.com/>

Required materials

- jump drive
- sketchbook
- clay, multiple colors
- tools to manipulate clay (Q-tips, pencil, butter knife)

- mineral oil and a small container
- tacky wax
- hot glue gun and glue
- coloured paper
- scissors
- foam core and pins

12. Bibliography (asterisks at end of entry denote that text is in HIL)

Blair, Preston. *Cartoon Animation*. Laguna Hills: Walter Foster Publications, Inc., 1994.

Hooks, Ed. *Acting for Animators*. Portsmouth: Heinemann, 2003.

Hosea, Birgitta. "Drawing Animation." *Animation: an Interdisciplinary Journal*. 5.3 (2010): 353-367. Print and online resource*

Glebas, Francis. *Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation*. Amsterdam: Elsevier/Focal Press, 2009. Print.*

Gonick, Larry and Huffman, Art. *The Cartoon Guide To Physics*. New York: Harper Perennial, 1991. Print.*

Gura, Mark. *Visual Arts Units for All Levels*. Eugene, Or: International Society for Technology in Education, 2008. Internet resource.*

Kamp, Brandi L, and Cynthia C. M. Deaton. "Move, Stop, Learn: Illustrating Mitosis Through Stop-Motion Animation." *Science Activities: Classroom Projects and Curriculum Ideas*. 50.4 (2013): 146-153. Print and internet resource*

Lord, Peter and Sibley, Brian. *Creating 3-D Animation: The Aardman Book of Filmmaking*. New York: Harry N. Abrams, Inc. Print and internet resource*

Kochhar-Lindgren, Gray. *Technologies: Ghosts, the Incalculable, and the Suspension of Animation*. Albany: State University of New York Press, 2005. Internet resource.*

Pinnell, William H. *Theatrical Scene Painting: A Lesson Guide*. Carbondale, Ill: Southern Illinois University Press, 2008. Internet resource.*

Purves, Barry J C. *Stop Motion: Passion, Process and Performance*. Burlington: Focal Press, 2007.

Shaw, Susannah. *Stop Motion: Craft Skills for Model Animation*, 2nd Ed. New York: Focal Press, 2008.

- Spess, Marc. *Secrets of Clay Animation Revealed*. CreateSpace, 2000.
- Stanchfield, Walt. *Drawn to Life*. Burlington: Focal Press, 2009.
- Thomas, Frank and Johnston, Ollie. *The Illusion of Life Disney Animation*. New York: Walt Disney Productions, 1981. Print*
- Ward, Paul. *Documentary: The Margins of Reality*. London: Wallflower, 2005. Internet resource.*
- Webster, Chris. *Animation: The Mechanics of Motion*. Burlington: Focal Press, 2009.
- Wells, Paul. *Understanding Animation*. New York: Routledge, 1998.
- Whitaker, Harold and Halas, John. *Timing for Animation*. New York: Elsevier, 2009.
- White, Tony. *Animation from Pencils to Pixels: Classical Techniques for Digital Animators*. Burlington: Focal Press, 2006.
- Williams, Richard. *The Animator's Survival Kit*. London: Faber and Faber Limited, 2001.

1. Senate Curriculum Committee – New Course Proposal

2. Course Name and Number

FNAR 2xxx: Mixed Media and Fibre Arts

Prerequisites: FNAR 1113

Staffing: Part-Time (instructors are available in Fredericton)

Course Cap: 30

3. Calendar Description

Mixed Media and Fibre Arts explores a variety of fibre, print making, paper and assemblage techniques in a creative studio experience. Consideration is given to both conventional and experimental concepts and the language of two- and three-dimensional art. Students will also trace the exciting development of this field of art in 21st century art making practices.

7. Rationale for the course

The goal of this course is to offer students new skills, including making judgments about the properties and processes of various materials, using a medium which currently is not being sufficiently explored in the remaining courses offered by the Fine Arts Program.

8. Course Description

Mixed Media Art was developed in the twentieth century as postmodern artists began to bend the rules of the traditional arts such as painting, printmaking and sculpture. It is a art practice that embraces hybridity and can be defined as any work of art that uses more than one medium and technique. In this course students will explore both the 2D surface and 3D form while learning about the structural and design possibilities of mixed media art. Non-woven fibre processes such as felt making, and techniques such as silk- screening, décollage, collage, linocut, and photographic transfer will be explored to further enhance artistic expression. Students will also discover the creative possibilities of found materials in the creation of sculpture and the manipulation of the flat surface. Through a series of demonstrations and practical studio experiments, students will learn to communicate their ideas through the combination of techniques. Students will also trace the exciting development of this field of art in the 21st century through slide presentations and a research project.

Course Learning Outcomes

- Students will become learn contemporary hybrid art practices.
- Students will learn a variety of traditional fibre based techniques and paper based processes such as wet felting, needle felting, surface design, print- making, silk-screening, sewing, and linocut, collage and décollage.
- Students will develop perceptual, creative, technical, and problem solving skills as they design and produce works of art with personal expression.
- Students will develop art research and writing skills.
- Students will develop and practice oral presentation and critique skills.
- Students will complete creative projects that will require both the use of conventional material processes that develop skill ability and creative experimentation combining at least two processes learned.

10. Evaluation System

1. 5 studio projects (50%)
2. Artist statement (10%)
3. Research Paper on a textile or mixed media artist (20%)
4. Verbal Participation in class critiques (10%)
5. Studio work/ portfolio (10%)

Marking Criteria for the course is as follows:

Projects: Research and Development of Ideas

1. Evidence of substantial exploration and thought
2. Evidence of reflective and critical thinking
3. Evidence of decision-making

Written Assignments:

1. Understanding of relevant terms, concepts and materials.
2. Close reading and observation of text and/or relevant work.
3. Relevancy of Observations
4. Critical Analysis
5. Writing style and argument delivery

6. Clarity of statements and ideas

Studio Work/ Portfolio

1. Material exploration and development
2. Synthesis and relevance of material decisions to ideas.
3. Originality and creative vision
4. Successful resolution of the work
5. Completion of assigned tasks on time
6. Demonstration of understanding of techniques

Participation Benchmarks:

1. Talk and participate constructively during class critiques and discussions
2. Make decisions and judgments on work and ideas presented in class.
3. Respond to critical feedback given by teacher or classmates.

11. Course Texts and other Materials (* indicates in HIL)

Textbooks:

* Cyr, Lisa. *Art Revolution: Alternative Approaches for Fine Artists and Illustrators*. Cincinnati, Ohio: North Light Books, 2009. (Online resource available through the UNB library.) *

Supplementary:

Scott, Jac. *Textile Perspectives in Mixed-Media Sculpture*. Ramsbury: Crowood, 2003.

Required materials

- Sketchbook- (watercolour paper)
- 1 pound merino wool fibre
- Ashford Corriedale Wool Roving sample colour pack
- automotive sponge
- 4 felting needles – 2x 36 gage, 2 x 40 gage
- needle and thread
- bubble wrap
- Speedball Super Value Block Printing Starter Kit
- Small stretched canvas (8x10)
- latex or rubber gloves
- scissors, masking tape
- emulsion, gel medium

12. Bibliography (* indicates in HIL)

* Ayers, David, Sascha Bru, Benedikt Hjartarson, Sarah Posman, and Anne Reverseau. *The Aesthetics of Matter: Modernism, the Avant-Garde and Material Exchange*. Berlin: De Gruyter, 2013.

* Bausum, Dolores. *Threading Time: A Cultural History of Threadwork*. Fort Worth, Tex: TCU Press, 2001.

Brüderlin, Markus, Hartmut Böhme, and Amy J. Klement. *Art & Textiles: Fabric As Material and Concept in Modern Art from Klimt to the Present*, 2013.

Buszek, Maria E. *Extra/ordinary: Craft and Contemporary Art*. Durham, NC: Duke University Press, 2011.

Cassel, Oliver V, Glenn Adamson, Namita G. Wiggers, and Sarah G. Cassidy. *Hand + Made: The Performative Impulse in Art and Craft*. Houston: Contemporary Arts Museum Houston, 2010.

* Cyr, Lisa. *Art Revolution: Alternative Approaches for Fine Artists and Illustrators*. Cincinnati, Ohio: North Light Books, 2009.

Elisha, Dorit. *Printmaking + Mixed Media: Simple Techniques and Projects for Paper and Fabric*. Loveland, CO: Interweave Press, 2009.

* Hung, Shu, and Joseph Magliaro. *By Hand: The Use of Craft in Contemporary Art*. New York: Princeton Architectural Press, 2007.

* Laliberté, Norman, and Alex Mogelon. *Collage, Montage, Assemblage: History and Contemporary Techniques*. New York: Van Nostrand Reinhold Co, 1971.

Livingstone, Joan, and John Ploof. *The Object of Labor: Art, Cloth, and Cultural Production*. Chicago, Ill: School of the Art Institute of Chicago Press, 2007.

* Prain, Leanne, and Jeff Christenson. *Hoopla: The Art of Unexpected Embroidery*. Vancouver: Arsenal Pulp Press, 2011.

Salamony, Sandra, and Gina M. Brown. *1000 Artisan Textiles: Contemporary Fiber Art, Quilts, and Wearables*. Beverly, MA: Quarry Books, 2010.

* Tala, Alexia. *Installations and Experimental Printmaking*. London: A & C Black, 2009.

West, Anne, and Katarina Weslien. *Mapping the Intelligence of Artistic Work: An Explorative Guide to Making, Thinking and Writing*. Portland, ME: Moth Press, 2011.

Yeates, Susan. *Learning Linocut: A Comprehensive Guide to the Art of Relief Printing Through Linocut*. Gamlingay, Sandy, Bedfordshire, England, 2011.

1. Senate Curriculum Committee – New Course Proposal**2. Course Name and Number**

FNAR 1xx3..... Introduction to Voice, Breath and Body

3. Calendar Description:

FNAR is an in-depth cognitive and experiential exploration of how your voice works, including basic physiology and the connection to thought and emotion. The music selected covers Renaissance to Musical Theatre and Pop and will be adapted to the skill level of individual students. Assignments include researching various periods of song and exploring the physiological demands of the body and voice through learning and rehearsing several styles of vocal music. Final performance projects will be open to the public.

Course Title: Introduction to Voice, Breath and Body**New Proposed Number:** FNAR 1xx3**Offering:** Regular**Instructor:** Full- and Part-time Faculty**Course Credits/Hours:** 3/3 hours per week**Pre-requisites:** none**Delivery Format:** Lecture and Workshop**Delivery Setting:** MMH 101**Impact on Program Requirements:** none.**7. Rationale:**

The proposed course focuses on the development of the human voice. This includes a cognitive and experiential understanding of the anatomy and physiology of the voice, knowledge of how to care for your voice and how to achieve resonance, clarity and projection in a variety of vocal styles. While STU currently offers Voice and Movement Courses that are a part of the Musical Theatre Learning Community, these courses focus on voice and body work for the musical theatre singer/actor alone. The proposed course provides an opportunity for all singers to explore several styles of vocal music from early music and opera to the modern day belt and pop styles of sounding and singing.

Course Learning Outcomes:

- Students develop their understanding of how the voice works anatomically and physiologically.
- Students develop their knowledge of how to care for their voice, including how best to develop it (warm ups and exercises) and how to protect it against abuse.
- Students improve their ability to express without tightening their bodies.
- Students develop an awareness of placement of tone and an ability to isolate and blend various resonances.
- Students develop clarity and muscularity in articulation.
- Through performance, students gain a deeper understanding of the technical challenges of the voice.
- Students expand their knowledge of the vocal literature.

10. Evaluation System

- Students are required to attend and actively participate in every session (lectures, discussions, demonstrations and practical coaching sessions). This component comprises **20%** of the final grade.
- Students are required to perform and/or have one or more pieces performed during a final concert. This component comprises **20%** of the final grade.
- Students are required to complete one research paper on the work to be performed. Papers must comprise a historical survey as well as an in-depth pedagogical analysis of the work. Weight: **30%**
- Students shall complete two reviews of vocal music performances, whether at STU, the City of Fredericton, the region, or from on-line sources. These reviews must comment on voice work in terms of the historical context as well as vocal pedagogical technique. This component comprises **20%** of the final grade.
- Midterm and in-class quizzes and tests, on materials from the readings and/or lectures. Weight: **10%**

Sample Course Schedule

Week 1 – Anatomy and Physiology of the Voice and Body

Weeks 2-3 – Breath and Release Work, Onset of Sound

Weeks 4-5 – Resonance, Range Extension, Articulation

Weeks 6-7 – Early Music and the Voice

Weeks 8-9 – Opera and Voice

Weeks 10 – Musical Theatre – Vocal Styles

Week 11 - 12 – Pop – Vocal Styles

11 & 12. Sample Bibliography (titles in bold font denote that text is in HIL)

Adrian, Barbara. *Actor Training The Laban Way*. New York: Allworth Press, 2008. Print.

