

**Senate Curriculum Committee  
Report to Senate  
December 2015**

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## **A. Items That Do Not Require Senate Approval**

### **1. Department of Romance Languages**

- a. Retire ROML 3913 Contemporary Literary Analysis.
- b. Change *Calendar* descriptions for ITAL 2013 Intermediate Italian I (new name & description) & ITAL 2023 Introduction to Italian Literature (new description).

*Approved by the SCC.*

### **2. Department of Philosophy**

- a. Changes to prerequisites for two (2) courses: PHIL 3503 Seminar on Plato's Philosophy and PHIL 3513 Seminar on Aristotle's Philosophy.

*Approved by the SCC.*

### **3. Vice-President (A&R) of St. Thomas University (on behalf of the Elmaatagemg program for Mi'kmaq students from the Elsipogtog First Nation)**

- a. Proposal for Special Topics course HUM 1013 Introduction to Humanities.

*Approved by the SCC.*

### **4. School of Social Work**

- a. Proposal to cross-list SCWK 3973 Introduction to Narrative and Narrative Analysis with departments of Sociology, Gerontology, Psychology & English.

*Approved by the SCC.*

### **5. Department of English**

- a. Removal of ENGL 2696 Reading Popular Culture.
- b. Course name changes for three (3) courses: ENGL 2233 Drama Production I (to Acting and Theatre Production I), ENGL 3216 Advanced Drama Production (to Advanced Acting and Theatre Production), ENGL 4213 Seminar in Performance and Production (to Seminar in Directing for the Stage).
- c. Proposal to cross-list ENGL 3563 Drama and Its Critics with the Department of Journalism and Communications.

*Approved by the SCC.*

### **6. Department of Psychology**

- a. PSYC 2443 Environmental Psychology: move under different heading in *Calendar* (SOCIAL & PERSONALITY division).
- b. PSYC 4263 Seminar in Cognitive Psychology: change prerequisites.
- c. PSYC 4223 Seminar in Psychology and the Law: move under different heading in *Calendar* (LEARNING & COGNITION division).
- d. PSYC 4223: add prerequisite.

*Approved by the SCC.*

**7. Department of History**

- a. Proposal for HIST 3983 Special Topics course (under existing 3983 rubric) – Intolerance and Persecution in the Medieval World.

*Approved by the SCC.*

**8. Department of Political Science**

- a. Proposal to cross-list POLS 3213 Media & Politics in Canada with the Department of Journalism and Communication's COPP 3033 Public Policy and the Media.

*Approved by the SCC.*

**9. Department of Criminology**

- a. Proposal to revive, rename and change Calendar description for CRIM 3253 Intensive Writing (new name CRIM 3253 Pre-Honours Workshop).

*Approved by the SCC.*

**10. Department of Sociology**

- a. Proposal to rename two (2) courses: SOCI 2443 Race and Ethnic Relations → new name SOCI 2443 Racialization and Ethnicity & SOCI 3263 Capitalism and the Emergence of Modern Culture → new name SOCI 3263 Capitalism and Modern Culture.

*Approved by the SCC.*

## **B. Items That Require Senate Approval (with motions)**

### **1. Department of Romance Languages (pp. 7-20)**

a. Proposal to change the program description and requirement for the Double Major in French and Spanish in the *Calendar*.

**MOTION: That the proposed changes to the Double Major in French and Spanish be approved.**

b. Proposal to change the program description and requirements for the Honours program in Spanish.

**MOTION: That the proposed changes to the Honours program in Spanish be approved.**

c. Proposal to change the program description and requirements for the Honours program in French.

**MOTION: That the proposed changes to the Honours program in French be approved.**

d. New course proposal: SPAN 2213 Travel-Study: Introduction to Cuban History and Culture.

**MOTION: That the new course SPAN 2213 be approved.**

### **2. School of Social Work (pp. 21-26)**

a. New course proposal: SCWK 3973 Introduction to Narrative and Narrative Analysis.

**MOTION: That the new course SCWK 3973 be approved.**

### **3. Department of Philosophy (pp. 27-28)**

a. Proposal to change the program description and requirements for the Major in Philosophy in the *Calendar*.

**MOTION: That the proposed changes to the Major in Philosophy be approved.**

### **4. Department of English (pp. 29-76)**

a. Revision of course: ENGL 2213 Drama Production I (new name: Acting and Theatre Production I).

b. Revision of course: ENGL 3313 Modern Literature I (new name: Americans and Modernism).

c. Revision of course: ENGL 3323 Modern Literature II (new name: Major Modernist Texts)

d. Revision of course: ENGL 3453 Canadian Drama I (new name: Roots of Canadian Theatre: Representation and Colonization).

- e. Revision of course: ENGL 3463 Canadian Drama II (new name: Contemporary Canadian Theatre: Text, Form, and Performance).
- f. Revision of course: ENGL 3583 Studies in Modern Drama I (new name: Modern Theatre: Scandal, War, and Morality).
- g. Revision of course: ENGL 3593 Studies in Modern Drama II (new name: Contemporary Theatre: Gender, Power, Performance).

**MOTION: That the revisions to ENGL 2213, 3313, 3323, 3453, 3463, 3583 & 3593 be approved.**

- h. New course proposal: ENGL 1003 Introduction to Theatre.
- i. New course proposal: ENGL 2693 Reading Popular Culture (now 3 credit hours).
- j. New course proposal: ENGL 3933 Radical British Novels of the 1790s

**MOTION: That the new courses ENGL 1003, 2693 and 3933 be approved.**

- k. Proposal to add English courses (Creative Writing and Drama) to the *Calendar's* Group D requirements (please the documentation section for details).

**MOTION: That the proposed list of English course be added to the list of courses included in Group D in the *Calendar*.**

#### **5. Department of Psychology (pp. 77-86)**

- a. Revision of course: PSYC 3263 Cognitive Psychology to second-year PSYC 2263 Cognitive Psychology.
- b. New course proposal: PSYC 3263 Human Memory

**MOTION: That the revision of PSYC 3263 (to 2263) and the new course PSYC 3263 Human Memory be approved.**

#### **6. Department of History (pp. 87-100)**

- a. New course proposal: HIST 1013 World History I: "Pre-History" to c. 1500 CE
- b. New course proposal: HIST 1023 World History II: the world since c. 1400
- c. Proposal to change the program description in the *Calendar* (if HIST 1013 and HIST 1023 are approved).

**MOTION: That the new courses HIST 1013 and 1023 and related changes to the History program description in the *Calendar* be approved.**

#### **7. Fine Arts Program (pp. 101-09)**

- a. Revision of course: FNAR 1083 Voice, Breath, and Body → new name Voice Technique.
- b. Revision of course sequence: FNAR 2133 Musical Theatre History and Performance I, II, III, IV, V, VI (new name: Musical Theatre I, II, III, IV, V, VI).

- c. Revision of course sequence: FNAR 2151 Voice and Movement (new name: Acting, Singing, Dancing).
- d. New course proposal: FNAR 2963 Acting for Film and TV.

**MOTION: That the revisions to FNAR 1083, 2133, 2151 and the new course FNAR 2963 be approved.**

**8. Department of Political Science** (pp. 110-13)

- a. Revision of course POLS 3303 U.S. Government and Politics to six-credit-hour POLS 3306 U.S. Government and Politics.

**MOTION: That the revision of POLS 3303 be approved.**

**9. Department of Criminology** (pp. 114-16)

- a. Proposal to change the program description and requirements for the Major in Criminology in the *Calendar*.

**MOTION: That the proposed changes to the Major in Criminology be approved.**

**10. School of Education** (pp. 117-30)

- a. New course proposal: EDUC 6253 Introduction to Gifted Education and Talent Development.
- b. New course proposal: EDUC 6823 Writing Across Disciplines: Critical and Multiple Perspectives.

**MOTION: That the new courses EDUC 6253 and 6823 be approved.**

## **II. DOCUMENTATION** (pp. 7-130)

### **1a. Department of Romance Languages: Double Major in French and Spanish (listed under Romance Languages in the Calendar)**

#### Preamble:

Due to program changes, the Double Major in French and Spanish requirement, ROML 3913. Contemporary Literary Analysis (3 cr), has been eliminated. In its place, the Department of Romance Languages is proposing 3 credit hours in another language, such as Latin or Italian, or 3 credit hours at the second or third year level in a related discipline.

Rationale: Students wishing to pursue the Double Major in French and Spanish will benefit from studying another Romance language, such as Latin or Italian, or from studying a related discipline. Developing skills in another Romance language will enhance student consolidation of related cognate, lexical and grammatical structures. Studying a course in a related discipline, such as the examples given above, can provide a broader understanding of the specific cultural context where French and/or Spanish are spoken and of the concept of culture(s) in general.

In accordance to the policy adopted by the Department of Romance Languages, French and Spanish Honours students must maintain a minimum average of B in the French courses that comprise the Honours French Programme.