Acker, B., Hampton, M. *The Vocal Vision: Views on Voice by 24 Leading Teachers, Coaches and Directors*. New York: Applause Theatre and Cinema Books, 1997. Print.

Benninger, Michael S., Murry, Thomas. *The Performer's Voice*. San Diego: Plural Publishing, 2006. Print.

Berry, Cicely. *The Actor and the Text*. New York: Applause Theatre and Cinema Books, 1987. Print.

---. *Text in Action*. London: Virgin Publishing Ltd., 2001. Print.

---. *The Voice and the Actor*. New York: Wiley Publishing, Inc., 1973. Print.

Boston, J., Cook, R. *Breath in Action*. Philadelphia: Jessica Kingsley Publishers, 2009. Print.

Brackett, David. *The Pop, Rock and Soul Reader, Histories and Debates, 3rd edition*. New York: Oxford University Press, 2013. Print.

Brennan, Richard. *The Alexander Technique Manual*. UK: Little, Brown and Company, 1996. Print.

Calais-Germain, Blandine. *The Anatomy of Breathing*. Seattle: Eastland Press, Inc., 2007. Print.

---. *The Anatomy of Movement*. Seattle: Eastland Press, Inc., 2007. Print.

---. *The Anatomy of Movement: Exercises*. Seattle: Eastland Press, Inc., 2007. Print.

Chapman, Janice L. *Singing and Teaching Singing Techniques: A Holistic Approach to Classical Voice*. San Diego: Plural Publishing, 2006. Print.

Coffin, Berton. *The Overtones of Bel Canto*. Maryland: Scarecrow Press, Inc., 1980. Print.

Colliver, Amanda. "Sound is a Symptom." *A World of Voice: Voice and Speech Across Culture*, VASTA Voice and Speech Review: 2011: 295-297.

Cook, Rena., Ellis, Matthew E. "Voice Coach and Fight Coach: A Collaboration in Physical

Effort, Free Breath and the Open Voice." *Voice and Gender: Essays on Voice and Speech*, *VASTA Voice and Speech Review*: (2007): 187-189. Print.

Dutton, Denis. *The Art Instinct: Beauty, Pleasure, and Human Evolution.*

New York: Bloomsbury Press, 2010. Print.

Fitzmaurice, Catherine, "About the Work." *Fitzmaurice Voicework* (2009): n. pag. Web.

10 April. 2012

Grout, Donald J. *A Short History of Opera, fourth edition.* New York: Columbia

University Press, 2003. Print

Guenther, F. H. "Cortical Interactions Underlying the Production of Speech Sounds."

Journal of Communication Disorders, 39, (2006): 350-365. Print.

Hagen, Uta. *Respect for Acting.* New Jersey: John Wiley and Sons, 1973. Print.

Hixon, Thomas J., Weismer, G., Hoit, Jeannette D. *Preclinical Speech Science, Anatomy*

Physiology, Acoustics Perception. San Diego: Plural Publishing, 2008. Print.

Jeffries, K., Fritz, J. & Braun, A. "Words in Melody: an H₂¹⁵O PET Study of Brain

Activation During Singing and Speaking." *Neuroreport* 14, (2003): 749-754. Print.

Jourdain, Robert. *Music, the Brain, and Ecstasy: How Music Captures our*

***Imagination.* New York: HarperCollins Publishers, 1997. Print.**

Lessac, Arthur. *The Use and Training of the Human Voice, 3rd Ed.* California: Mayfield

Publishing Company, 1997. Print.

Levitin, Daniel J. *This is Your Brain on Music.* Canada: Penguin Group, 2006.

Print.

---. *The World in Six Songs: How the Musical Brain Created Human Nature.*

New York: Penguin Group, 2008. Print.

Linklater, Kristin. *Freeing the Natural Voice.* New York: Theatre Communications

² For an example, see: MUSC 1629-4629, a 1-credit, full year course offered at the Department of Music at Mount Allison University:

http://www.mta.ca/Community/Academics/Faculty_of_Arts/Music/Ensembles/Chamber_Orchestra/

Group, 1992. Print.

---. ***Freeing Shakespeare's Voice*. New York: Theatre Communications Group, 1992. Print.**

Lyle, Heather. "A Historical Look at Breathing Methods for Singing." *A World of*

Voice: Voice and Speech Across Culture, VASTA Voice and Speech Review: VASTA Inc., (2011): 310-316. Print.

MacClintock, Carol. *The Solo Song 1580-1730*. New York: W.W. Norton and Company, 1973. Print.

Melton, Joan. *Singing in Musical Theatre: The Training of Singers and Actors*. New York: Allworth Press, 2007. Print.

Melton, J., Tom, K. *One Voice: Integrating Singing Technique and Theatre Voice Training*. Portsmouth: 2003. Print.

Moore, T., Bergman, A. *Acting the Song: Performance Skills for Musical Theatre*. New York: Allworth Press, 2008. Print.

Moulton, Betty. "International Performers and Voice Teachers Speak: Diverse Methods for Integrating the Disciplines of the Spoken and Singing Voice." *Voice and Gender: Essays on Voice and Speech*, VASTA Voice and Speech Review: VASTA Inc., (2007): 367-380. Print.

Norton, A., Ozdemir, E. & Schlaug, G. "Shared and Distinct Neural Correlates of Singing and Speaking." *Neuroimage* 33, (2006): 628-635. Print.

Ostwald, David F. *Acting the Song*. New York: Oxford University Press, 2005. Print.

Patell, Aniruddh, D. *Music, Language and the Brain*. New York: Oxford University Press, 2008. Print.

Rodenburg, Patsy. *The Actor Speaks*. New York: Palgrave MacMillan, 2002. Print.

---. ***The Right to Speak*. New York: Routledge Inc., 1992. Print.**

---. ***Speaking Shakespeare*. New York: Palgrave MacMillan, 2002. Print.**

Rodgers, Janet B., Armstrong, Frankie. *Acting and Singing with Archetypes*. Milwaukee: Hal Leonard Corporation, 2009. Print.

Shewell, Christina. *Art and Science in Changing Voices*. West Sussex, UK: Wiley - Blackwell Publishing. 2009. Print.

Wanat, Kim Mattice. *Unleashing the Expressive Resonant Voice*. Edmonton: Kim Mattice Wanat, 2007. Print.

Senate Curriculum Committee –Course Revision Proposal

Sequence Revision: Expansion of the sequence, (Learning Community) Musical Theatre History and Performance & Voice and Movement from two years to three years.

Type of Proposal: Regular offering (whole year)

Old (Current Course Title): Musical Theatre History and Performance I/II/III/IV & Voice and Movement I/II/III/IV

Old (Current Course Numbers):

FNAR 2151-2251, FNAR 3151-3251 (Voice and Movement)

FNAR 2133-2233, FNAR 3133-3233 (Mus. Th. History and Performance)

New Proposed Numbers:

FNAR 4151-4251 (Voice and Movement)

FNAR 4133-4233 (Mus. Th. History and Performance)

Staffing: FT (Music)

LC Workload: 6 hours per week

Credits earned: 4 (fall) + 4 (spring); 4 (fall) + 4 (spring); 4 (fall) + 4 (spring)

Cap: 30 students

Impact on Program Requirements: none

Musical Theatre History and Performance & Voice and Movement is a year long, 4ch/semester, learning community (LC), which is currently being offered for the second year at STU. As of now, the curricular structure is as follows:

Year ONE of the Sequence

- Fall: FNAR 2133 Musical Theatre and Performance I & FNAR 2151 Voice and Movement I
- Spring: FNAR 2233 Musical Theatre and Performance II & FNAR 2251 Voice and Movement II

Year TWO of the Sequence

- Fall: FNAR 3133 Musical Theatre and Performance III & FNAR 3151 Voice and Movement III
- Spring: FNAR 3233 Musical Theatre and Performance IV & FNAR 3251 Voice and Movement IV

We propose the sequence be expanded to three years with the addition of a third and final level of the sequence as follows:

Year THREE of the Sequence

- Fall: FNAR 4133 Musical Theatre and Performance V & FNAR 4151 Voice and Movement V
- Spring: FNAR 4233 Musical Theatre and Performance VI & FNAR 4251 Voice and Movement VI

Pre-requisites:

- **for FNAR 2133/FNAR 2151:** no prerequisites
- **for FNAR 3133/FNAR 3151:** FNAR 2233 Musical Theatre History and Performance II and FNAR 2251 Voice and Movement II
- **for FNAR 4133/FNAR 4151:** FNAR 3233 Musical Theatre History and Performance IV and FNAR 3251 Voice and Movement IV

Co-requisites:

- for FNAR 2133/FNAR 2151: no co-requisites
- for FNAR 3133/FNAR 3151: no co-requisites
- for FNAR 4133/FNAR 4151: no co-requisites

Delivery Format: Lecture + Workshop

Delivery Setting: MMH 101

Public Performances: MMH 101 – Ted Daigle Auditorium – Black Box Theatre – Kinsella Auditorium

Rationale:

The LC Musical Theatre History and Performance – Voice and Movement is currently being offered as a two-year sequence at STU, staffed by Professor Dawn Sadoway. It is intended as a regular offering. Our current proposal expands the sequence from two to three years. This expansion does not require additional staffing nor an expansion in the Program’s course allocation, as students taking the first, second and third year of the sequence can work alongside each other. This is possible because the course is eminently performance-based and project-based, allowing for individual growth within a common framework. Furthermore, because the course is project-based and repertoire is always different each year, a student would never do the “same” work from one year to the next. This methodology is in line with other performance courses at STU, namely STU Singers (a course which students can take up to four years in a row), Piano Master Class (up to six semesters), Guitar Performance (up to eight semesters), Vocal Ensemble, and so on. It should be noted that this curricular organization (where performance-based courses consolidate multi semester sequences within a single instructional setting) is standard in many post-secondary music programs across North America and beyond.²

² For an example, see: MUSC 1629-4629, a 1-credit, full year course offered at the Department of Music at Mount Allison University:

The rationale for extending the sequence over time is also pedagogical: A disciplined and methodical approach to practical training as a singer-actor-musician can only be achieved through formal music education over a period of time. This principle applies to all individuals, including the innately talented ones; in the sense that technical and artistic mastery can only be achieved through hard work, music is a true equalizer.

3. Department of History

History Department – New Course Proposal → HIST 4866

1. Type of Proposal: Regular Offering.

2. Course Name and Proposed Number:

HIST 4866: Happy Holidays? Tourism Destinations in Historical Perspective

Abbreviated Title: Tourism in History

3. Calendar Description: This **seminar** course examines the history of some of today's most popular tourism destinations. It explores the cultural, political, social, economic and environmental dynamics of tourism by assessing tourists' motivations, tourism promoters' aims, and the impact of tourism on local communities. Prerequisite: Permission of the instructor. [6 credit hours].

4. Theme or Category Grouping: World.

5. Impact on Programme Requirements: This course would provide an additional option for History Honours Students who are required to complete 12 credit hours of senior seminars.

6. Cross-listing. N/A.

7. Rationale for the Course. This course will enhance the History Department's global curriculum and provide an additional option for the Department's Honours Students who are required to complete 12 credit hours of senior seminars. This course was originally offered in 2008-09 under the title HIST 4126: Topics in Global History. A 3rd-year tourism history course, HIST 3863: Modern Tourism in World History, was offered in Fall 2009 and Fall 2010. Establishing this full-year, 4000-level version of the course will allow the Department to offer a *research-intensive* course on the global history of tourism in 2015-16. HIST 3863 will remain in the Calendar as a third-year course that can be offered in the years that follow. To our knowledge the course does not potentially compete with a course in another discipline.

8. Instructor's Name. Dr. Michael Dawson, a full-time member of the History Department, plans to teach this course in 2015-16.

9. Course Description. This **seminar** course examines the history of some of today's most popular tourism destinations. It explores the cultural, political, social, economic and environmental dynamics of tourism by assessing tourists' motivations, tourism promoters' aims, and the impact of tourism on local communities. Our discussions will focus on a number of overarching (and interrelated) questions: How and why did a tourism industry emerge? What motivates tourists to travel? Why do people lure tourists to their local communities? How are the benefits and costs of this industry distributed? In addition to the weekly seminar readings and a comparative book-review essay students will employ both primary and secondary sources to complete a major research paper. The topic for this paper will be chosen by the student in consultation with the instructor.

10. Evaluation System.

Book-Review Essay	25%
Participation	30%
Research Essay Proposal	10%
Research Essay	35%

11. Possible course texts and other materials:

FALL SEMESTER

PART I: INTRODUCTION

(Week 1) Introduction

(Week 2) Evaluating Tourism, Evaluating Tourists

- “Tourist,” in *Encyclopedia of Tourism*. Ed., Jafar Jafari (New York: Routledge, 2000): 589-91.
- *Dean MacCannell, *The Tourist: A New Theory of the Leisure Class* (Berkeley: University of California Press, 1999 {1976}): 1-16.
- *John Urry, *The Tourist Gaze: Leisure and Travel in Contemporary Societies* (London: SAGE, 1990): 1-39.
- *Hal K. Rothman, “Selling the Meaning of Place: Entrepreneurship, Tourism, and Community Transformation in the Twentieth-Century American West,” *Pacific Historical Review* 65,4 (1996): 525-557.

(Week 3) Premodern Travel

- ☐ Stephen Gosch and Peter Stearns, *Premodern Travel in World History* (London: Routledge, 2007)

Film: *Cannibal Tours* (1988)

PART II: THE EMERGENCE OF MODERN TOURISM

(Week 4) The Grand Tour & After: Elite Tourism in Europe and North America

- Jeremy Black, “France and the Grand Tour in the Early Eighteenth Century,” *Francia* 11 (1983): 407-416.
- *Jeremy Black, “A Stereotyped Response? The Grand Tour and Continental Cuisine,” *Durham University Journal* 83,2 (1991): 147-153.
- Suzanne K. Kaufman, “Selling Lourdes: Pilgrimage, Tourism, and the Mass-Marketing of

the Sacred in Nineteenth-Century France,” *Being Elsewhere: Tourism, Consumer Culture, and Identity in Modern Europe and North America*, eds, Shelley Baranowski and Ellen Furlough (Ann Arbor: University of Michigan Press, 2001): 63-88.

- *Cindy Aron, “Chapter 1 Recuperation and Recreation: The Pursuit of Health and Genteel Pleasures,” in *Working at Play: A History of Vacations in the United States* (New York: Oxford University Press, 1999): 15-44.

(Week 5) Imperialism and Travel Narratives

- ☐ *Ricardo D. Salvatore, “North American Travel Narratives and the Ordering/Othering of South America (c.1810-1860),” *Journal of Historical Sociology* 9,1 (March 1996): 85-110.
- ☐ *Manu Goswami, “‘Englishness’ on the Imperial Circuit: Mutiny Tours in Colonial South Asia,” *Journal of Historical Sociology* 9,1 (March 1996): 54-84.
- ☐ *Susan L. Blake, “A Woman’s Trek: What Difference Does Gender Make?” *Women’s Studies International Forum* 13,4 (1990): 347-355.
- *Karen Dubinsky, “Vacations in the ‘Contact Zone’: Race, Gender, and the Traveler at Niagara Falls,” *Nation, Empire, Colony: Historicizing Gender and Race*, eds, Ruth Roach Pierson and Nupur Chanduri (Bloomington: Indiana University Press, 1998): 251-269.

(Week 6) Tourism’s Infrastructure: Transportation, Tour Companies, and the State

- *Laurent Tissot, “How Did the British Conquer Switzerland? Guidebooks, Railways, Travel Agencies, 1850-1914,” *Journal of Transport History* 16,1 (1995): 21-54.
- *F. Robert Hunter, “Tourism and Empire: The Thomas Cook & Son Enterprise on the Nile, 1868-1914,” *Middle Eastern Studies* 40,5 (September 2004): 28-54.
- Michael Berkowitz, “A ‘New Deal’ for Leisure: Making Mass Tourism during the Great Depression,” *Being Elsewhere: Tourism, Consumer Culture, and Identity in Modern Europe and North America*, eds, Shelley Baranowski and Ellen Furlough (Ann Arbor: University of Michigan Press, 2001): 185-212.
- *Ellen Furlough, “Making Mass Vacations: Tourism and Consumer Culture in France, 1930s to 1970s,” *Comparative Studies in Society and History* 40 (1998): 247-286.

Part III: Geographic Case Studies

(Week 7) Fantasy (Is)lands

- ☐ *Mansel G. Blackford, “Chapter 1: Maui’s Economic Development” and “Chapter 2: People, Groups, and Movements,” in *Fragile Paradise: The Impact of Tourism on Maui, 1959-2000* (Lawrence: University Press of Kansas, 2001): 10-80.
- Jane C. Desmond, *Staging Tourism: Bodies on Display from Waikiki to Sea World* (Chicago: University of Chicago Press, 1999): 98-141.
- *Miriam Kahn, “Tahiti Intertwined: Ancestral Land, Tourist Postcard, and Nuclear Test

- Site,” *American Anthropologist* (102,1): 7-26.
- *Polly Pattullo, “Green Crime, Green Redemption: The Environment and Ecotourism,” in *Last Resorts: The Cost of Tourism in the Caribbean* (London: Cassell, 1996): 104-134.

(Week 8) Tourism in Africa

- *James B. Wolf, “A Grand Tour: South Africa and American Tourists Between the Wars,” *Journal of Popular Culture* 25,2 (1991): 99-116.
- *JoAnn McGregor, “The Victoria Falls 1900-1940: Landscape, Tourism and the Geographical Imagination,” *Journal of Southern African Studies*, 29,3 (September 2003): 717-737.
- *Shirley Books, “Images of ‘Wild Africa’: nature tourism and the (re)creation of Hluhluwe game reserve, 1930-1945,” *Journal of Historical Geography* 31 (2005): 220-240.
- *Elizabeth MacGonagle, “From Dungeons to Dance Parties: Contested Histories of Ghana’s Slave Forts,” *Journal of Contemporary African Studies* 24,2 (May 2006): 249-260.

(Week 9) Tourism in Russia and the Soviet Union

- ☐ *Christopher Ely, “The Origins of Russian Scenery: Volga River Tourism and Russian Landscape Aesthetics,” *Slavic Review* 62,4 (Autumn 2003): 666-682.
- ☐ *Francine Hirsch, “Getting to Know ‘The Peoples of the USSR’: Ethnographic Exhibits as Soviet Virtual Tourism, 1923-1934,” *Slavic Review* 62,4 (Autumn 2003): 683-709.
- ☐ *Anne Gorsuch, “‘There’s No Place Like Home’: Soviet Tourism in Late Stalinism.” *Slavic Review* 62, 4 (Autumn 2003): 760-785.

(Week 10) Tourism and the State in Contemporary China

- ☐ *Pál Nyíri, *Scenic Spots: Chinese Tourism, The State, and Cultural Authority* (Seattle: University of Washington Press, 2006).

(Week 11) Sin Cities: Las Vegas

Film: *Las Vegas: An Unconventional History* (2005)

(Week 12) Towards a Comparative Approach: British Columbia and Jamaica

Comparative Book-Review Essay Due

Class Discussion of

- ☐ Frank Fonda Taylor, *To Hell with Paradise: A History of the Jamaican Tourist Industry* (Pittsburgh: University of Pittsburgh Press, 1993)

And

- ☐ *Michael Dawson, *Selling British Columbia: Tourism and Consumer Culture, 1890-1970* (Vancouver: University of British Columbia Press, 2004).

WINTER SEMESTER

PART IV: THEMATIC CASE STUDIES

(Week 1) North American First Nations: Perceptions and Experiences

- *Leah Dilworth, "Tourists and Indians in Fred Harvey's Southwest," *Seeing and Being Seen: Tourism in the American West*, eds, David M. Wrobel and Patrick T. Long (Lawrence: University Press of Kansas, 2001): 142-164.
- *Jay Mechling "Florida Seminoles and the Marketing of the Last Frontier," *Dressing in Feathers: The Construction of the Indian in American Popular Culture*, ed, S. Elizabeth Bird (Boulder, CO: Westview Press, 1996): 149-166.
- *Valda Blundell, "Aboriginal Empowerment and Souvenir Trade in Canada," *Annals of Tourism Research* 20 (1993): 64-87.
- *Deirdre Evans-Pritchard, "How 'They' See 'Us': Native American Images of Tourists," *Annals of Tourism Research*, 16 (1989): 89-105.

(Week 2) Postmodern Tourism? Disneyland and Santa Claus

- *Umberto Eco, "Travels in Hyperreality," in *Travels in Hyperreality*, trans. William Weaver (San Diego: Harcourt Brace Jovanovich, 1986): 3-58.
- ☐ *John M. Findlay, "Chapter 2. Disneyland: The Happiest Place on Earth," in *Magic Lands: Western Cityscapes and American Culture After 1940* (Berkeley: University of California Press, 1992): 52-116
- ☐ *Michael Pretes, "Postmodern Tourism: The Santa Claus Industry," *Annals of Tourism Research* 22,1 (1995): 1-15.

(Week 3) "Binge Tourism:" Students and Spring Break

- ☐ *Ashley Doiron, Michael Dawson and Catherine Gidney, "'The students swarm to these peaceful shores in droves': An Historical Overview of the Postwar Spring Break Phenomenon," *Historical Studies in Education* 24,1 (Spring 2012): 1-20.
- ☐ *Keith Moore, "Embracing the Make-believe – The Making of Surfers Paradise," *Australian Studies* 18,1 (2005) :187-210.

(Week 4) Sex Tourism

- ☐ *Marlene Medrano, "Sexuality, Migration, and Tourism in the 20th Century U.S.- Mexico Borderlands" *History Compass* 11, 3 (2013): 235-246.

- ☒ Eric Tagliacozzo, "Morphological shifts in Southeastern Asian prostitution: the long twentieth century," *Journal of Global History* 3,2 (2008): 251-273.
- ☒ *Julia Sneeringer, " 'Assembly Line of Joys': Touring Hamburg's Red Light District, 1949-1966" *Central European History* 42, 1 (2009): 65-96.
- ☒ *George Paul Meiu "Mombasa Morans: Embodiment, Sexual Morality, and Samburu Men in Kenya" *Canadian Journal Of African Studies* 43, 1 (2009): 105- 128.

(Week 5) Zoos

- ☒ *R. Jeffrey Stott, "The Historical Origins of the Zoological Park in American Thought" *Environmental Review* 5, 2 (1981): 52-65.
- ☒ R. J. Hoage and William A. Deiss *New worlds, new animals: from menagerie to zoological park in the nineteenth century* (Baltimore: Johns Hopkins University Press, 1996) [excerpts].
- ☒ Vernon N Kisling, *Zoo and aquarium history: ancient animal collections to zoological gardens*. (Boca Raton, Fla: CRC Press, 2001) [excerpts].
- ☒ Eric Baratay and Elisabeth Hardouin-Fugier *Zoo: a history of zoological gardens in the West*. (London: Reaktion 2002) [excerpts].

(Week 6) Contemporary Ecotourism

- ☒ *Roberto Bartholo, Mauricio Delamaro, and Ivan Bursztyn, "Tourism for Whom?: Different Paths to Development and Alternative Experiments in Brazil." *Latin American Perspectives* 35 3 (2008): 103-119.
- ☒ *Lynn R. Horton, "Buying Up Nature: Economic and Social Impacts of Costa Rica's Ecotourism Boom." *Latin American Perspectives* 36, 3 (2009): 93-107.
- ☒ *Rosaleen, Duffy and Lorraine Moore,. "Neoliberalising Nature? Elephant-Back Tourism in Thailand and Botswana" *Antipode* 42, 3 (2010): 742-766.
- ☒ *David. McDermott Hughes, "Cadastral Politics: The Making of Community- Based Resource Management in Zimbabwe and Mozambique" *Development & Change* 32, 4 (2001): 741-768.

(Weeks 7-12) Student Research Workshops and Presentations

12. Bibliography. Please see item 11. Readings marked with an '*' are available at the HIL.

4. Native Studies Program

NATI 4273, ADVANCED MALISEET II

1. **Type of proposal:** This course is designed to be offered in intensive language-earning courses.
2. **Course name and proposed number:** NATI 4273, Advanced Maliseet II
3. **Calendar description:** This course is intended for students in an intensive language learning program, but fluent speakers of the course may also enroll. As a follow-up to NATI 4253, Advanced Maliseet I this course will address additional forms such as Negative, Preterit, Changed and Unchanged Conjunct, Absentative and Dubitative as used in conversation. Pre-requisites: NATI 4253 Advanced Maliseet or by permission. 3 credit hours.
4. **Theme or Category Grouping:** This course listing should follow Part I of this course which is to be renamed “NATI 4253, Advanced Maliseet I”.
5. **Impact on Programme Requirements:** This course will not form part of the requirements for either a Minor, Major or Honours Programme.
6. **Cross-listing:** This course should not be cross-listed.
7. **Rationale for the course:** This course will not be required in our regular Native Studies program, but it will be an essential one in any intensive language learning program, such as the Adult Immersion Program currently offered by STU at St. Mary’s First Nation. This course will not compete with any other course at the University. Due to the dire state of the Maliseet language (which was given 20 years of viability in 1996), the need for more advanced courses in grammar is urgent as much for serious learners of the language as for fluent speakers and teachers of the language.
8. **Instructor’s name:** As in the case of the Immersion Teacher Training Program we have been and will continue to be dependent on part-time instructors fluent in the target language to teach specialized language courses. Trained linguists will be preferred to teach this course, but fluent speakers/language teachers will also be capable of teaching it.