#### CURRENT CALENDAR DESCRIPTION (electronic 2015-2016 *Calendar*):

##### Double Major in French and Spanish Requirements

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

##### French

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

1. at least 12 credit hours must be from Module 2 courses at the 3000 level.
2. at least 3 credit hours must be at the 4000 level.

##### Spanish

The Major program in Spanish consists of 36 credit hours in Spanish, 12 of which should be at the third-year level and 6 at the fourth-year level. Students entering the Major program

in Spanish will structure their chosen program in consultation with a faculty advisor from the Spanish Program.

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

#### REVISED CALENDAR DESCRIPTION:

Remove the following sentence that appears as the second paragraph under “Romance Languages” at the top of p. 298 of the Calendar: ~~ROML 3913 Contemporary Literary Analysis is compulsory for all students pursuing a Double Major in French and Spanish or honouring in French and Spanish.~~

#### Double Major in French and Spanish Requirements

Students who plan to pursue a Double Major in French and Spanish must satisfy the requirements for majoring in French (36 credits) and in Spanish (36 credits). These credits can be cross-listed from one language to the other. In addition, students are required to take 3 credit hours at the second or third year level in another language, such as Latin or Italian, or 3 credit hours at the second or third year level in a relevant course in another discipline. Prior to selecting a course to fulfill this requirement, students must seek approval from the Romance Languages Department.

The completion of the following courses is required for the Double Major:

#### French

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

1. At least 12 credit hours must be from Module 2 courses at the 3000 level.
2. At least 3 credit hours must be at the 4000 level.

#### Spanish

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

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



## **1b. Department of Romance Languages → Honours in Spanish**

**Honours in Spanish.** Calendar description changes to the Honours in Spanish requirements and Calendar description changes to the Spanish Honours Thesis

### **Preamble:**

The Department of Romance Languages is eliminating the three credit hour Honours in Spanish Requirement of ROML 3913. Contemporary Literary Analysis. Therefore, students must take 6 credit first year Latin or Italian course. Developing speaking and writing skills in a third language is very demanding and will enhance student consolidation of cognate, lexical and grammatical structures of yet another Latin based (Romance) language. The level of difficulty in such a 6 credit first year Latin or Italian course is equivalent to or greater than that of a 3 credit third year course, which has always been taught in English

The Department of Romance Languages has eliminated ROML 3913 as a prerequisite for Honours in Spanish. As a consequence, the course will no longer be taught and should therefore be retired from the St. Thomas University Calendar.

The Department is also requesting a modification to student submission of a writing sample in the Honours application process. The student writing sample is to reflect writing abilities in second year Spanish courses and not in third or fourth year Spanish courses.

Application to the Spanish Honours Programme shall be made by the end of the student's second year of study (April 30) and not the student's third year of study. This would enable the faculty advisor to ensure that students can complete the sufficient number of credits required within their diploma and make allowances if certain courses would not be offered in a given year Regarding the Spanish Honours thesis, the department is eliminating that the 6 credit hour thesis, SPAN-4996. Honours Thesis, fall outside of the 48 credit hours in Spanish required for an Honours in Spanish.

### **CURRENT SPANISH CALENDAR DESCRIPTION (electronic 2015-2016 Calendar):**

#### **Honours in Spanish**

Students wishing to complete an Honours program in Spanish must meet the general norms of the University for an Honours degree, as set forth in St. Thomas University's Calendar,

Honours students must also meet the requirements set forth by the Romance Languages Department (RLD). The Honours degree in Spanish consists of 48 credit hours in Spanish. Twelve credit hours of Spanish will normally be taken at the third-year level and a minimum of 12 credit hours will come from the fourth-year offerings taken at St. Thomas University. Note that ROML 3913 Contemporary Literary Analysis is compulsory for all students completing an Honours degree in Spanish. In the event that ROML 3913 is not offered, 3 additional credits in upper-level shall be taken as a substitute.

Students wishing to complete the Honours program in Spanish shall make application to the Chair of the Romance Languages Department (RLD). The application shall include:

1) A letter of intent indicating the name of the student's program advisor and intended program of study; 2) a copy of the student's transcript, and, 3) a written sample from a third or fourth-year Spanish course. Normally application shall be made by April 30th of the student's third year of study. In order to be eligible for admittance to the Spanish Honours Program, the student shall maintain a minimum average of "B" in all Spanish courses taken at St. Thomas University.

## **REVISED SPANISH CALENDAR DESCRIPTION:**

### **Honours in Spanish**

Students wishing to complete an Honours program in Spanish must meet the general norms of the University for an Honours degree, as set forth in St. Thomas University's Calendar, Section Two: Programs.

Honours students must also meet the requirements set forth by the Romance Languages Department (RLD). The Honours degree in Spanish consists of 48 credit hours in Spanish. Twelve credit hours of Spanish will normally be taken at the third-year level and a minimum of 12 credit hours will come from the fourth-year offerings taken at St. Thomas University.

Students wishing to complete the Honours program in Spanish shall make application to the Chair of the Romance Languages Department (RLD). The application shall include: 1) a letter of intent indicating the name of the student's program advisor and intended program of study; 2) a copy of the student's transcript, and 3) a written sample from a ~~third or fourth-year~~ second-year Spanish course. Application must be made by the end of the student's ~~third~~ second year of study (April 30).

In order to be eligible for admission to the Spanish Honours Program, the student shall maintain a minimum average of "B" in all Spanish courses take at St. Thomas University.

## **CURRENT SPANISH HONORS THESIS CALENDAR DESCRIPTION (electronic 2015-2016 Calendar):**

### **Honours Thesis**

In addition to the 48 credit hours in Spanish, an Honours thesis is recommended for any student **proceeding** to graduate school in Spanish. However, this Honours thesis will be in addition to the normal 48 credit hours Honours and is therefore is not compulsory.

## **REVISED SPANISH HONORS THESIS CALENDAR DESCRIPTION:**

### **Honours Thesis**

An Honours thesis is recommended for any student planning to attend graduate school in Spanish. This Honours thesis will comprise six credit hours of the mandatory twelve credit hours at the fourth-year level. Therefore, students who choose to write an Honours Thesis will only take 6 more credit hours in the 4<sup>th</sup> year level in order to complete the 48 credit hours required for Honous in Spanish.

## **1c. Department of Romance Languages → Honours in French**

**Honours in French.** Calendar description modification of Honours in French Requirements

### **Preamble:**

The Department of Romance Languages is eliminating the three credit hour Honours in French requirement, ROML 3913. Contemporary Literary Analysis. In its place, it is proposing a new course requirement, FREN 3413. Grammaire avancée.

The Department is also requesting changes to student submission of writing samples in the application process; these writing samples are to reflect writing abilities in second or third year French courses and not in fourth year French courses.

### **CURRENT CALENDAR DESCRIPTION (electronic 2015-2016 Calendar):**

#### **Honours in French**

##### **Module 3: French Honours**

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

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

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

The application and program of study must be approved by the Department's Honours and Majors Committee (HMC). The Chair shall notify the student of the committee's decision.

Students opting to write a thesis must have their thesis proposal approved by the HMC. The Honours thesis will normally be read by a reading committee of two other faculty members chosen from within the department. Where this is not feasible or where the thesis involves an interdisciplinary component, the reading committee shall be composed of the program advisor, a member of the Romance Languages Department and a faculty member chosen

from another appropriate department.

## **REVISED CALENDAR DESCRIPTION:**

### **Honours in French**

#### **Module 3: French Honours**

In order for a student to complete an Honours degree in French, the Honours module must be completed with an overall average of B. The Honours module consists of the compulsory course FREN 3413 Grammaire avancée and an additional 12 ch in French courses at the upper level, of which 6 cr must either be in 4000 level courses or FREN 4996 Thèse de spécialisation.

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

Students wishing to complete the Honours Program in French shall make application to the Chair of the Romance Languages Department. The application shall include: 1) a letter of intent indicating the name of the student's program advisor and intended program of study; 2) a copy of the student's transcript; 3) a writing sample from a ~~third or fourth~~ second or third year French course. Ideally, students should consider making an application for acceptance into the French and Spanish Honours Programme at the end of their second year. This would enable the faculty advisor to ensure that students can complete the sufficient number of credits required within their diploma and make allowances if certain courses would not be offered in a given year.

In order to be eligible for admission to the French Honours Program, the student must maintain at least an average of B in all French courses taken at St. Thomas University.

The application and program of study must be approved by the Department's Honours and Majors Committee (HMC). The Chair shall notify the student of the committee's decision.

Students opting to write a thesis must have their thesis proposal approved by the HMC. The Honours thesis will normally be read by a reading committee of two other faculty members chosen from within the department. Where this is not feasible or where the thesis involves an interdisciplinary component, the reading committee shall be composed of the program advisor, a member of the Romance Languages Department and a faculty member chosen from another appropriate department.