9. Course description:

Unit 1 Preterit Forms

Transitive Animate (Inverse, Inanimate Subject, Indefinite Subject & I-You forms)
 Animate Intransitive
 Inanimate-Intransitive

Unit 2 Negative forms

Transitive Animate (Inverse, Inanimate Subject, Indefinite Subject & I-You forms)
 Animate Intransitive
 Inanimate-Intransitive

Unit 3 Conjunct forms, changed & unchanged

Transitive Animate (Inverse, Inanimate Subject, Indefinite Subject & I-You forms)
 Animate Intransitive
 Inanimate-Intransitive

Unit 4 Dubitative & Absentative

Transitive Animate (Direct Form)
 Animate Intransitive

Review

Methods:

Teaching and learning will be carried out as much as possible in Maliseet/ Passamaquoddy as the medium of instruction using the basic immersion teaching methods of Total Physical Response, Visuals and the Natural Method for teaching and reinforcing Verb and Noun usage. Time will also be devoted to explaining the grammatical forms in English. Recorded and written stories will serve to illustrate usage of these forms in story-telling and conversation. Students will be required to record learnings in each unit of this course

10. Evaluation system:

Attendance, participation & daily review	20%
Four tape recordings (stories or conversations)	40%
Written and oral midterm	20%
Written and oral Final Exam	20%

11. Possible course texts and other materials

Leavitt, Robert and David Francis, *Passamaquoddy-Maliseet Verb Paradigms*, Fredericton, Micmac-Maliseet Institute, 1984.

Leavitt, R.M., *Passamaquoddy-Maliseet*, Munchen-Newcastle, Lincom Europa, 1996.

12. Bibliography:

(Reference Materials for Teachers - all in the UNB Library)

Francis, David and Robert Leavitt, *A Passamaquoddy-Maliseet Dictionary: Peskotomuhkati Wolastogewi Latuwewakon*, Orono, Maine and Fredericton, NB, The University of Maine Press and Goose Lane Editions, 2008.

Sherwood, David Fairchild, *Maliseet-Passamaquoddy Verb Morphology*, Canadian Museum of Civilization, Mercury Series, Canadian Ethnology Service Paper No. 105, 1986;

Teeter, Karl V., "The Main Features of Malecite-Passamaquoddy Grammar," in Jesse Sawyer, ed., *Studies in American Indian Languages Dedicated to Mary R. Haas*, University of California publications in Linguistics, 1971:191-249.

Extensive oral and written recordings of oral traditions available in the Native Studies Department at STU.

5. Department of Philosophy

1: Changes to Calendar (prerequisites)

2: Changes to Calendar (clarity re: requirements)

3: 4 proposals for new courses

- 3a) Atheism: An Introduction to Philosophy: PHIL 1033.
- 3b) Free Will: An Introduction to Philosophy: PHIL 1043
- 3c) Life and Death: An Introduction to Philosophy: PHIL 1063
- 3d) Myth and Reason: An Introduction to Philosophy: PHIL 1053

1) Changes to Prerequisites in Calendar

The following changes to the prerequisites are intended to reflect the addition of four new introductory courses to Philosophy. These new courses will count as prerequisites to our other philosophy courses.

Below is the list of courses that currently have PHIL 1013 and 1023 as prerequisites. PHIL 1033, 1043, 1053, and 1063 are to be added as prerequisites.

PHIL 2113 Ancient Philosophy I

PHIL 2123 Ancient Philosophy II

PHIL 2133 Medieval Philosophy I

PHIL 2143 Medieval Philosophy II

PHIL 2153 Early Modern Philosophy I

PHIL 2163 Early Modern Philosophy II

PHIL 3343 Human Nature, Society, Justice and Law I: Classical and Christian Theories

PHIL 3413 God in Western Thought

PHIL 3543 Existential Philosophy

PHIL 3643 Kierkegaard and Nietzsche

PHIL 3663 Analytic Philosophy I

PHIL 3673 Analytic Philosophy II

PHIL 3683 Topics in Epistemology

In current Calendar: Prerequisites: PHIL 1013 and 1023, or permission of the instructor.

Proposed change: Prerequisites: Any two of PHIL 1013, 1023, 1033, 1043, 1053, 1063, or permission of the instructor.

Department of Philosophy: Changes to Calendar

On page 252 of the Calendar (2014-15):

1. the equivalent of *six (6) credit hours** of introductory courses from among:

PHIL 1013: Introduction to Philosophy I

PHIL 1023: Introduction to Philosophy II

PHIL 1033: Atheism: An Introduction to Philosophy

PHIL 1043: Free Will: An Introduction to Philosophy

PHIL 1053: Life and Death: An Introduction to Philosophy

PHIL 1063: Myth and Reason: An Introduction to Philosophy

** Students may choose only two of the six introductory courses in philosophy. These two courses will count toward the honours degree and fulfill the prerequisites for upper-level courses.*

On page 253 of the Calendar:

1. the equivalent of *six (6) credit hours** of introductory courses from among:

PHIL 1013: Introduction to Philosophy I

PHIL 1023: Introduction to Philosophy II

PHIL 1033: Atheism: An Introduction to Philosophy

PHIL 1043: Free Will: An Introduction to Philosophy

PHIL 1053: Life and Death: An Introduction to Philosophy

PHIL 1063: Myth and Reason: An Introduction to Philosophy

** Students may choose only two of the six introductory courses in philosophy. These two courses will count toward the major degree and fulfill the prerequisites for upper-level courses.*

On page 254 of the Calendar:

Under the calendar description for PHIL 1013: add the following sentence at the end: "This course has no prerequisite."

3a) Proposal for a New Course in Philosophy

1. Type of proposal

This course is meant to become a regular offering.

2. Course name and proposed number

Atheism: An Introduction to Philosophy: PHIL 1033.

Abbreviated title: Atheism.

3. Calendar Description

This course is an introduction to philosophy focusing on atheism. Students learn the skills of philosophical analysis by studying one topic of current interest in detail rather than by surveying the history of philosophy. The issues covered may include: critique of classical theistic arguments, critique of creationism and intelligent design theories, objections to supernaturalism, the independence of morality and religion, the problem of evil, impossibility arguments, anthropological theories of religion, the psychological profile of atheists. This course has no prerequisite.

4. Theme or Category Grouping

The course should be listed under 'I. Introductory Courses'.

5. Impact on Programme Requirements

PHIL 1033 will count as three of the six credit hour introductory requirements for the honours, major, and minor programs. It will also count as one of the prerequisites for the courses under the headings of History of Philosophy, Moral Philosophy, Legal and Political Philosophy, and Themes and Authors.

6. Cross-listing

This course will not be cross-listed.

7. Rationale for the course

There are two introductory philosophy courses on the books now: PHIL 1013 and PHIL 1023. Both of them are required for a major or honours degree in Philosophy and they are prerequisites for most of our upper-level courses. The introductory courses we are proposing now (PHIL 1033, PHIL 1043, PHIL1053 and PHIL 1063) are meant as alternatives for students who want a thematic introduction to philosophy without a survey of its history. If these courses are approved, it will imply that students may choose any 2 of the 6 introductory courses in philosophy as counting towards the major or honours

degree and as fulfilling the prerequisites for our upper-level courses. The courses will not compete with any courses in other disciplines. Some of the issues covered may be discussed in other disciplines, but the methodology employed here, as well as the selection of readings, will be quite different.

8. Instructor's name

This course would normally be taught by Dr Stapleford.

9. Course description

The course will introduce students to philosophy through a detailed study of the debate between atheists and theists. While the course is packaged as an exploration of atheism, no particular views will be peddled. Analysing the arguments for and against atheism is equivalent to analysing the arguments against and for theism. To some extent it is an introduction to epistemology with a thematic twist. Through lectures, discussions and written assignments students will learn how to reconstruct and analyse arguments effectively. The readings will be drawn almost exclusively from contemporary sources. This is to give students a chance to do introductory philosophy without studying its history, though it will prepare them to tackle our upper-level courses—both thematic and historical—just as well as our historical introductions to philosophy do now. There will be two content-heavy in-class tests and one exam, as well as a research paper in which students will be required to present and defend a view, anticipating and answering possible objections. Non-philosophy majors in other disciplines will be able to take the course as an elective and acquire skills of analysis that will be hard to come by otherwise. The thematic focus may have greater appeal for some of them than our historical introductions do.

10. Evaluation system

Test 1: 15%

Test 2: 20%

Essay: 35%

Final Exam: 30%

11. Possible course texts and other materials

The only existing text that seems suitable for this course is:

Martin, M. (ed.) (2007). *The Cambridge Companion to Atheism*. New York: Cambridge University Press.

A reading pack put together by the instructor through *Canadian Scholars Press* might be an alternative. It is more likely, however, that the *Cambridge Companion* will be adopted.

12. Bibliography

*** indicates that the Harriet Irving Library owns a copy of the book.

**Hick, J. (1989). *Philosophy of Religion*. Englewood Cliffs, NJ: Prentice-Hall.

**Mann, W. (ed.) (2004). *The Blackwell Guide to Philosophy of Religion*. Oxford: Blackwell Publishing.

Peterson, M., Hasker, W., Reichenbach, B. and Basinger, B. (eds) (2014). *Philosophy of Religion: Selected Readings*. New York: Oxford University Press.

Ruse, M. (2015). *Atheism: What Everyone Needs to Know*. New York: Oxford University Press.

Taliaferro, C. and Griffiths, P. (eds) (2003). *Philosophy of Religion: An Anthology*. Oxford: Blackwell Publishing.

**Taliaferro, C., Draper, P and Quinn, P. (eds) (2010). *A Companion to the Philosophy of Religion*. Oxford: Blackwell Publishing.

**Walters, K. (2010). *Atheism: A Guide for the Perplexed*. London: Continuum.

Zagzebski, L. (2007). *The Philosophy of Religion: An Historical Introduction*. Oxford: Blackwell Publishing.

3b) Proposal for a New Course in Philosophy

1. Type of proposal

This course is meant to become a regular offering.

2. Course name and proposed number

Free Will: An Introduction to Philosophy: PHIL 1043.

Abbreviated title: Free Will.

3. Calendar Description

This course is an introduction to philosophy focusing on the problem of free will. Students learn the skills of philosophical analysis by studying one topic of current interest in detail rather than by surveying the history of philosophy. The issues covered may include: causal determinism, hard determinism, compatibilism, agent causation, impossibilism, neuroscience and determinism, freedom of belief, moral responsibility and free will, the ethics of punishment. This course has no prerequisite.

4. Theme or Category Grouping

The course should be listed under 'I. Introductory Courses'.

5. Impact on Programme Requirements

PHIL 1043 will count as three of the six credit hour introductory requirements for the honours, major, and minor programs. It will also count as one of the prerequisites for the courses under the headings of History of Philosophy, Moral Philosophy, Legal and Political Philosophy, and Themes and Authors.

6. Cross-listing

This course will not be cross-listed.

7. Rationale for the course

There are two introductory philosophy courses on the books now: PHIL 1013 and PHIL 1023. Both of them are required for a major or honours degree in Philosophy and they

are prerequisites for most of our upper-level courses. The introductory courses we are proposing now (PHIL 1033, PHIL 1043, PHIL1053 and PHIL 1063) are meant as alternatives for students who want a thematic introduction to philosophy without a survey of its history. If these courses are approved, it will imply that students may choose any 2 of the 6 introductory courses in philosophy as counting towards the major or honours degree and as fulfilling the prerequisites for our upper-level courses. The courses will not compete with any courses in other disciplines. Some of the issues covered may be discussed in other disciplines, but the methodology employed here, as well as the selection of readings, will be quite different.

8. Instructor's name

This course would normally be taught by Dr Stapleford.

9. Course description

The course will introduce students to philosophy through a detailed study of the various positions that are represented in the free will debate. While some of the empirical evidence from neuroscience will be considered, the focus will be on how best to interpret the evidence. No particular views will be peddled. Instead, students will come to see that the evidence for causal determinism is consistent with most of the competing theories. Possible implications for morality will also be considered. To some extent the course is an introduction to metaphysics, epistemology and ethics with a thematic twist. Through lectures, discussions and written assignments students will learn how to reconstruct and analyse arguments effectively. The readings will be drawn almost exclusively from contemporary sources. This is to give students a chance to do introductory philosophy without studying its history, though it will prepare them to tackle our upper-level courses—both thematic and historical—just as well as our historical introductions to philosophy do now. There will be two content-heavy in-class tests and one exam, as well as a research paper in which students will be required to present and defend a view, anticipating and answering possible objections. Non-philosophy majors in other disciplines will be able to take the course as an elective and acquire skills of analysis that will be hard to come by otherwise. The thematic focus may appeal have greater appeal for some of them than our historical introductions do.

10. Evaluation system

Test 1: 15%

Test 2: 20%

Essay: 35%

Final Exam: 30%

11. Possible course texts and other materials

The following text will most likely be adopted for this course:

Watson, G. (ed.) 2005. *Free Will*. New York: Oxford University Press.