**1d. Department of Romance Languages → New course proposal: SPAN 2213 Travel-Study: Introduction to Cuban History and Culture.**

**SPAN 2213. Travel-Study: Introduction to Cuban History and Culture**

**1. Type of Proposal:**

This is a new course proposal in the Department of Romance Languages. It is proposed as a study abroad course offering in the Department of Romance Languages at the 2<sup>nd</sup>-year level.

**2. Course Number and Name:**

**SPAN 2213. Travel-Study: Introduction to Cuban History and Culture**

Short title: SPAN 2213 Travel-Study: Introduction to Cuba

**3. Calendar Description:**

This study tour of the Western region of Cuba offers a harmonious blend of language, history, and culture. It presents an overview of Cuban history from its origins to the present day. Highlights encompass visiting various historical and cultural sites in the Western part of Cuba and experiencing a unique immersion into art, architecture, cuisine, literature, history, religion, music, fashion, and current events as well as a forty-hour history course at the University of Holguín. (75)

**4. Theme or Category Grouping:** Not applicable.

**5. Impact on Programme Requirements:**

This three weeks course will broaden course offerings available at the 2000 level in the Spanish Programme. It may be taken by students having completed a first year level course in Spanish (SPAN 1006) or its equivalent.

**6. Cross-Listing: Not Applicable.**

**7. Rationale for the Course:**

The course will enrich programme offerings in the area of Spanish Studies at the second year level. The course offers a logical progression for students who take an introductory course to SPAN 1006.

**8. Instructor's name:**

Mary Lou Babineau, PhD. Haydée. E. Sainz, MEd.

**9. Course Description:**

This study tour of the Western region of Cuba offers a harmonious blend of language, history, and culture. It presents an overview of Cuban history from its origins to the present day. Highlights encompass visiting various historical and cultural sites in the Western part of Cuba and experiencing a unique immersion into art, architecture, cuisine,

literature, history, religion, music, fashion, and current events as well as a forty-hour history course at the University of Holguín.

#### Course Objectives:

- Bring into focus important aspects of Cuban culture.
- Provide information which will enable students to acquire knowledge of Cuban history.
- Encourage students to develop a general interest in history.
- Interact with local institutions and people.
- Compare and Contrast cultural differences between Canada and Cuba.
- Travel preparation acquisition through books, internet, pictures, video, etc.
- Fostering in students the following specific skills:
  - a. Language Skills – by enhancing familiarity with the Spanish language.
  - b. Reading Skills - by requiring pertinent background reading materials.
  - c. Writing and Reasoning Skills - by assisting students to write clear, informative, and analytical reports and travel journals.
  - d. Observational Skills – by encouraging students to view and appreciate the sights, sounds, and smells of Cuban contemporary society, from city life to country life, and embody the Cuban way of living.
  - e. Listening Skills - through discussions with traveling companions and lectures by the instructor.
  - f. Speaking Skills - by encouraging students to participate in discussions, presentations and interaction with the locals.
- Respect local customs and fellow travelers. Travel etiquette and the art of the gracious visitor will make your foreign travel better.

#### Course Calendar:

WEEK 1: Four class meetings held at STU during the week prior to departure. Reviewing important tasks to prepare before touring a foreign country will also be discussed. Some basic Spanish expressions and grammar will be reviewed. Discussion of topics for Presentations.

WEEKS 2 and 3: Experience Cuba. Morning lectures will take place at the University of Holguín team taught by Cuban professors and the Instructor. The lectures will be presented solely for STU students. Only one STU professor will travel (Haydée Sainz) and receive full stipend. The Cuban professors will be paid by the University of Holguín. On-site and supplementary lectures (i.e. lecture-tours, cultural activities, quizzes) will be delivered by the Instructor who will act as the tour-group leader.

DAY 1 (Week 2): Depart Canada.

DAY 2: Welcome Orientation

- Visit the University of Holguín
- Lecture: Higher Education in Cuba.

- Language Practice: Talk to local students in Spanish to exchange information about their daily lives.

DAY 3: Holguín, la ciudad de los parques / City of Parks.

- Lecture: Overview of main events in Cuban History from its origins to the present day.
- Lecture-tour: Holguín, city of many parks. Leisure in the city.
- Language Practice: The students will talk to locals in Spanish to find out information on what they do for leisure.
- Quiz #1

DAY 4: La loma de la cruz, Holguín/ The Hill of the Cross.

- For information on “Loma de la cruz”:  
[http://es.wikipedia.org/wiki/Loma\\_de\\_la\\_Cruz](http://es.wikipedia.org/wiki/Loma_de_la_Cruz)
- Lecture: Cristóbal Colón: “Esta es la tierra más hermosa que ojos humanos vieran”
- Reading: Guerra Sánchez, Ramiro. *Historia elemental de Cuba. Selección.* Capítulo I: Cuba en la época del descubrimiento.
- Language Practice: The students will have lunch at the restaurant in “La loma de la cruz”. They will interact with the locals to find information about the place and its cultural and religious meaning. In addition, the students will order food and drinks in Spanish.

DAY 5: Puerto Bariay, Holguín, desembarco de Colón/Landing of Columbus in Cuba.

- Lecture: Aboriginal population. Discovery and Colonization.
- Lecture-tour: Taínos y siboneyes.
- Reading: *Historia elemental de Cuba. Selección.* Capítulo II: Descubrimiento y explotación de Cuba por los españoles.
- Language Practice: The students will talk to the locals to find information about Puerto Bariay and the history attached to the place.
- Student Presentations.
- Quiz 2

DAY 6: Museo “Chorro de Maita”, Holguín, Aboriginal Settlement. National Monument.

- Lecture: Aboriginal Settlements near Holguín.
- Reading: *Historia elemental de Cuba. Selección.* Capítulo III: Conquista y ocupación de Cuba.
- Student Presentations.
- Language Practice: Exchange information with the locals in Spanish about the influence of the Aboriginal culture in Cuba (i.e. casabe, bohío, prú)

DAY 7: Museo Indocubano Baní

- Lecture: Aboriginal Art

- Reading: Aguilera González Lilién. “Muestra museo Indocubano Baní objetos fabricados a partir de la piedra.”  
[http://www.radiobanes.icrt.cu/index.php?ption=com\\_content&view=article&id=550:-muestra-museo-indocubano-bani-objetos-fabricados-a-partir-de-la-piedra&catid=38:cultura&Itemid=57](http://www.radiobanes.icrt.cu/index.php?ption=com_content&view=article&id=550:-muestra-museo-indocubano-bani-objetos-fabricados-a-partir-de-la-piedra&catid=38:cultura&Itemid=57)
- Student Presentations
- Language Practice: Interact with the guides at the museum. Request information on the uses and meaning of the pieces of art. Compare them with other samples of art they have seen either in Holguín or in Canada.
- Quiz 3

DAY 8 (Week 3): Curva and Los Panaderos Caves, Gibara.

- Lecture-tour: Rupestrian Paintings.
- Reading: Campos Suárez A. y Guarch Rodríguez, J. “Nuevos aportes del Arte rupestre en Gibara, Holguín.” [dialnet.unirioja.es/descarga/articulo/4742917.pdf](http://dialnet.unirioja.es/descarga/articulo/4742917.pdf)
- Student Presentations
- Language Practice: Interact with the locals in Spanish. Request information on the paintings in the caves and on the vegetation.

DAY 9: Museo Calixto García. La Periquera.

- For information on the Museums: <http://www.ciudaddeholguin.org/>
- Lecture: La independencia de España.
- Reading: Calixto García <http://www.ciudaddeholguin.org/es/arquitectura/museo-calixto-garcia.html>
- Student Presentations
- Language Practice: Free interaction with the locals
- Quiz 4

DAY 10: Casa de Iberoamérica

- For information on Casa de Iberoamérica:  
<http://www.casadeiberoamerica.cult.cu/index.php>
- Lecture: Cuban Culture
- Reading 1: Características de la cultura de Cuba.  
[http://www.ecured.cu/index.php/Caracter%C3%ADsticas\\_de\\_la\\_Cultura\\_de\\_Cuba](http://www.ecured.cu/index.php/Caracter%C3%ADsticas_de_la_Cultura_de_Cuba)
- Reading 2: William, Luis. *Culture and customs of Cuba*. Chapter 1: Context.
- Language Practice: Free interactions with the locals.
- Student Presentations

DAY 11: Traditions: Las romerías.

- Lecture: Cuban traditions
- Reading: Las romerías. La Tumba Francesa.  
<http://www.ciudaddeholguin.org/es/tradiciones/romerias-de-mayo.html>  
<http://www.ciudaddeholguin.org/es/tradiciones/tumba-francesa.html>
- Student Presentations



- Language Practice: Interaction with the locals in Spanish to exchange information on family traditions.
- Quiz 5

DAY 12: Festival de cine pobre/ Budget Film Festival.