12. Bibliography

'**' indicates that the Harriet Irving Library owns a copy of the book.

Kane, R. (ed.) 2011. *The Oxford Handbook of Free Will*. New York: Oxford University Press.

Kane, R. 2005. *A Contemporary Introduction to Free Will*. New York: Oxford University Press.

**Mawson, T. 2011. *Free Will: A Guide for the Perplexed*. London: Continuum.

**Pereboom, P. (ed.) 2009. *Free Will*. Indianapolis: Hackett Publishing Company.

Russell, P. and Deery, O. (eds) 2013. *The Philosophy of Free Will: Essential Readings from the Contemporary Debates*. New York: Oxford University Press.

Swinburne, R. 2013. *Mind, Brain, and Free Will*. New York: Oxford University Press.

**Trusted, J. 1984. *Free Will and Responsibility*. New York: Oxford University Press.

**Watson, G. (ed.) 2005. *Free Will*. New York: Oxford University Press.

3c) Proposal for a New Course in Philosophy

1. Type of proposal

This course is meant to become a regular offering.

2. Course name and proposed number

Life and Death: An Introduction to Philosophy: PHIL 1063.

Abbreviated title: Life and Death.

3. Calendar Description

This course is an introduction to philosophy focusing on philosophical questions related to life and death. Students learn the skills of philosophical analysis by studying one topic in detail rather than by surveying the history of philosophy. Questions explored may include: What are life and death? Does anything persist after death? If so, what would this be? Why are some moral questions associated with life and death? This course has no prerequisite.

4. Theme or Category Grouping

The course should be listed under 'I. Introductory Courses'.

5. Impact on Programme Requirements

PHIL 1063 will count as three of the six credit hour introductory requirements for the honours, major, and minor programs. It will also count as one of the prerequisites for the courses under the headings of History of Philosophy, Moral Philosophy, Legal and Political Philosophy, and Themes and Authors.

6. Cross-listing

This course will not be cross-listed.

7. Rationale for the course

There are two introductory philosophy courses on the books now: PHIL 1013 and PHIL 1023. Both of them are required for a major or honours degree in Philosophy and they are prerequisites for most of our upper-level courses. The introductory courses we are proposing now (PHIL 1033, PHIL 1043, PHIL1053 and PHIL 1063) are meant as alternatives for students who want a thematic introduction to philosophy without a survey of its history. If these courses are approved, it will imply that students may choose any 2 of the 6 introductory courses in philosophy as counting towards the major or honours

degree and as fulfilling the prerequisites for our upper-level courses. The courses will not compete with any courses in other disciplines. Some of the issues covered may be discussed in other disciplines, but the methodology employed here, as well as the selection of readings, will be quite different.

8. Instructor's name

This course would normally be taught by Dr. Ranger.

9. Course description

Questions about life and death have puzzled philosophers since the very beginning of rational enquiry. In this course, we consider a number of questions pertaining to life and death. This course is meant to introduce students to philosophy by exploring key themes in metaphysics, ethics, and political philosophy. Through lectures, discussions, and debates about foundational texts in our philosophical tradition, we will attempt to determine what life and death are, consider arguments for and against the claim that something persists after death. We will also examine how conceptions of life and death affect the way we conduct ourselves and how we define a good life. Authors studied will range from Plato, Aristotle, and Epicurus, Hobbes, Kant, and Mill, Hume, Nietzsche, and Heidegger, and others. By the end of the semester, students will have developed skills in critical thinking, as well as learned how to understand, form, and evaluate arguments

10. Evaluation system

Critical Review 1:	25%
Critical Review 2:	35%
Final Exam:	40%

11. Possible course texts and other materials

I will develop a course pack of primary readings for this class. Authors included will range from Plato, Aristotle, and Epicurus, Hobbes, Hume, Kant, Mill, Nietzsche, and Heidegger, and others.

12. Selected Bibliography

'**' indicates that the Harriet Irving Library owns a copy of the book.

**Barry, V.E. 2007. *Philosophical Thinking about Death and Dying*. Belmont: Thomson/Wadsworth.

Curley, E. (ed.) 1994. *Hobbes. Leviathan*. Indianapolis: Hackett Publishing.

**Donnelly, J. 1978. *Language, Metaphysics and Death*. New York: Fordham University Press.

**Ellington, J.W. (ed.) 1993. *Kant. Grounding for the Metaphysics of Morals*. 3 ed. Indianapolis: Hackett.

**Feldman, F. 1992. *Confrontations with the Reaper: A Philosophical Study of the Nature and Value of Death*. New York: Oxford University Press.

Fischer, J. (ed.) 1993. *The Metaphysics of Death*. Stanford: Stanford University Press.

**French, P.A. and H.K. Wettsteind (eds.) 2000. *Life and Death: Metaphysics and Ethics*. Boston: Blackwell Publishing.

**Guignon, C.B. (ed.) 1993. *Cambridge Companion to Heidegger*. Cambridge: Cambridge University Press.

**Inwood, B. and L.P. Gerson (eds.) 1997. *Hellenistic Philosophy: Introductory Readings*. Indianapolis: Hackett Publishing.

Irwin, T.H. & G. Fine (eds.) 1996. *Aristotle. Introductory Readings*. Indianapolis: Hackett Publishing.

**Kagan, S. 2012. *Death*. New Haven: Yale University Press.

**Kaufmann, W.A. 1968. *Nietzsche: Philosopher, Psychologist, Antichrist*. Princeton, Princeton University Press.

**Nagel, T. 1979. *Mortal Questions*. Cambridge: Cambridge University Press.

**Parfit, D. 1984. *Reasons and Persons*. Oxford: Clarendon Press.

Perry, J. 1978. *A Dialogue on Personal Identity and Immortality*. Indianapolis: Hackett Publishing.

Reeve, C.D.C. (ed.) 2012. *A Plato Reader. Eight Essential Dialogues*. Indianapolis: Hackett Publishing.

Sher, G. (ed.) 2001. *Mill. Utilitarianism*. Indianapolis: Hackett.

Steinberg, E. (ed.) 1977. *David Hume: An Enquiry Concerning Human Understanding*. Indianapolis: Hackett Publishing.

**Tuck, R. (ed.) 1991. *Hobbes. Leviathan*. Cambridge: Cambridge University Press.

**Warren, J. 2006. *Facing Death. Epicurus and his Critics*. Oxford: Clarendon Press.

**Williams, B. 1973. *Problems of the Self: Philosophical Papers 1956-1972*. Cambridge: Cambridge University Press.

3d) Proposal for a New Course in Philosophy

1. Type of proposal

This course is meant to become a regular offering.

2. Course name and proposed number

Myth and Reason: An Introduction to Philosophy: PHIL 1053.

Abbreviated title: Myth and Reason.

3. Calendar Description

This course is an introduction to philosophy focusing on the opposition between myth and reason. Students learn the skills of philosophical analysis by studying one topic in detail rather than by surveying the history of philosophy. Questions explored may include: How are myth and reason different? Are they opposed? What are the limits of reason? Can myth help reason? Can reason refute myth? What role does authority play in myth and reason? This course has no prerequisite.

4. Theme or Category Grouping

The course should be listed under 'I. Introductory Courses'.

5. Impact on Programme Requirements

PHIL 1053 will count as three of the six credit hour introductory requirements for the honours, major, and minor programs. It will also count as one of the prerequisites for the courses under the headings of History of Philosophy, Moral Philosophy, Legal and Political Philosophy, and Themes and Authors.

6. Cross-listing

This course will not be cross-listed.

7. Rationale for the course

There are two introductory philosophy courses on the books now: PHIL 1013 and PHIL 1023. Both of them are required for a major or honours degree in Philosophy and they are prerequisites for most of our upper-level courses. The introductory courses we are proposing now (PHIL 1033, PHIL 1043, PHIL1053 and PHIL 1063) are meant as alternatives for students who want a thematic introduction to philosophy without a survey of its history. If these courses are approved, it will imply that students may choose any 2

of the 6 introductory courses in philosophy as counting towards the major or honours degree and as fulfilling the prerequisites for our upper-level courses. The courses will not compete with any courses in other disciplines. Some of the issues covered may be discussed in other disciplines, but the methodology employed here, as well as the selection of readings, will be quite different.

8. Instructor's name

This course would normally be taught by Dr. Ranger.

9. Course description

Myth and reason are two sources on which we draw to make sense of the world. In this course, we consider a number of perspectives on the possible relationships between myth and reason to assess the strengths and shortcomings of each. This course is meant to introduce students to philosophy by exploring key themes in the philosophy of science and in the philosophy of religion. Through lectures, discussions, and debates about foundational texts in our philosophical tradition, we will focus on some of the challenges we face when we attempt to place these two sources of beliefs in dialogue. Authors studied will range from Plato and Aristotle, Anselm and Aquinas, Bacon and Descartes, Hume and Nietzsche, and others. By the end of the semester, students will have developed skills in critical thinking, as well as learned how to understand, form, and evaluate arguments.

10. Evaluation system

Commentary 1:	25%
Commentary 2:	35%
Final Exam:	40%

11. Possible course texts and other materials

I will develop a course pack of primary readings for this class. Authors included will range from Plato, Aristotle, Epicurus, Anselm, Aquinas, Bacon, Descartes, Pascal, Hume, Nietzsche, and others.

12. Selected Bibliography

*** indicates that the Harriet Irving Library owns a copy of the book.

Cress, D. (ed.) 1998. *Descartes. Discourse on Method*. Indianapolis: Hackett Publishing.

**Davies, B. 1998. *Philosophy of Religion: a Guide to the Subject*. Washington, D.C.: Georgetown University Press.

**Davies, B. 1982. *An Introduction to the Philosophy of Religion*. Oxford: Oxford University Press.

- **Inwood, B. and L.P. Gerson (eds.) 1997. *Hellenistic Philosophy: Introductory Readings*. Indianapolis: Hackett Publishing.
- Irwin, T.H. & G. Fine (eds.) 1996. *Aristotle. Introductory Readings*. Indianapolis: Hackett Publishing.
- **Jacobs, M. C. 2010. *Scientific Revolution: a Brief History with Documents*. Boston: Bedford/St. Martin's.
- **Kaufmann, W.A. 1968. *Nietzsche: Philosopher, Psychologist, Antichrist*. Princeton, Princeton University Press.
- **Kennington, R., P. Kraus and F. Hunt (eds.) 2004. *On Modern Origins: Essays in Early Modern Philosophy*. Lanham: Lexington Books.
- **McDermott, T.S. (ed.) 2008. *Thomas Aquinas: Selected Philosophical Writings*. Oxford: Oxford University Press.
- Miller, E.L. 1996. *Believing in God: Readings on Faith and Reason*. Upper Saddle River: Prentice Hall.
- **Miller, E.L. 1970. *Classical Statements on Faith and Reason*. New York: Random House.
- **Newell, W.L. 1995. *The Secular Magi: Marx, Freud, and Nietzsche on Religion*. Lanham: University Press of America.
- Popkin, R. (ed.) 1998. *Hume. Dialogues Concerning Natural Religion*. Indianapolis: Hackett Publishing.
- Reeve, C.D.C. (ed.) 2012. *A Plato Reader. Eight Essential Dialogues*. Indianapolis: Hackett Publishing.
- Sargent, R.-M. (ed.) 1999. *Bacon: Selected Philosophical Works*. Indianapolis: Hackett Publishing.
- Steinberg, E. (ed.) 1977. *David Hume: An Enquiry Concerning Human Understanding*. Indianapolis: Hackett Publishing.
- Williams, T. (ed.) 2001. *Anselm. Proslogion with the replies of Gaunilo and Anselm*. Indianapolis: Hackett Publishing.
- **Wippel, J.F. 1995. *Medieval Reactions to the Encounter between Faith and Reason*. Milwaukee: Marquette University Press.

6. Department of Psychology

Course Proposal: PSYC 4253 - Psychology, the Internet, and the Digital World

Dave Korotkov, PhD

1. Type of Proposal:

- The course will use a seminar format. It is proposed as a regular course offering.

2. Course Name and Proposed Number:

- Full Course Name: Psychology, the Internet, and the Digital World
- Abbreviated Title: Psychology and the Internet
- Psychology **PSYC 4253**

3. Calendar Description:

- This course examines the psychological interface between the individual and the Internet. This course may explore such issues as online relationship development and cybersex, self-presentation and impression formation, cyberbullying, Internet addiction, virtual reality and virtual societies, website design and effect, Big Data, health informatics, telehealth, and online technology in education. The emphasis will be on a broad understanding of how people understand, experience, and use the Internet while being affected by it.
- Pre-requisites: Psychology 2013, 2023, or permission of the instructor.

4. Theme or Category Grouping:

- Given that the course will cover a variety of sub-areas within psychology such as personality, social psychology, learning and cognition, biopsychology, and that part of the course will be applied (e.g., technology and Universal Design for Learning in education, online health supports) and examine how individuals can use the Internet for positive ends (e.g., health information, risk avoidance), it is best placed in the **Social & Personality** category.