- Lecture: Cine cubano. Escuela de cine latinoamericano
- Reading 1: Festival de cine pobre de Gibara:  
<http://www.ciudaddeholguin.org/es/eventos/festival-del-cine-pobre.html>
- Reading 2: William, Luis. *Culture and customs of Cuba*. Chapter 5: Cinema
- Language Practice: The students will attend the screening of a Cuban film. They will be able to interact with the locals, to buy a ticket, to ask questions about the movie, and comment on what they like and/or dislike about it.
- Student Presentations

DAY 13: University of Holguín

- History Course Exam.
- Farewell Dinner and Cultural Activity.
- Submit the journal to the Instructor.

DAY 14: Return to Canada

**10. Course Evaluation:**

Grading Scale:

A+	90-100	B+	76-79	C+	65-69		
A	85-90	B	73-75	C	56-64		
A-	80-84	B-	70-72	D	50-55	F	< 49

Marking Scheme:

5 Spanish language and culture quizzes (2% each)	10%
1 Journal	20%
2 On site presentations (15% each)	30%
1 History Course Exam	40%

All written work is graded on content, grammar, and style.

10%: The study tour will be enhanced by learning and practicing some basic Spanish words and phrases to gain a unique cultural experience, evaluated by oral **quizzes**. Emphasis is on developing elementary conversational skills: pronunciation, greetings and short sentences to ask for such things as food, shelter and directions.

20%: Students will be asked to maintain a **journal**. The journal will consist of informal and unassigned reflections, questions, descriptions, and of assigned exercises that will require students to analyze important aspects of the required readings and daily lectures.

30%: For the **on-site Presentation**, before we leave, students will be assigned a piece of art, architecture, or event to research while in Cuba. Students will be responsible for a short 10-15 minute oral presentation on the topic. They will discuss the context, its political or cultural significance, its influence on later art/events or dependence on earlier art/events.

40%: Final exam to evaluate the Cuban History course with the University of Holguín. The exam will have an oral component-20 % and a written part-20%.

### **11. Course Textbooks:**

Guerra Sánchez, R., *Historia elemental de Cuba. Selección*. Barcelona: Linkgua, 2012 . eBook.  
Approx. \$3.85 CAD

William L., *Culture and Customs of Cuba*. Westport, Conn.: Greenwood Press, 2001. eBook.  
Available at the Harriet Irving Library.

### **12. Bibliography**

\*Indicates items available at the Harriet Irving Library.

Bondil, N., *Cuba: Art and History from 1868 to Today*. NY: Prestel, 2009. ISBN-10: ISBN-10  
3791343947. Approx. \$22.95

\*Bronfman, A., *Historia de Cuba. Historia de Las Antillas*. Hispanic American Historical  
Review. v90 n4 (20101005): 701-702

Chomsky, A. *The Cuba Reader: History, Culture, Politics*. Durham, NC: Duke University Press  
Books, 2004. ISBN-10: 0822331977  
Approx. \$22.45

\*Dacal Moure, R, Rivero de la Calle, M., Kislak, J. I., *Art and Archaeology of pre-Columbian  
Cuba*. Pittsburgh: University of Pittsburgh Press, 1996.

\*Gott, R., *Cuba: a New History*. New Haven: Yale University Press, 2004.

Guerra Sánchez, R., *Historia elemental de Cuba. Selección*. Barcelona: Linkgua, 2012 [Kindle  
Edition]. Sold by Amazon Digital Services, Inc. ASIN: B00MIB93SY. Approx. \$3.85  
CAD.

- \*Márquez Sterling, C., *Historia de Cuba, desde Cristóbal Colón a Fidel Castro*. New York: Las Americas Pub. Co. 1969.
- \*Martí, J., *Diario de campaña*. Barcelona: Linkgua, 2007. eBook
- \*Martínez- Fernández, L., *Encyclopedia of Cuba: People, History, Culture*. Westport, Conn.: Greenwood Press, 2003.
- \*Maturin Murray B., *History of Cuba, or, Notes of a Traveler in the Tropics: being a Political, Historical, and Statistical Account of the Island, from its First Discovery to the Present Time*. New York: J.C. Derby, 1854.
- \*Pérez L., *On Becoming Cuban: Identity, Nationality and Culture*. Chapter Hill: University of North Carolina Press, 1999.
- \*Perinat, S., *Las guerras mambisas*. Barcelona: Ediciones Carena, 2008. eBook
- \*Staten, Clifford L., *The History of Cuba*. Westport, Conn.: Greenwood Press, 2003. eBook
- \*William L., *Culture and Customs of Cuba*. Westport, Conn.: Greenwood Press, 2001. eBook.

**13. Logistics. SPAN 2213 Travel-Study: Introduction to Cuban History and Culture**

Accommodations and Related Study Costs

The criteria for choosing accommodations are based on safety, security, and peace of mind. A convenient location in the city centre provides a great base from which to explore the major sights and attractions within walking distance. The students will stay in private houses, screened by, and available through the University of Holguín. Two or three students may share a room. Amenities include furnished bedroom, bathroom, air conditioning, hot water, TV, and three meals a day as well as three extracurricular activities per week (organized with the group according to their interest). The cost per student per week will also include the history course fee paid to the University of Holguín. Accommodation costs will include daily transportation to the university as well as transfer from and to the airport in Holguín. The participants in this course will give the instructor in advance the information on their individual arrival in Holguín (date, time, flight number) as the University of Holguín will send a representative to meet the students at the airport upon arrival and will take them to their host families. The total cost is \$450.00 CUC (Cuban Convertible Peso) per student per week.

Cost per Student per Week	\$ 450.00 CUC	\$512.45 CAD
Total Cost for Two Weeks	\$ 900. 00 CUC	\$1,024.90 CAD
Mandatory Airport Tax in Cuba	\$25.00 CUC	\$ 28.45 CAD

Source:

<http://www.xe.com/currencyconverter/convert/?Amount=450&From=CUC&To=CAD>

NOT INCLUDED ABOVE:

- 1- Air transportation to and from Cuba
- 2- Passport/Visa
- 3- International Health Insurance
- 4- Travel Insurance
- 5- Spending money, souvenirs, sundry expenses

## 2. School of Social Work → New course proposal: SCWK 3973 Introduction to Narrative and Narrative Analysis

1. **Type of proposal:** Regular. (For intersession; Has been run as Special Topics in 2013 and 2014)
2. **Course name and proposed number:** SCWK3973 Introduction to narrative and narrative analysis.
3. **Calendar description:** Framed around three key approaches to narrative this course will provide students with the basis on which to develop their understanding of narrative and their skills in narrative analysis. The three approaches are: the narrative study of lives; the narrative analysis of texts; and, the analysis of narrative dynamics. Through these approaches students will be introduced to the work of key narrative thinkers. The course, in content and delivery, reflects the interdisciplinary nature of narrative
4. **Theme or category grouping:** None
5. **Impact on programme requirements:** None
6. **Cross-listing:** Cross-listing was agreed by the departments of Gerontology, Psychology, English, and Sociology.
7. **Rationale:** The course is being offered by the Canada Research Chair in Narrative Studies, Dr Baldwin, who is located in the School of Social Work, and thus forms part of his remit to develop narrative research within the University. It is not, therefore, part of the established curriculum of the School of Social Work but is being offered as a cross-listed course. There is an increasing interest in narrative and narrative analysis across disciplines and the course fits well with the liberal arts nature of the University. While there are other research methods courses offered across the University, this course is designed to meet specific interest in narrative and to provide a more detailed exploration of narrative research than more general qualitative research methods courses are able to offer. The course was approved last year as a Special Topic for two years in order to test whether there might be sufficient demand to make it a regular offering in future years. The School of Social Work currently offers an elective 'Narrative for social work(ers)' taught by Dr Baldwin, with which there is some overlap but the focus of the current course is very much upon professional practice whereas the proposed course is a more generalist introduction to narrative and narrative analysis.
8. **Instructor's name:** Dr Clive Baldwin, Canada Research Chair in Narrative Studies. Some sessions will be led by other members of the Centre for Interdisciplinary Research on Narrative: Dolores Furlong, Michelle Lafrance, Sue McKenzie-Mohr, Elizabeth McKim and William Randall.
9. **Course description:**

**Learning objectives:**

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

- a) Demonstrate an understanding of the nature and role of narrative in their chosen discipline;
- b) Demonstrate an understanding of key narrative concepts and their application across disciplines;
- c) Conduct a narrative interview;
- d) Apply a range of analytical techniques to interview and textual data;
- e) Demonstrate an understanding of quality issues in narrative analysis;
- f) Demonstrate an understanding of the ethical issues involved in narrative analysis.