5. Impact on Programme Requirements:

- I see no area within the Calendar where changes should be made.

6. Cross-listing:

- I am not asking that this course be cross-listed.

7. Rationale for the Course:

- I am proposing that this course serve as an elective. It will not replace another course nor will it alternate with another course.
- How does this course, if applicable, fulfill the recommendations of the last external review and the subsequent Senate decisions. All curriculum issues referred to in the last

external review have been addressed. This proposal represents a continuation of the development of our curriculum.

- This proposed course would not compete with any other courses offered at St. Thomas. The following courses are offered at STU but they are either (i) not all accessible to students in the general population (e.g., education) or psychology; (ii) they are radically different from the content proposed in the present course description, or (iii) they are limited in scope or biased by their own disciplinary slant (e.g., Sociology – Sociology for Cyborgs).

The following courses were found to be ‘marginally’ related (and quite distinct from) to ‘Psychology, the Internet, and the Digital World’s’ proposed content (see #9 Course Description):

- EDUC 5973 – Integrating Technology in the Classroom
- EDUC 5553 – Technology Education (K-10)
- HMRT 2216 – Human Nature and Technology
- HMRT 2283 – Science, Technology, and War
- SOCI 2323 – Sociology for Cyborgs: The Social Organization of the Internet

The course I am proposing is holistic from a psychological perspective, combining such Departmental subdisciplines as social psychology, biopsychology, cognitive psychology, learning, and personality psychology; I am versed with many of these areas. In addition, the holistic nature of this course is quite consistent with a philosophy underlying a liberal arts education (e.g., student and societal engagement, critical thinking and the ethics of Internet usage) and in particular, supports Strategic Priority 1 (page 5 of the Strategic Plan 2013 – 2018) in that the proposed course would offer a platform for “Creating opportunities for experiential, applied learning and extra- and co-curricular activities.” This course will present both basic and applied research findings with a significant experiential learning component (e.g., discussion, case study analyses).

- I would like to offer this course as an elective for several reasons. These include the following:
 - (i) Students tend to be interested in applied topics such as Health Psychology, Clinical Psychology, Stress and Health or Behaviour Management. Relatedly, given student and population access to the Internet and their desire to use it for multiple purposes, this course is timely in its offerings. Jayne Gackenbach (2007), editor of the text, “Psychology and the Internet,” drives home this point:

“Since 2000, Miniwatts International Statistics points out that although North America increased Internet use by 100%, the rest of the world increased by almost 200%. But although usage is higher among the most populous area on the globe, penetration is still highest in North America at 68%. That is, most households in North America have Internet access. In

other words, the merging of media just described is still largely a North American phenomenon.”³

More succinctly, the seminar will focus on topics relevant to a liberal arts and student/community philosophy and experience. Indeed, psychology has an intimate understanding of how individuals, in particular students, are connected to the Internet and all its intricacies (e.g., ‘The App Generation’ – Howard Gardner) thus making the topic quite meaningful. For example, such topics include student diversity or curriculum accessibility through technology within the classroom (e.g., Universal Design for Learning and Universal Design for Instruction or higher education), the psychology of web page design and how it affects consumer behaviour, the use of the Internet to make personal health related decisions, understanding the advantages and disadvantages of social media for friendship engagement and formation, sexuality, personality, impression management and deception, addiction, the psychology of helping on the Internet, the use of the Internet for intellectual growth – advantages and disadvantages, gaming and cognitive growth, the implications of virtual communities and social media groups, the implications of App development on imagination and frontal lobe/executive functioning, as well as cyberbullying and crime. Given that Internet use has both positive and negative implications, psychology has much to contribute in understanding and helping individuals and society.

- (ii) As pointed out in (i), the Internet is a reality and is steadily growing. Over the past ten years we have seen an explosion of research with implications for most or all areas of psychology including but not limited to personality psychology (e.g., personality traits of those accessing social media), clinical psychology (e.g., virtual reality), social psychology and relationships (e.g., social influence, therapy, sex, and relationships on the net), perceptual and sensation psychology (e.g., perceiving web page design, YouTube® with implications for helping students learn in a different sensory modality), biological psychology (e.g., frontal lobe of brain, executive functioning, and student engagement with educational technology and gaming), human factors psychology (e.g., the psychology of web page design and its effects on behaviour), the psychology of measurement and testing (e.g., Limesurvey and SurveyMonkey online survey sites), and health psychology (e.g., web site health information as an online behaviour support). Given these significant developments, it is important to ‘arm’ or inform students (and the general population) to help them deal with the onslaught of information, and to use the Internet to their advantage. For some individuals, Internet addiction may be a reality but one can also use it for socially and personally relevant causes (e.g., social movements and for promoting resilience).

³ Taken from: Jayne Gackenbach’s edited 2007 text, *Psychology and the Internet: Intrapersonal, Interpersonal, and Transpersonal Implications* (pages 1-2; Elsevier).

As the Internet grows, so too does our interest in using and researching it. For certain, students contemplating *graduate* (e.g., computer science, psychology – clinical, biological, social, personality, human-factors, development, psychometrics) or *professional school* (e.g., social work, health informatics, education and the use of technology in the classroom) would benefit from understanding how psychologists understand the Internet and how through psychology, it can be used more effectively and ethically in both academic and career settings. Without exaggeration, the psychological implications are far reaching.

- (iii) Who would the course attract? Students from St. Thomas and UNB as well as the general public with an interest in technology and psychology, would be attracted to such an offering. These would include students from an array of disciplines such as psychology and the sciences (e.g., computer science students), web designers, or students with a general interest in learning about the Internet and Internet technology. Given the reach of the Internet, it is likely to attract students from outside these disciplines.

8. Instructor's name:

- Dave Korotkov, PhD
- Although we are all in some way connected to the 'Information Highway' and have our own expertise with Internet and digital technology, I believe I would be the only one in the Department of Psychology to teach this course, at least at this time.

9. Course description:

- This course examines the psychological interface between the individual and the Internet. This course may explore such issues as online relationship development and cybersex, self-presentation and impression formation, cyberbullying, Internet addiction, virtual reality and virtual societies, website design and effect, Big Data, health informatics, telehealth, and online technology in education. The emphasis will be on a broad understanding of how people understand, experience, and use the Internet while being affected by it.

Course Objectives:⁴

Successful completion of the following course objectives will enable students to:

- (1) explain how social, personality, learning, cognitive, and biopsychological perspectives contribute to an understanding of Internet usage;
- (2) present a professional PowerPoint presentation concerned with psychology and the Internet;

⁴ The following course objectives are subject to some variation given the nature of the text used, student interest, the development of new class activities and methods of assessment, and new research studies and topics. However, for the most part, these objectives provide the reader with a general sense of the course and probable topic areas.

- (3) critique and apply the principles of website design to the principles of behavioural persuasion;
- (4) explain how personality and self-presentation theories help to understand an individual's real or masquerading online persona;
- (5) explain how deindividuation may lead to online conflict and aggression (e.g., cyberbullying);
- (6) question the addictive nature of the Internet;
- (7) understand and outline the advantages and disadvantages of online relationships and cybersex;
- (8) outline the advantages and disadvantages of online self-help and support groups/virtual societies;
- (9) understand the advantages and disadvantages of online psychotherapy and health related information support web links;
- (10) explain what 'Big Data' is and its associated research and consumer behaviour implications;
- (11) understand what is meant by the 'App Generation' and the associated biopsychosocial implications for this population;
- (12) explain how Internet technology can be used to benefit students with distinct curriculum accessibility needs; and
- (13) understand what many refer to as a 'Time Sink' and how the Internet may affect the 'Pace of Life.'

10. Evaluation system:

For the seminar, I would take into account four considerations when evaluating students:

- (i) To capture the diversity inherent within any class, as well as personal interest/meaningfulness, students will be given a choice of assignments/topic areas;
- (ii) In past seminars, I have linked student assignments to in-class professional, PowerPoint driven presentations;
- (iii) The evaluation system will assess student understanding of how people experience the Internet as well as how they can use it for positive purposes (e.g., health care);
- (iv) For certain, although the nature of the assignments may change in order to keep the course 'fresh' and given the ever changing research literature, **the assignments and other course activities (in development) will be linked to the course outcomes/objectives of the day.**

- See the attached (draft) course syllabus – Appendix for more detail. As can be seen from the syllabus, I tend to use an array of assessment methods in order to capture the many ways that students or individuals, learn, act and express themselves when evaluated. In seminars, I tend to evaluate
 - levels of participation;
 - presentation skills (e.g., professional PowerPoint presentations – usually two with significant feedback to improve presentational style);
 - writing skills (e.g., written assignment – essay/research based);
 - content; and

- reasoning skills (e.g., thought papers).

11. Possible course texts and other materials:⁵

Textbooks:

- *Abbate, J. (1999). *Inventing the Internet*. Cambridge, Mass: MIT Press.
- *Agger, B. (2011). *Oversharing: Presentations of self in the Internet age*. New York, NY: Routledge.
- *Amichai-Hamburger, Y. (2005). *The social net: Understanding human behavior in cyberspace*. Oxford: Oxford University Press.
- *Birchmeier, Z., Dietz-Uhler, B., & Stasser, G. (2011). *Strategic uses of social technology: An interactive perspective of social psychology*. New York: Cambridge University Press.
- *Birnbaum, M.H. (2000). *Psychological experiments on the Internet*. San Diego Press, CA: Academic Press.
- *Carr, N.G. (2010). *The shallows: What the Internet is doing to our brains*. New York: W.W. Norton.
- *Chayko, M. (2002). *Connecting: How we form social bonds and communities in the Internet age*. Albany, NY: State University of New York Press.
- *Ching, C.C., & Foley, B.J. (2012). *Constructing the self in the digital world*. New York: Cambridge University Press.
- *Costabile, A., & Spears, B.A. (2012). *The impact of technology on relationships in educational settings*. New York, NY: Routledge.
- *Evans, J. (2009). *Online counselling and guidance skills: A resource for trainees and practitioners*. Los Angeles: SAGE.
- Fuller, R. (1996). Human-computer-human interaction: How computers affect interpersonal communication. In D.L. Day, and D.K. Kovacs (Eds.), *Computers, communication and mental models*. London: Taylor & Francis.
- Gackenbach, J. (2007). *Psychology and the Internet: Intrapersonal, interpersonal, and transpersonal implications* (ed.). Burlington, MS: Elsevier AP.
- *Gackenbach, J. (1998). Psychology and the Internet: Intrapersonal, interpersonal, and transpersonal implications (ed.). San Diego, CA: Academic Press.
- *Gardner, H., & Davis, K. (2013). *The App Generation: How today's youth navigate identity, intimacy, and imagination in a digital world*. New Haven: Yale Academic Press.
- *Gosling, S., & Johnson, J.A. (2010). *Advanced methods for conducting online behavioral research*. Washington, DC: American Psychological Association.
- Johnson, N.F. (2009). *The multiplicities of Internet addiction: The misrecognition of leisure and learning*. Burlington, VT: Ashgate.
- Joinson, A.N. (2003). *Understanding the psychology of Internet behaviour: Virtual worlds, real lives*. Basingstoke and New York: Palgrave Macmillan.

⁵ Asterisks indicate that the text is available at the UNB campus libraries (Fredericton/St. John). Other texts not on this list can be requested from other sources or institutions. Google Scholar is another source or access point. Of course, as the research advances, more texts and articles will become available.