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

**Course outline**

<b>Session</b>	<b>Title and Content</b>	<b>Teaching methods</b>
1	Introduction to course Format, Assignments, Study groups, Learning exercises, Readings An introduction to narrative Philosophical foundations Nature and function of narrative Narrative as method, process and product	Lecture, group discussion, Q&A.
2	Narrative across the disciplines (1): Arts and humanities An introduction to narrative across literature, philosophy, history and theology	Lecture, group discussion, Q&A.
3	Narrative across the disciplines (2): Social sciences An introduction to narrative across sociology, psychology and gerontology	Lecture, group discussion, Q&A.
4	Narrative across the disciplines (3): Sciences An introduction to narrative across the natural sciences and medicine	Lecture, group discussion, Q&A.
5	Narrative analysis (1a): the analysis of lived experience – theory Narrative and the Self Narrative and meaning making	Lecture, group discussion, Q&A.

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

15	Writing narratively (1) Representations and realism in narrative analysis Poetic and fictional approaches to writing narrative analysis	
16	Writing narratively (2) Digital storytelling Hypertext	

**10. Evaluation system:** Three assignments:

*Assignment One:* A 2000 word essay on the strengths and limitations of a narrative approach in the student's chosen discipline (50%)

*Assignment Two:* A narrative analysis of an interview transcript. (35%)

*Assignment Three:* A narrative analysis of a text. (15%)

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

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

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

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

**12. Bibliography: Titles marked with \* are in the UNB library.**

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

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

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

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

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

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

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



- \*Clandinin, D.J. (2007) *Handbook of narrative inquiry: Mapping a methodology*, Thousand Oaks, CA: Sage.
- \*Clandinin, D.J. and Connelly, F.M. (2004) *Narrative inquiry: Experience and story in qualitative research*, San Francisco: Jossey-Bass.
- \*Charon, R. (2006) *Narrative medicine: Honoring the stories of illness*, New York: Oxford University Press.
- Cortazzi, M. (1993) *Narrative analysis*, London: The Falmer Press.
- \*Czarniawska, B. (2004) *Narrative in social science research*, London: Sage.
- \*Forster, E.M. (2005) *Aspects of the novel*, London: Penguin.
- \*Frank, A.W. (2010) *Letting stories breathe: A socio-narratology*, Chicago: University of Chicago Press.
- \*Gregory, M. (2009) *Shaped by stories: The ethical power of narratives*, Notre Dame, IN: University of Notre Dame Press.
- \*Gubrium, J.F. and Holstein, J.A. (2009) *Analyzing narrative reality*. Thousand Oaks, CA: Sage.
- \*Gudmundsdottir, S. (1996) The teller, the tale, and the one being told: The narrative nature of the research interview. *Curriculum Inquiry*, vol 26, no 3, pp 293-306.
- \*Hatch, J.A. and Wisniewski, R. (1995) *Life history and narrative*, London: The Falmer Press.
- \*Herman, D. (2007) *The Cambridge companion to narrative*, Cambridge: Cambridge University Press.
- Herman, D., Jahn, M. and Ryan, M-L. eds. (2005) *Routledge handbook of narrative theory*, London: Routledge.
- Hyden, L.C. (1997) 'The institutional narrative as drama', in B. L. Gunnarsson, P. Linell and B. Norberg (eds) *The construction of professional discourse*, Harlow: Addison Wesley Longman Limited, pp 245-264.
- \*Josselson, R. and Lieblich, A. eds (1995) *Interpreting experience: The narrative study of lives*, Thousand Oaks, CA: Sage.
- \*Jovchelovitch, S. and Bauer, M.W. (2000) Narrative interviewing. In, G. Gaskell and M.W. Bauer eds *Qualitative researching with text, image and sound: A practical handbook for social research*, London: Sage, pp. 57-74.

- \*Mishler, E.G. (1986) *Research interviewing: Context and narrative*, Cambridge, MA: Harvard University Press.
- \*Mumby, D. (1987) 'The political function of narrative in organizations', *Communication Monographs*, vol 9, no 2, pp 113-127.
- \*Nash, C. (1990) *Narrative in culture: The uses of storytelling in the sciences, philosophy, and literature*, London: Routledge and Kegan Paul.
- Nelson, H.L. (2001) *Damaged identities, narrative repair*, Ithaca, NY: Cornell University Press.
- \*Newton, A.Z. (1995) *Narrative ethics*, Cambridge, MA: Harvard University Press.
- \*Plummer, K. (1994) *Telling sexual stories: Power, change, and social worlds*, London: Routledge
- \*Polkinghorne, D.E. (1988) *Narrative knowing and the human sciences*, Albany, SUNY Press.
- Randall, W. and McKim, E. (2008) *Reading our lives: The poetics of growing old*, New York: Oxford University Press.
- \*Riessman, C. (1993) *Narrative analysis*, Thousand Oaks, CA: Sage.
- \*Riessman, C. (2008) *Narrative methods for the human sciences*, Thousand Oaks, CA: Sage.
- \*Schechtman, M. (1996) *The constitution of selves*, Ithaca: Cornell University Press.
- \*Sermijn, J., Devlieger, P. and Loots, G. (2008) 'The narrative construction of the self: Selfhood as a rhizomatic story', *Qualitative Inquiry*, vol 14, no 4, pp 632-650.
- Spence, D.P. (1982) *Narrative truth and historical truth: Meaning and interpretation in psychoanalysis*, New York: W.W. Norton.
- \*Strawson, G. (2004) 'Against narrativity', *Ratio*, vol 17, no 4, pp 428-452.
- Wells, K. (2010) *Narrative inquiry*, Oxford: Oxford University Press.

### 3. Department of Philosophy: Proposed Changes to *Calendar* (Fall 2015)

#### (1) Requirements for Honours and Requirements for Major

##### **In current Calendar:**

5. The equivalent of *three (3) credit hours* from among:

PHIL 3663 Analytic Philosophy I

PHIL 3673 Analytic Philosophy II

PHIL 3813 Introduction to Logic II (MATH 3813)

##### **Proposed Change:**

5. The equivalent of *three (3) credit hours* from among:

PHIL 3663 Analytic Philosophy I

PHIL 3673 Analytic Philosophy II

PHIL 3683 Topics in Epistemology

Rationale for replacing Introduction to Logic II with Topics in Epistemology to meet the requirement in analytic philosophy for Honours and Majors: Logic is not strictly-speaking a course in philosophy. It is a tool that is used extensively in analytic philosophy, but it has no philosophical content (it's a math course). When we originally introduced the requirement in analytic philosophy, we were unsure of how often we would be offering Analytic Philosophy I and II, so we thought that we should probably allow Logic II to fulfill the requirement as well, since it is so pertinent to analytic philosophy. But it didn't make much sense: It's sort of like letting a course in Ancient Greek (the language) fulfill a requirement in Ancient Greek philosophy. Now that we have Topics in Epistemology on the books-- which definitely is a course in analytic philosophy--and now that we are committed to offering Analytic Philosophy I and II with some regularity, the need for recognizing Logic II as fulfilling the requirement is no longer there.

#### (2) PHIL 3503 Seminar on Plato's Philosophy (Prerequisite)

**In current Calendar:** Prerequisite: PHIL 2113 and 2123, or permission of the instructor.

**Proposed Change:** Prerequisite: Any six (6) credit hours in the History of Philosophy (PHIL 2113, 2123, 2133, 2143, 2153, and 2163), or permission of the instructor.

(3) PHIL 3513 Seminar on Aristotle's Philosophy (Prerequisite)

**In current Calendar:** Prerequisite: PHIL 2113 and 212, or permission of the instructor.

**Proposed change:** Prerequisite: Any six (6) credit hours in the History of Philosophy (PHIL 2113, 2123, 2133, 2143, 2153, and 2163), or permission of the instructor.

**Rationale:** There are two main reasons to change the prerequisites for PHIL 3503 & 3513. The first one is that the skills students need to succeed in these seminars are taught in all of our second year "History of Philosophy" courses. These skills include careful reading, analysis, and evaluation of arguments. The current prerequisite (PHIL 2113 & 2123) focuses on the *content* of the courses. The message conveyed is that students will not have what they need to succeed in PHIL 3503 & 3513 unless they have learned the material in PHIL 2113 & 2123. That is not the case. In fact, when students make the request, I often give students who have not taken PHIL 2113 & 2123 permission to take the course, and most of them still succeed.

The second reason is that it will remove barriers to access. Many students who would like to take PHIL 3503 & PHIL 3513 simply assume that since they have not taken PHIL 2113 & 2123, they will not be allowed to take PHIL 3503 & 3513. Changing the prerequisite would remove that assumption.

#### 4. Department of English Proposals → Revisions, New Courses & Group D Courses

October 26, 2015 (*SCC note: with many items revised in late November 2015*)

*SCC Note: Proposals to Revise ENGL 2213, 3453, 3463, 3583 & 3593, which were revised in late November now appear as Appendix H, pp. 53ff.*

Dear Carey and Members of the Senate Curriculum Committee,

Please find enclosed proposals for changes to existing English courses and course titles, a clarification of requirements fulfilled by an existing course, proposals for two new courses, and a proposal to designate practical, Creative Writing and Drama courses as fulfilling Group D requirements for the B.A. in English.

The changes to courses and new courses, along with a brief rationale for each, is summarized in this letter. Full course proposals are appended as indicated. Our proposal for designating Creative Writing and Drama courses as fulfilling Group D requirements is contained in the body of this letter as Item #8 below.

- (1) Replace ENGL 2696 Reading Popular Culture with ENGL 2693, here proposed as a new course because material is reworked to fulfill 3-ch. only. Course proposal follows as **Appendix A**.

Rationale: Ensures availability of the course more regularly and often.

- (2) Revised courses. Replace ENGL 3313 (current title: Modernism I) and 3323 (Modernism II) with the revised courses as proposed. **Appendix B and C**.

Rationale: Revisions to these long-existing courses reflect current developments in the field and the expertise of the recently-hired FT faculty member now regularly teaching them; the revision, among other changes noted in the full proposal, now designates ENGL 3313 as fulfilling requirements in the new curriculum for credit hours in “Canadian/American” literature.

- (3) Change Drama course titles (ENGL 2213, 2233, 3216, 3453, 3463, 3583, 3593, and 4213) to more accurately reflect existing content. Proposal follows as **Appendix D**.

- (4) Specify the requirements fulfilled by ENGL 3563 Drama and Its Critics. Add “Post-1800s” (Post) and “Canadian/American” (C/A) to ENGL 3563 Drama and Its Critics.

Rationale: Following a broad historical survey of the discipline of theatre critics, the course largely focuses on post-1800 theatre criticism in the Canadian context.

- (5) Cross-list ENGL 3563 Drama and Its Critics with Journalism & Communications

Rationale: Journalism Majors will benefit from the theatre-specific writing perspectives, theory, and techniques taught in the course; English Majors will

benefit from sharing the classroom with Journalism students. Correspondence with Director of Journalism follows as **Appendix E**.

- (6) New course proposal ([revised](#)): ENGL 1003 Introduction to Theatre. The course prepares first-year students for the English Major with Drama Concentration and the Honours in English with Drama Concentration, as well as students from across the University, to enroll in practical Drama courses at the 2<sup>nd</sup> and 3<sup>rd</sup> year levels. Course proposal follows as **Appendix F**.
- (7) New course proposal: ENGL [3933](#) Radical British Novels of the 1790s. The course adds to the regular rotation of courses in later eighteenth-century literature and reflects developments in current scholarship. Course proposal follows as **Appendix G**.
- (8) Group D: add practical courses in Creative Writing and Drama as fulfilling requirements of Group D for the Bachelor of Arts at St. Thomas. Currently, only ENGL 3113 Advanced Prose Workshop and ENGL 3123 Advanced Script Workshop count towards fulfilling the Group D requirement.

Rationale: In undertaking its curriculum review through 2012-2014, the Department noted the designation of two Creative Writing courses, ENGL 3113 Advanced Prose Workshop and ENGL 3123 Advanced Script Workshop, as fulfilling Group D requirements for the B.A. In response to our query as to the basis of designating courses as fulfilling Group D, the Senate Curriculum Committee referred us to Minutes of the University Senate from December 4, 2006:

On that date, Motion (d), on pages 4-5 of the Minutes, by the Curriculum Committee was moved by Craig, seconded by Malcolmson, and carried. The motion reads:

“That Group D, which has the goal of serving to develop students’ aesthetic literacy through creative, cultural, and/or reflective artistic activity, include the following courses: any courses offered by the Fine Arts Programme, including those approved for cross-listing in Fine Arts, and any other courses approved by Senate.”

The motion is followed in the Senate Minutes by a clarifying note, quoted here:

“[The above goal and list of courses would appear in the Academic Calendar. This motion does not preclude the addition of other courses to this list in the future. Proposals would be made to the Curriculum Committee by interested departments or programmes and the proposals would, if recommended by the Curriculum Committee, proceed for approval to the Senate.]”

The Department of English proposes that, in addition to ENGL 3113 and ENGL 3123, which are now designated as fulfilling Group D requirements, the following English courses involving practical creative, cultural, and/or reflective artistic activity fulfill Group D requirements:

ENGL 2113 (formerly 2103) Creative Writing (hereafter CW): Skills  
ENGL 2123 CW: Strategies  
ENGL 3103 CW: Advanced Poetry Workshop  
ENGL 3133 CW: Special Topics in Creative Writing  
ENGL 4153 CW: Senior Project in Creative Writing  
ENGL 4196 CW: Honours Thesis in Creative Writing  
ENGL 1003 Introduction to Theatre  
ENGL 2213 Acting and Theatre Production I (current course title Drama Production I)  
ENGL 2233 Acting and Theatre Production II (current course title Drama Production II)  
ENGL 3216 Advanced Acting and Theatre Production (old/current title Advanced Drama Production)  
ENGL 3563 Drama and Its Critics (Rationale: the course involves practical writing and publication of reviews of theatre produced in the community following study and reflection on traditions of dramatic criticism)

Thank you for your consideration of our proposals, which we hope you can recommend for approval by the University Senate. Please contact me for clarification of any aspect or element of our proposals.

Collegially,

Dr. Dawn Morgan, Chair  
Department of English Language and Literature

Summary of documents to follow:

- Appendix A: New course proposal (replace ENGL 2696 with ENGL 2693) (Desroches) (p. 4-7)
- Appendix B: Revised course proposal (replace with revised content and requirement fulfillment of ENGL 3313) (Robinson) (p. 8-10)
- Appendix C: Revised course proposal (replace 3323) (Robinson) (p. 11-13)
- Appendix D: Change Drama Concentration course titles (complete listing of current and proposed new course titles with course numbers) (Whittaker) (p.14)
- Appendix E: Cross-list ENGL 3563 confirmation from Philip Lee, Director, Journalism & Communications (p. 15-17)
- Appendix F: New course proposal ENGL 1003 Introduction to Theatre (Whittaker) (p. 18-20)
- Appendix G: New course proposal ENGL 3xx3 (Morgan) (p. 21-26)

## Appendix A: New Course Proposal (2<sup>nd</sup> year)

Department of English

10 September 2015

1. **Type of proposal:** [New course](#) replacing ENGL 2696 Reading Popular Culture
2. **Course name and proposed number:** [ENGL 2693: Reading Popular Culture](#)
3. **Calendar Description:** Reading Popular Culture familiarizes students with important theoretical trends in the study of culture. Specific emphasis will be placed on key aspects of visual culture—television, film, the graphic novel, YouTube, fashion, and video games will be especially significant. We will also look at the history of leisure and entertainment to help us understand what it means to be both a producer and a consumer of popular culture.
4. **Theme or Category Grouping:** N/A
5. **Impact on Majors and Honours** This course is not required for either the Major or Honours' tracks in the English department, so the change in credit hours will not have any major impact, except to permit more flexibility in course choice for the students. The course itself can be used to fulfil degree requirements in the post-1800 category of the English department's curriculum.
6. **Cross-listing** N/A
7. **Rationale** This course is a retooling of ENGL 2696: Reading Popular Culture, from a 6ch course to a 3ch course. Making this a 3ch course allows more flexibility for both instructors and students. Changing this popular cultural studies course into a 3ch commitment makes it easier to keep the course in regular rotation, and will simultaneously free up 3ch for students to take a wider range of courses.
8. **Instructor's name:** Dr. Dennis Desroches.
9. **Course Description** Taken as the totality of impetuses, experiences, influences, beliefs, and identities that shape who we are and how we live, the question of popular culture—what it is and how it works—demands our concerted scrutiny today more than ever. But it is precisely the fact that we are at once consumers and producers of culture that makes the task of reflecting upon it so challenging. This course aims to provide to students the critical and conceptual tools to begin to question culture, to look upon the world and to make sense of its enormous power to shape how we think, and who we are. We will, then, conceive of the world's "texts" in the broadest sense possible as a form of visual culture, compelling us to direct our critical attention to everything from graphic novels, video games, and fashion magazines, to popular film, advertising, television, and the internet.

**Approach** ENGL 2693 will involve a combination of lectures on theory, viewing



and discussion of various media, and group work on issues of importance to the study of Popular Culture.

### **10. Evaluation**

Midterm Exam: 15%

2 journals: 40% (2x20%)

Final Exam: 35%

Participation: 10%

### **11. Required Texts**

*Popular Culture: A User's Guide*. 2<sup>nd</sup> edition. ed. Suzie O'Brien and Imre Szeman. Harcourt Brace, 2009.

Supplementary materials as provided by the instructor.

### **Supplemental Bibliography**

#### **XX(1845324.1)**

A companion to media studies [electronic resource]

Valdivia, Angharad N.