- Joinson, A., McKenna, K., & Postmes, T. (2007). *Oxford handbook of Internet psychology* (eds.). Oxford, UK: Oxford University Press.
- *Katz, J.E., & Rice, R. (2002). *Social consequences of Internet use: Access, involvement, and interaction*. Cambridge, Mass.
- *Kraus, R., Stricker, G., & Speyer, C. (2011). *Online counseling: A handbook for mental health professionals*. Boston: Elsevier/Academic Press.
- *Lathrop, A., & Foss, K. (2000). *Student cheating and plagiarism in the Internet era: A wake-up call*. Englewood, Colo: Libraries Unlimited.
- *Morozov, E. (2011). *The net delusion: The dark side of Internet freedom*. New York, NY: Public Affairs.
- Norman, K.L. (2008). *Cyberpsychology: An introduction to human-computer interaction*. UK: Cambridge University Press.
- *Mintz, A.P. (2002). *Web of deception: Misinformation on the Internet*. Medford, NJ: CyberAge Books.
- Ogas, O., & Gaddam, S. (2012). *A billion wicked thoughts: What the Internet tells us about sexual relationships*. London, England: A Plume Book.
- *Olson, G.M., Zimmerman, A., & Bos, N. (2008). *Scientific collaboration on the Internet*. Cambridge, Mass: MIT Press.
- *Papacharissi, Z. (2011). *A networked self: Identity, community and culture on social networked sites*. New York: Routledge.
- Power, A., & Kirwan, G. (2014). *Cyberpsychology and the new media: A thematic reader*. Psychology Press Taylor and Francis Group.
- *Price, H.O. (2011). *Internet addiction*. Hauppauge, NY: Nova Science Publishers, Inc.
- *Proctor, R.W., & Vu, K-P (2005). *Handbook of human factors in web design*. Mahwah, NJ: Erlbaum Associates.
- *Rabinowitz, M., Blumberg, F., & Everson, H.T. (2004). *The design of instruction and evaluation: Affordances of using media and technology*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Seife, C. (2014). *Virtual unreality*. New York, New York: Viking.
- *Sheldon, K., & Howitt, D. (2007). *Sex offenders and the Internet*. Hoboken, NJ: John Wiley & Sons.
- *Simons, T.E. (2009). *Regulating Internet gambling*. New York: Nova Science Publishers.
- *Turkle, S. (1995). *Life on the screen: Identity in the age of the Internet*. New York: Simon & Schuster.
- *Ulick, T., & Wodtke, A. (2005). *Truth, lies, and online dating: Secrets to finding romance on the Internet*. Boston, MA: Thomson Course Technology.
- Varnhagen, C.K. (2002). *Making sense of psychology on the Web: A guide for research and critical thinking*. New York, NY: Worth Publishers.
- *Wallace, P. (1999). *The psychology of the Internet*. Cambridge, UK: Cambridge University Press.
- *Weiman, G. (2006). *Terror on the Internet: The new arena, the new challenges*. Washington, DC: United States Institute of Peace Press.

- *West, D.M., & Miller, E.A. (2009). *Digital medicine: Health care in the Internet era*. Washington, DC: Brookings Institution Press.
- *Whitty, M.T., & Carr, A. (2006). *Cyberspace romance: The psychology of online relationships*. New York: Palgrave Macmillan.
- *Wolfe, D.A. (2011). *What parents need to know about teen risk taking: Strategies for reducing problems related to alcohol, other drugs, gambling and Internet use*. Toronto, ON: Centre for Addiction and Mental Health.
- *Yus, F. (2011). *Cyberpragmatics: Internet-mediated communication in context*. Philadelphia: John Benjamins Pub. Co.

12. Bibliography:

A cursory review of the literature found several journals that are directly related to the topic (e.g., *Cyberpsychology and Behavior*, and *Behavior Research Methods, Instruments, & Computers*) and various others that publish studies related to the connection between human behaviour and the Internet (e.g., *Journal of Personality and Social Psychology*, *American Psychologist*). These include the following:⁶

- American Behavioral Scientist
- American Psychologist
- Analyses of Social Issues and Public Policy
- Annual Review of Psychology
- Annual Review of Sociology
- Archives of General Psychiatry
- Behavior Modification
- Behavior Research Methods, Instruments, & Computers
- British Journal of Social Psychology
- Clinical Psychology Forum
- Communication Monographs
- Communication Research
- Computers in Human Behavior
- Cyberpsychology, Behavior, and Social Networking (peer reviewed; can be found on Google)
- Discourse Processes
- European Journal of Social Psychology
- Group Dynamics: Theory, Research and Practice
- Human Communication Research
- International Journal of Human-Computer Interaction
- Interacting with Computers: The Interdisciplinary Journal of Human-Computer Interaction
- International Journal of Human Computer Studies
- Journal of Adolescent Health

⁶ Please note several other journals are available in the Directory of Open Access Journals (URL: <http://doaj.org>). Therefore, students will have no difficulty in accessing any relevant online articles for this seminar.

- Journal of Applied Psychology
- Journal of Behavioral Medicine
- Journal of Child Psychology and Psychiatry
- Journal of Computer-Mediated Communication (online)
- Journal of Adolescence
- Journal of Affective Disorders
- Journal of Aggression, Maltreatment, & Trauma
- Journal of the American Medical Association
- Journal of Applied Developmental Psychology
- Journal of College Student Psychotherapy
- Journal of Community Psychology
- Journal of Educational Computing Research
- Journal of Medical Internet Research
- Journal of Personality and Social Psychology
- Cyberpsychology: Journal of Psychosocial Research on Cyberspace (open access)
- Journal of Technology and Human Services
- New Media & Society
- Organization Science
- Organizational Behavior and Human Decision Processes
- Professional Psychology: Research & Practice
- Psychology and Health
- Sexual Addiction & Compulsivity
- Sexual and Relationship Therapy
- Social Science and Computer Review
- Social Science & Medicine
- Social Science Quarterly
- Social Work with Groups
- Western Journal of Communication
- Youth & Society

7. Department of Sociology New Course proposal → Sociology of Sport

(Conversion of Special Topics Course to regular course)

1. That SOCI 3613 Special Topics: Sociology of Sport, which was offered this year for the first time, be converted to a regular offering, SOCI 2563, Sociology of Sport.
2. Course Name: Sociology of Sport – Soci 2563
3. Calendar Description: This course will unpack issues associated with sport in North America. Students will be asked to critically engage with sport practices as they intersect various social phenomena including identity, nationalism, the body, colonialism, and the family. Students will examine how power operates through the practices associated with sport and will consider the potential, and consequences, of using sport for social change.
4. At present the department has no theme or category groupings.
5. This is a second year elective course.
6. This course will not be cross-listed.
7. Rationale: As an elective course in the Sociology Department, this course will help students engage with the issues they encountered during their first year sociology class. These issues include the foundational themes of the discipline – socialization, agency, power, health, the body, aging, gender, class, race, social control and religion. The sociology of sport is a course that is widely included in sociology departments across Canada. It is generally a popular course with undergraduate students and helps them understand how to “do sociology” in their everyday lives.

This course may compete with ANTH 3623 - Anthropology of Sport. However, I believe that because the courses are offered at two different levels, they will compliment each another. Students who want to explore issues associated with the examination of sport will be able to investigate these issues further in ANTH 3623. As well, the approaches offered by the courses will be different. Specifically, this course will not take a cross-cultural approach, focusing instead on the significance of sport practices in the West.

8. Instructor's name: Kristi Allain
9. Course Description: Sport is an important aspect of Western culture. Our engagement with sport and other forms of physical activity often begins early in our lives and helps provide us with an understanding of our social worlds. Sport intersects many social institutions, such as the state, religious institutions, the family and our education system. When we participate in sport (as spectators, workers, athletes etc.), we learn about our identity and the identities of others. We gain a social understanding about issues associated with age, ability, gender, race, ethnicity, class, sexuality, and national identities.

Given the significance of sport in Canada, it is important that we examine sport and the practices associated with it critically. In this class, we will disrupt common sense understandings of sport in order to unpack the ways that sport produces particular power relations.

We will first examine why it is important to study sport from a sociological perspective. Once we have established this, we will begin to ask questions about the role of sport in social life. We will address questions such as:

- Are sports good for children?
- What is the role of sport in family life?
- Do sports bring people together?
- How do sports inform our understanding of others and ourselves?
- Who benefits from sporting events?

Using our sociological imaginations, we will reflect on our own sports experiences. This course will focus on social engagement, allowing us to consider the ways we can change sport practices to make them better.

10. Evaluation System:

Type of Assignment	Weight
Participation	15%
Short paper 1: Using your sociological imagination to unpack sports	20%
Short paper 2: The problem of sport	20%
Short paper 3: Sport and social change	20%
Take Home Examination	25%

11. Possible course materials: I am currently reviewing the following texts:

Coakley, J. & Donnelly, P. (2009). *Sport in society: issues and controversies*. Toronto: McGraw-Hill Ryerson.

Crossman, J. & Scherer, J. (Eds.)(2015). *Social dimensions of Canadian sport and physical activity*. Toronto: Pearson.

Wilson, B. (2012). *Sport & peace: a sociological perspective*. Don Mills, ON: Oxford.

If I select the texts by Wilson (2012) or Coakley and Donnelly (2009) these works will be supplemented with up-to-date book chapters and journal articles that address more specific issues in the field.

12. Bibliography

Books:

Note: Materials marked with an asterisk are available at the UNB Library.

*Adams, M.L. (2011). *Artistic impressions: figure skating, masculinity, and the limits of sport*. Toronto: University of Toronto Press.

*Abdel Shehid, G. (2005). *Who da man? Black masculinities and sporting cultures*. Canadian Scholars Press.

Barnes, L. (1999). *The plastic orgasm*. Toronto: McClelland and Stewart.

Boyd, B. (1998). *Hockey towns: stories of small town hockey in Canada*. Toronto: Seal Books.

*Burstyn, V. (1999). *The rites of men: manhood, politics, and the culture of sport*. Toronto, ON: University of Toronto Press.

*Cantelon, H. Gruneau, R. (Eds) (1982). *Sport, culture, and the modern state*. Toronto: University of Toronto Press.

Coakley, J. & Donnelly, P. (1999). *Inside sports*. New York: Routledge.

Darnell, S. (2013). *Sport for development and peace: a critical sociology*. New York: Bloomsbury Academic.

*Dworkin, S.L. & Wachs, F.L. (2009). *Body panic: gender, health and the selling of fitness*. New York: New York University Press.

Giardina, M.D. (2005). *Sporting pedagogies: performing culture & identity in the global arena*. Peter Lang International Publishers.

*Giles, A.R. & Forsyth, J. (2013). *Aboriginal peoples and sport in Canada: historical foundations and contemporary issues*. Vancouver: UBC Press.

*Gruneau, R. & Whitson, D. (1993). *Hockey night in Canada: sport, identities and cultural politics*. Toronto, ON: Garamond Press.

Hall, M. A. (2008). *Immodest & sensational: 150 years of Canadian women in sport*. Toronto: James Lorimer & Company Ltd.

*Haynes, J. (2003). *New soviet man: gender and masculinity in Stalinist Soviet cinema*. New York: Manchester University Press.

*James, C.L.R. (1983). *Beyond a boundary*. New York: Pantheon Book.

*Kidd, B. (1996). *The struggle for Canadian sport*. Toronto, ON: University of Toronto Press.

*Kidd, B. & MacFarlane, J. (1972). *The death of hockey*. Toronto: New Press.

- Klein, A. M. (1993). *Little big men: bodybuilding subculture and gender construction*. Albany, NY: State University of New York Press.
- *Lenskyj, H.J. (2000). *Inside the Olympic industry: power, politics, and activism*. Albany, NY: State University of New York Press.
- *Lenskyj, H.J. (2003). *Out on the field: gender, sport and sexualities*. Toronto, ON: Women's Press.
- *Macdonald, C. (2013). *Strong, beautiful and modern: national fitness in Britian, New Zealand, Australia and Canada, 135-1960*. Vancouver: UBC Press.
- *Macintosh, D. & Hawes, M. (1994). *Sport and Canadian diplomacy*. Kingston, ON:McGill-Queen's University Press.
- Mangan, J.A. (Ed.)(2000). *Shaping the superman: Fascist body as political icon*. Portland, OR: Frank Cass.
- *Mangan, J.A. (Ed.)(2003) *Militarism, sport and Europe: war without weapon*. Portland, OR: Frank Cass.
- *Markula, P. & Pringle, R. (2006). *Foucault, sport and exercise: power, knowledge and transforming the self*. New York: Routledge.
- *McKay,J., Messner, M.A. & Sabo, D. (Eds.) (2000). *Masculinities, gender relations, and sport*. Thousand Oaks, CA: Sage Publications Inc.
- *Messner, M.A. & Sabo, D.F. (Eds.)(1990), *Sport, men, and the gender order: critical feminist perspectives* (pp. 31-43). Champaign, IL: Human Kinetics Books.
- *Messner, M. A. (1992). *Power at play: sports and the problem of masculinity*. Boston, MA: Beacon Press.
- *Messner, M. A. (2002). *Taking the field: women, men, and sports*. Minneapolis, MN:
- *Messner, M. A. (2007). *Out of play: critical essays on gender and sport*. Albany, NY: State University of New York. University of Minnesota Press.
- *Murphy, P.F. (2004). *Feminism and masculinities*. Oxford: Oxford University Press.
- *Newman, J. & Giardina, M. (2011). *Sport, spectacle, and NASCAR nation: consumption and the cultural politics of neoliberalism*. New York: Palgrave Macmillan.
- Pope, H.G., Phillips, K.A. & Olivardia, R. (2002). *The admonish complex: how to identify, treat and prevent body obsession in men and boys*. Free Press.