#### **XX(1845154.1)**

A companion to cultural studies [electronic resource] *First paperback ed.*

Miller, Toby.

#### **GV706.5 .M364 2009**

Marxism, cultural studies and sport

Carrington, Ben, 1972-

#### **HM548 .B33 2009**

Cultural studies and political economy : toward a new integration

Babe, Robert E.

#### **PN6714 .A33 2008**

Documentary graphic novels and social realism

Adams, Jeff, 1956-

#### **HM623 .R47 2008**

Research methods for cultural studies

Pickering, Michael.

#### **HM621 .G33 2008**

Paradoxes of culture and globalization

Gannon, Martin J.

#### **PN94 .P37 2008**

How to interpret literature : critical theory for literary and cultural studies  
Parker, Robert Dale, 1953-

**HM646 .G45 2007**

Subcultures : cultural histories and social practice  
Gelder, Ken, 1955-

**HM623 .G53 2007**

Culture and power : a history of cultural studies  
Gibson, Mark.

**Important Readers:**

During, Simon. *The Cultural Studies Reader*. London: Routledge, 1999. **HIL HM101.C8928 2007**

Ann Gray and Jim McGuigan, editors. *Studying Culture: An Introductory Reader*. London: Arnold, 1999.

Ken Gelder and Sarah Thornton, editors. *The subcultures reader*. New York: Routledge, 1996. **HIL HM291.S853 1997**

Storey, John. *Cultural Theory and Popular Culture: A Reader*. Second Edition. Harlow: Prentice Hall, 1998. **HIL CB19.C83 1998**

Turner, Graeme. *British Cultural Studies: An Introduction*. London: Routledge, 2003. **HIL DA589.4 T87 1996**

Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. London: Fontana, 1990. **HIL PE 1580.W58**

Chen Kuan-Hsing, et al., eds. *Trajectories: Inter-Asia Cultural Studies*. New York: Routledge, 1998. **HIL e-book**

Tony Bennett et al. Editors. *Culture, Ideology and Social Process: A Reader*. London: Open University Press, 1981. **HIL HM101.C898 1981**

**Journals**

**XX(1415171.1)**

Journal for early modern cultural studies [electronic resource]

**XX(1841555.1)**

Topia [electronic resource]

**XX(1431522.1)**

Cultural studies, critical methodologies [electronic resource]

**XX(1432420.1)**

International journal of cultural studies [electronic resource]

**XX(1431922.1)**

European journal of cultural studies [electronic resource]

**XX(1836802.1)**

Cultural studies [electronic resource]

**—End of Appendix A—**

## **Appendix B:**

### **Course Revision Proposal**

Dr. Matte Robinson

Department of English Language and Literature

1. Type of proposal: Replace ENGL 3313 Modern Literature I
2. Course name and proposed number: **ENGL 3313 Americans and Modernism**
3. Calendar Description: A study of the impact of American writers and writing on the transnational Modernism movement, with a twin focus on American modernists in Europe and those who stayed in the U.S.
4. Theme or Category Grouping: n/a
5. Impact on Programme Requirements: The course adds 3-ch to the Department's offerings in fulfillment of the requirement for 6-ch in "Canadian / American" literature for the Major and Honours in English. Currently there is only one 6-ch course in American Literature, which is offered every second year. The proposed course adds a 3-ch course that can be alternated with the existing 6-ch course to ensure students have an option in American literature every academic year.
6. Cross-listing. N/A
7. Rationale for the course: The proposed course will be elective, but fulfill 3-ch in meeting requirements in post-1800 and Canadian /American literature. The existing ENGL 3313 Modern Literature I features so many American authors (H.D., Ezra Pound, T.S. Eliot, Gertrude Stein, Djuna Barnes) that it is virtually a course in American literature. Since credits are required in Canadian / American literature, this aspect of the course will be clarified and emphasized for students fulfilling requirements for the Major and Honours. The proposed new course represents a shift in approach from ENGL 3313 that improves on what is currently a run-of-the-mill survey.
8. Instructor's name: Dr. Matte Robinson. The course will be included in the faculty member's regular rotation of courses offered.
9. Course description: Many of the major Modernist authors were Americans, some of whom were committed to creating an American literature with an American vernacular, while others looked to Europe as the centre of "civilization" and traveled there, primarily to London and then France, in order to take part in a transnational

movement. This course investigates the ways that American literary identities transformed and were transformed by these processes; it is one of the ways to tell the story of American literature (as well as the modernist movement) in the first half of the twentieth century.

10. Evaluation System: Term paper 40%; weekly reading reflections and Moodle discussion 40%; shorter paper on one of the two works 20%.
11. Possible course texts and other materials: L. Rainey, *Modernism, an Anthology*.
12. Bibliography. The bibliography is not essentially changed from that of ENGL 3313. The HIL has a good collection of works on Modernism, with more than adequate resources on individual authors to be selected for study. **The following are generalists texts held by the HIL.**

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

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

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

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

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

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

Froula, Christine. *Virginia Woolf and the Bloomsbury Avant-Garde: War, Civilization, Modernity*. New York: Columbia University Press, 2005.

Hanscombe, Gillian, and Virginia L. Smyers. *Writing for Their Lives: The Modernist Women, 1910-1940*. Boston, MA: Northeastern University Press, 1987.

Hickman, Miranda B. *The Geometry of Modernism: the Vorticist Idiom in Lewis, Pound, H.D., and Yeats*. Austin: University of Texas Press, 2005.

Kenner, *The Pound Era*. Berkeley: University of California Press, 1971.

- Levensen, Michael, ed. *The Cambridge Companion to Modernism*. 2nd ed. Cambridge: Cambridge UP, 2011.
- Longenbach, James. *Stone Cottage: Pound, Yeats, and Modernism*. Oxford: Oxford University Press, 1988.
- Mao, Douglas, and Rebecca L Walkowitz. *Bad Modernisms*. Durham: Duke University Press, 2006.
- Matthews, Steven. *Modernism: A Sourcebook*. Basingstoke: Palgrave Macmillan, 2008.
- Morrison, Mark. *The Public Face of Modernism: Little Magazines, Audiences, and Reception, 1905-1920*. Madison: University of Wisconsin Press, 2001.
- Nicholls, Peter. *Modernisms: A Literary Guide*. London: MacMillan, 1995.
- Perloff, Marjorie. *The Dance of the Intellect: Studies in the Pound Tradition*. Cambridge: Cambridge University Press, 1985.
- Rainey, Lawrence. *Institutions of Modernism: Literary Elites and Public Culture*. New Haven: Yale University Press, 1997.
- Surette, Leon. *The Birth of Modernism*. Montreal: McGill-Queen's University Press, 1993.
- . and Demetres Tryphonopoulos. *Literary Modernism and the Occult Tradition*. Orono: National Poetry Foundation, 1996.
- Taylor, Georgina. *H.D. and the Public Sphere of Modernist Women Writers, 1913-1946*. Oxford: Clarendon Press, 2001.

—End of Appendix B—

## Appendix C:

Course **Revision** Proposal

Dr. Matte Robinson

Department of English Language and Literature

1. Type of proposal: Replace ENGL 3323 Modern Literature II
2. Course name and number: **ENGL 3323 Major Modernist Texts**
3. Calendar Description: The course offers students the time and focus necessary to take on in-depth studies of a few substantial English-language modernist works. These works include some of the “difficult” but influential texts of the 20<sup>th</sup> century, such as James Joyce’s *Ulysses*, H.D.’s *Trilogy*, and T.S. Eliot’s *Four Quartets*. In addition, the course will introduce students to discussions about scholarly editions of texts. (60 words; max = 75)
4. Theme or Category Grouping: n/a
5. Impact on Programme Requirements: The course exactly replaces the 3-ch in post-1800 literature provided by ENGL 3323. Six or nine ch of courses in post-1800 literature are required for the Majors and Honours degree in English.
6. Cross-listing: N/A
7. Rationale for the course: It is an unfortunate fact that many of the major texts of modernism are long and difficult; these days this usually means that they are not encountered until graduate school (or simply not at all). But given time to focus on depth, slow reading, and critical apparatus included in scholarly editions, reading *Ulysses* can be a pleasurable and illuminating experience. Modern Literature II’s current material would better be served by several specialized courses in literature by women, postcolonial literature, and literature and technology—most of which are currently on the books. As it stands now, the course is just a broad survey. Reversing that direction, the new course would offer students the time and focus necessary to take on some of the “difficult” but influential texts of the 20<sup>th</sup> century, such as James Joyce’s *Ulysses*, H.D.’s *Trilogy*, and T.S. Eliot’s *Four Quartets*. In addition, it would introduce students to discussions about scholarly editions of texts, a subject that should be discussed with young scholars. This is a significant change to part II of Modernism. Instead of answering the first course (proposed

ENGL 3313 Americans and Modernism) with impossible breadth, I propose instead to add challenging depth.