- *Poulter, G. (2010). *Becoming Native in a foreign land: sport, visual culture and identity in Montreal, 1840-85*. Vancouver: UBC Press.
- *Pronger, B. (1990). *The arena of masculinity: sport, homosexuality, and the meaning of sex*. London: GMP Publishers Ltd.
- *Pronger, B. (2002). *Body fascism: salvation in the technology of physical fitness*. Toronto: University of Toronto Press.
- *Rail, G. (1998). *Sport and postmodern times*. Albany: State University of New York.
- *Robidoux, M. A. (2001). *Men at play: a working understanding of professional hockey*. Kingston, ON: McGill-Queen's University Press.
- *Robidoux, M.A. (2012). *Stickhandling through the margins: First Nations hockey in Canada*. Toronto: University of Toronto Press.
- *Robinson, L. (1998). *Crossing the line: violence and sexual assault in Canada's national sport*. Toronto: McClelland & Stewart Inc.
- Scott, J. (1971). *The athletic revolution*. New York: Free Press.
- Shaw, G. (1972). *Meat on the hoof: the hidden world of Texas football*. New York: St. Martin's Press.
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- *Shogan, D. (2007). *Sport ethics in context*. Toronto: Canadian Scholars Press.
- *Smith, E. (2007). *Race, sport, and the American dream*. Durham, NC: Carolina Academic Press.
- *Theberge, N. (2000). *Higher goals: women's ice hockey and the politics of gender*. Albany: State University of New York Press.
- Thibault, L. & Harvey, J. (2013). *Sport policy in Canada*. Ottawa: University of Ottawa Press.
- Vaz, E. W. (1982). *The professionalization of young hockey players*. Lincoln, NB: University of Nebraska Press.
- *Wagg, S. & Andrews, D. (Eds.)(2007). *East plays West: Sport and the Cold War*. New York: Routledge.
- *Whannel, G. (2002). *Media sport stars: masculinities and moralities*. New York: Routledge.
- *White, P. & Young, K. (Eds.)(2007) *Sport and gender in Canada*. Oxford University Press.

*Whitson, D. & Gruneau, R. (Eds.). *Artificial ice: hockey, culture and commerce*. Peterborough, ON: Broadview Press.

*Wieting, S.G. (Ed.) (2001). *Sport and memory in North America*. Portland, OR: Frank Cass.

Wilson, B. (2012). *Sport and peace: a sociological perspective*. Don Mills: Oxford University Press.

*Yochim, E.C. (2010). *Skate life: re-imagining white masculinity*. Ann Arbor: University of Michigan Press.

*Young, K. (2004). *Sporting bodies, damaged selves: sociological studies*. Boston: Elsevier.

*Young, K. (2012). *Sport, violence and society*. New York: Routledge.

*Young, K. & Atkinson, M. (2012). *Qualitative research on sport and physical culture*. Bingley, UK: Emerald.

*Young, K., White, P. & Young K.M. (1999). *Sport and gender in Canada*. Markham, ON: Oxford University Press.

*Zirin, D. (2014). *Brazil's dance with the devil: the World Cup, the Olympics, and the fight for democracy*. Chicago: Haymarket Books.

Journals:

*International Review for the Sociology of Sport

*Journal of Sport and Social Issues

*Sociology of Sport Journal

*Sport in Society

*Body & Society

*British Journal of Sociology

*Canadian Journal of Sociology

*Canadian Review of Sociology

*Sociology of Education

*Theory, Culture and Society

*CAHPER Journal

*European Physical Education Review

*Journal of Physical Education, Recreation and Dance

Journal of Sports Behaviour

*Quest

*Research Quarterly for Sport and Exercise

*Sport, Education and Society
*Sport Science Review
*Women in Sport & Physical Activity Journal

*Adolescence
*Aethlon: The Journal of Sport Literature
The British Journal of Sport History
The European Sports History Review
*International Journal of the History of Sport
*International Journal of Sport Psychology
*Journal of Human Movement Studies
*Journal of Leisure Research
*Journal of the Philosophy of Sport
*Journal of Popular Culture
*Journal of Sport and Exercise Psychology
*Journal of Sport History
*Leisure Sciences
*Leisure Studies
*Olympika: The International Journal of Olympic Studies
*Soccer and Society
*Society and Leisure
*The Sport Psychologist
*Sport History Review
Sporting Traditions
*The Sports Historian
*Youth & Society

Department of Sociology New Course proposal → Sociology of Men and Masculinities

1. Course Name: Sociology of Men and Masculinities – Soci 3243 (to be a regular offering)
2. Calendar Description: In this course, students will examine the social production of masculinities in North America and the impacts of these gender expressions on the lives of boys and men, and girls and women. Students will be introduced to theoretical perspectives used to understand the lives of men and boys, while examining topics such as fathering, the social construction of men's bodies, the ways the media (re)produces notions of masculinity, and sports masculinities.
3. At present the department has no theme or category groupings.
4. This is a second year elective course.
5. This course should be cross listed with Women and Gender Studies
6. Rationale: This course will support and expand the sociology courses offered in the department. The sociological view that gender is relational is a foundation of the sociology of gender. In this regard, it is important for students studying in the area to have access to a course that explore issues associated with the social construction of masculinity and its resulting impacts on men and women. This course will pick up on themes explored in several courses currently offered. These include the sociology of gender, deviance, race and ethnic relations, sociology of communication, sociology of sport, sociology of aging, sociology of the family, sociology of the body. Although this course will touch on issues explored in the aforementioned courses, it will explore these issues with a unique focus on expressions of masculinity using the theoretical scholarship in the field.

Although the Psychology Department currently offers a Psychology of Men and Masculinities the disciplinary approaches are sufficiently distinct that that there will be little overlap, and the two courses should complement each other.

7. Instructor's name: Kristi Allain
8. Course Description: In this course, students will examine the social production of masculinities as a gendered practice in North America and the impacts of these gender expressions on the lives of boys and men, as well as girls and women. This course will introduce students to the various theoretical perspectives used to understand the lives of men and boys. Students will use these perspectives to unpack the ways men and women produce, support and challenge masculine practices in their daily lives. Students will specifically examine topics such as the ways men's bodies come to be understood (or misunderstood) as masculine bodies, the ways the media (re)produces notions of masculinity, sports masculinities, and racialized masculinities.

The first section of this course will examine the various theoretical debates that centre on ways to examine the lives of men and their multiple expressions of masculinity. Students will begin by analyzing critical debates on role theory and move to an examination of Connell's (1995) groundbreaking work on hegemonic masculinity, and her re-examination of the concept (see Connell & Messerschmidt, 2005). Students will then examine various challenges to hegemonic masculinity as a way to study the lives of men – for example, work

by Howson (2005), which pushes Connell's work to be less singular in its analysis of hegemonic masculinity and Anderson's (2009) work, which states that hegemonic masculinity is in decline. Students will also examine other breaks with the concept, particularly those that draw from the work of Foucault, including work by Pringle (2005) and Bordo (1999).

The second section of this course will begin with a critique of the idea that dominant expressions of masculinity are under threat in the West, harming the lives of boys and men. Students will critically examine this claim using various scholarly articles that contextualize this idea, including Whitehead (2001). Students will then examine the ways that masculinities play-out by looking at men and their bodies, men and sport, fathering and family life, aging and sexualities, and marginalized masculinities.

The final section of the course will be devoted to student presentations. These presentations will center on the work the students have done throughout the course in preparation for their final papers. Students will be required to examine a social problem related to issues associated with expressions of gender and analyze it using the themes and theoretical tools they have learned throughout the course.

9. Evaluation System:

Type of Assignment	Weight
Seminar Participation	20%
Reading Response Journals: 4 Journals @ 5% each	20%
Research Proposal	10%
Research Paper	25%
Policy Letter	10%
Seminar Presentation	15%

10. Possible course materials: I am currently reviewing the following texts:

Atkinson, M. (2010). *Deconstructing men and masculinities*. Don Mills, ON: Oxford University Press Canada.

Laker, J.A. (2012)(Ed.). *Canadian Perspectives on Men and Masculinities: An Interdisciplinary Reader*. Don Mills, ON: Oxford University Press Canada.

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

11. Bibliography

Books:

Note: Materials marked with an asterisk are available at the UNB Library.

*Abdel Shehid, G. (2005). *Who da man? Black masculinities and sporting cultures*. Canadian Scholars Press.

*Adams, R. & Savran, D. (2002)(Eds.). *The masculinity studies reader*. Malden, MA: Blackwell Publishing.

*Anderson, E. (2009). *Inclusive masculinity: The changing nature of masculinities*. New York: Routledge.

Blye, F. (2007). *Masculinities and schooling: international practices and perspectives*. London, ON: Althouse Press.

*Bordo, S. (1999). *The male body: A new look at men in public and in private*. New York: Farrar, Straus and Giroux.

*Brod, H. & Kaufman, M. (Eds.) (1994). *Theorizing masculinities*. Thousand Oaks, CA: Sage Publications.

*Burstyn, V. (1999). *The rites of men: Manhood, politics, and the culture of sport*. Toronto, ON: University of Toronto Press.

*Butler, J. (1993). *Bodies that matter: On the discursive limits of 'sex'*. New York: Routledge.

Campbell, H., Bell, M.M., & Finney, M. (2006). *Country boys: Masculinity and rural life*. University Park, PA: The Pennsylvania State University Press.

*Connell, R.W. (1987). *Gender and power: Society, the person and sexual politics*. Stanford, CA: Stanford University Press.

*Connell, R. W. (2005). *Masculinities (2nd ed.)*. Berkley, CA: University of California Press.

*Cuordileone, K.A. (2005). *Manhood and American political culture in the Cold War*. New York: Routledge.

*Doucet, A. (2006). *Do men mother? Fathering Care and Domestic Responsibility*. Toronto: University of Toronto Press.

Dummitt, C. (2007). *The manly modern: Masculinity in postwar Canada*. Toronto:

UBC Press.

- *Edwards, T. (2006). *Cultures of masculinity*. New York: Routledge.
- *Entwistle, J. (2000). *The fashioned body: Fashion, dress and modern social theory*. Maiden, MA: Polity Press.
- *Faludi, S. (2000). *Stiffed: The betrayal of the American man*. New York: Perennial.
- *Foucault, M. (1995). *Discipline and punish: The birth of the prison*. New York: Vintage Books.
- *Gruneau, R. & Whitson, D. (1993). *Hockey night in Canada: Sport, identities and cultural politics*. Toronto, ON: Garamond Press.
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- *Howson, A. (2005). *Embodying gender*. Thousand Oaks, CA: Sage Publications.
- *Howson, R. (2005). *Challenging hegemonic masculinity*. New York: Routledge.
- *Kidd, B. (1996). *The struggle for Canadian sport*. Toronto, ON: University of Toronto Press.
- *Kimmel, M.S. (2008). *Guyland: The Perilous World Where Boys Become Men*. New York: Harper Collins.
- *Kimmel, M.S., Hearn, J. & Connell, R.W. (Eds.)(2005). *Handbook of studies on men and masculinities*, (pp. 313-325). Thousand Oaks, CA: Sage Publications Inc.
- Klein, A. M. (1993). *Little big men: Bodybuilding subculture and gender construction*. Albany, NY: State University of New York Press.
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transforming the self. New York: Routledge.

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- *Messner, M. A. (1992). *Power at play: Sports and the problem of masculinity*. Boston, MA: Beacon Press.
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- *Messner, M. A. (2007). *Out of play: Critical essays on gender and sport*. Albany, NY: State University of New York. University of Minnesota Press.
- Moffett, K.J. (2012). *Troubled masculinities : reimagining urban men*. Toronto: University of Toronto Press.
- *Murphy, P.F. (2004). *Feminism and masculinities*. Oxford: Oxford University Press.
- Nardi, P.M.(Ed.)(1992). *Men's friendships*. Newbury Park, CA: Sage Publications, Inc.
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- Reeser, T.W. (2010). *Masculinities in theory: An Introduction*. Maden, MA: John Wiley and Sons.
- *Reich, A.D. (2010). *Hidden truth: young men navigating lives in and out of juvenile prison*. Oakland, CA: University of California Press.
- *Robidoux, M. A. (2001). *Men at play: A working understanding of professional hockey*. Kingston, ON: McGill-Queen's University Press.
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*Tiger, L. (1999). *The decline of males*. New York: Golden Books.

Vaz, E. W. (1982). *The professionalization of young hockey players*. Lincoln, NB: University of Nebraska Press.

*Whannel, G. (2002). *Media sport stars: Masculinities and moralities*. New York: Routledge.

*White, P. & Young, K. (Eds.)(2007) *Sport and gender in Canada*. Oxford University Press.

*Whitehead, S. M. (2002). *Men and masculinities: Key themes and new directions*. Malden, MA: Polity Press.

Journals:

*Atlantis

*Body & Society

*Canadian Journal of Sociology

*Celebrity Studies

*Culture, Society and Masculinities

*Cultural Sociology

*Gender & Society

International Journal for Masculinity Studies

*International Review for the Sociology of Sport

*Journal of Canadian Studies

*Journal of Gender Studies

*Journal of Men's Health and Gender

*Journal of Sociology

*Labour History Review

Masculinities and Social Change

*Men and Masculinities

*Sex Roles

*Sociology

*Sociology of Sport Journal

*Sport, Education and Society

*Sport in Society

*Sociology of Work and Occupations

*Theory and Society

*Qualitative Research in Sport, Exercise and Health

*Youth and Society