8. Instructor's name: Dr. Matte Robinson. The course will be included in the faculty member's regular rotation of courses, and offered every second year.
9. Course Description: This course tackles texts that, while crucial to an education in 20<sup>th</sup> century writing, are often avoided until grad school because of their length or "difficulty." With plenty of time and support to spend time with only a few texts—Joyce's *Ulysses*, for example—what at first appears to be difficult becomes familiar, and with the familiarity comes new understanding and rewarding insight. It's one thing to knock a giant off your reading list and quite another to come to an appreciation of it—to enjoy it.
10. Evaluation System: Term paper 40%; weekly reading reflections and Moodle discussion 40%; shorter paper on one of the two works 20%
11. Possible course texts and other materials: James Joyce, *Ulysses*; H.D., *Trilogy*; Ezra Pound, *Cantos*, T.S. Eliot, *Collected Poems*, Gertrude Stein, *The Making of Americans*
12. Bibliography: The bibliography is essentially the same as for the proposed ENGL 3xx3 Americans and Modernism. The HIL has a good collection of works on Modernism, with more than adequate resources on individual authors, whichever ones are chosen for in-depth study. **The following are generalists texts available in HIL:**

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

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

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

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

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

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

Froula, Christine. *Virginia Woolf and the Bloomsbury Avant-Garde: War, Civilization, Modernity*. New York: Columbia University Press, 2005.

Hanscombe, Gillian, and Virginia L. Smyers. *Writing for Their Lives: The Modernist Women, 1910-1940*. Boston, MA: Northeastern University Press, 1987.



Hickman, Miranda B. *The Geometry of Modernism: the Vorticist Idiom in Lewis, Pound, H.D., and Yeats*. Austin: University of Texas Press, 2005.

Kenner, *The Pound Era*. Berkeley: University of California Press, 1971.

Levensen, Michael, ed. *The Cambridge Companion to Modernism*. 2nd ed. Cambridge: Cambridge UP, 2011.

Longenbach, James. *Stone Cottage: Pound, Yeats, and Modernism*. Oxford: Oxford University Press, 1988.

Mao, Douglas, and Rebecca L Walkowitz. *Bad Modernisms*. Durham: Duke University Press, 2006.

Matthews, Steven. *Modernism: A Sourcebook*. Basingstoke: Palgrave Macmillan, 2008.

Morrison, Mark. *The Public Face of Modernism: Little Magazines, Audiences, and Reception, 1905-1920*. Madison: University of Wisconsin Press, 2001.

Nicholls, Peter. *Modernisms: A Literary Guide*. London: MacMillan, 1995.

Perloff, Marjorie. *The Dance of the Intellect: Studies in the Pound Tradition*. Cambridge: Cambridge University Press, 1985.

Rainey, Lawrence. *Institutions of Modernism: Literary Elites and Public Culture*. New Haven: Yale University Press, 1997.

Surette, Leon. *The Birth of Modernism*. Montreal: McGill-Queen's University Press, 1993.

— and Demetres Tryphonopoulos. *Literary Modernism and the Occult Tradition*. Orono: National Poetry Foundation, 1996.

Taylor, Georgina. *H.D. and the Public Sphere of Modernist Women Writers, 1913-1946*. Oxford: Clarendon Press, 2001.

—End of Appendix C—

## **Appendix D:**

Changes to Drama Concentration courses

Prepared by Dr. Robin C. Whittaker and the English Department (21 Oct 2015)

### 1. Change titles of existing Drama courses.

**Rationale:** These new course titles more accurately reflect the existing content of the courses.

Old/current course title: ENGL2213 Drama Production I

New course title: ENGL2213 Acting and Theatre Production I

Old/current course title: ENGL2233 Drama Production II

New course title: ENGL2233 Acting and Theatre Production II

Old/current course title: ENGL3216 Advanced Drama Production

New course title: ENGL3216 Advanced Acting and Theatre Production

Old/current course title: ENGL 4213 Seminar in Performance and Production

New course title: ENGL 4213 Seminar in Directing for the Stage

**—End of Appendix D—**

**Appendix E:**

**Correspondence confirming cross-listing from Philip Lee, Director, Journalism & Communications**

**Verified by SCC.**

**–End of Appendix E–**

**Appendix F: (revised in November 2015)**

**New Course Proposal - ENGL 1003: Introduction to Theatre**

**Department of English Language and Literature**

30 Nov 2015 revision

**1. Type of proposal:** First-year regular annual offering.

**2. Course name and number:** ENGL 1003: Introduction to Theatre

**3. Calendar Description.** An introduction to the role, practice, and study of theatre in society. Students are introduced to key concepts and material elements in the study and practice of theatre through exposure to dramatic and historical texts, acting techniques, the technical elements of theatre, and local theatre attendance and reflection. The course is a hybrid lecture/studio course.

**4. Theme or category grouping.** N/A

**5. Impact on Programme Requirements.** Offered annually, Introduction to Theatre is designed to attract students to the study and practice of theatre. It prepares first-year students for the English Major with Drama Concentration and the Honours in English with Drama Concentration as well as other theatre activity on campus. It does not replace ENGL 1016: English Literatures in History and Culture as a core pre-requisite to our English programs, including the Drama Concentration.

**6. Cross-listing.** N/A.

**7. Rationale for the course.** We have heard that high school students considering attending STU want a first-year course in theatre. Introduction to Theatre responds to this desire by introducing students to the relationships between the practice and the study of theatre. Students engage in the skills and strategies that are unique and fundamental to both the study and the practice of theatre. During a two-year transition period, the course will be a pre- or co-requisite for ENGL 2213: Acting and Theatre Production I (old/current name Drama Production I); following this period, the course will normally be a pre-requisite (not co-requisite) for ENGL 2213. It will therefore be a requirement for the Drama Concentration. The course is open to all students (including those who do not choose to pursue through the Drama Concentration).

**8. Instructor's name.** Dr. Robin C. Whittaker or a qualified instructor.

**9. Course description.** Introduction to Theatre considers theatre as a material and social phenomenon, introducing students to key playtexts, aesthetics, histories, and practitioners. Lecture classes will illuminate the texts, concepts, and histories of theatrical production, while studio/workshop classes will give students the opportunity to engage in guided script analysis and scene study through hands-on introductions to the technical elements of theatre, including lighting, costumes, props, and sound, their design and use. Whenever possible, students will engage with local theatre companies through invited guest speakers

and tours in order to introduce them to New Brunswick theatre. The course is therefore a blend of the study of theatre and its relationship to other liberal arts disciplines, and an introduction to diverse practical training in the theatre, including stage management, design, technical work, acting and directing. The course is designed to better prepare students for STU's theatre courses activities, particularly the Drama Concentration courses—acting, directing, and dramatic literature courses—and Theatre St. Thomas, within our liberal arts environment.

## **10. Evaluation system.**

Participation (15%)

Midterm: Terms and Concepts (15%)

Group Presentation (15%)

Play Review #1 (10%)

Play Review #2 (10%)

Scene Study: Script Analysis and Scene Presentation (15%)

Final Exam (20%)

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

- 1 introduction to theatre text (e.g. Leach's *Theatre Studies* or Hartnoll's *The Theatre*)
- 2 published playtexts
- 2 locally produced theatre productions (e.g. TNB, Next Folding Theatre Co., Solo Chicken)
- several short plays chosen for scene study

## **12. Bibliography.**

Abel, Lisa, ed. *Theatre: Art in Action*. Lincolnwood, Ill: National Textbook Co., 1999. Print.

Banham, Martin, ed. *The Cambridge Guide to Theatre*. Cambridge: Cambridge UP, 1995. Print.

Bowman, Walter Parker, and Robert Hamilton Ball. *Theatre Language: A Dictionary of Terms in English of the Drama and Stage from Medieval to Modern Times*, 1961. Print.  
**PN2035 .B6**

Brockett, Oscar G., and Franklin J. Hildy. *History of the Theatre*. 10<sup>th</sup> ed. Toronto: Allyn and Bacon, 2008. Print. (UNBSJ 1<sup>st</sup> ed 1968: **PN2101 .B86**)

Cogeval, Guy, and Beatrice Avanzi, eds. *Drama and Desire: Art and Theatre from the French Revolution to the First World War*. Torino: Skira, 2010. Print.

Cohen, Robert. *Theatre: Brief Version*. 4<sup>th</sup> ed. Mountain View, CA, 1997. Print.

Davis, Tony. *Stage Design*. Sussex, UK: RotoVision, 2001. Print.

Hartnoll, Phyllis, ed. *The Concise Oxford Companion to the Theatre*. 2<sup>nd</sup> ed. New York: Oxford UP, 2003. **HIL eBook**.

———. *The Theatre: A Concise History*. 3<sup>rd</sup> ed. London: Thames and Hudson, 1998. Print. **PN2101 .H3 1971**.

Hunt, Hough. *The Live Theatre: An Introduction to the History and Practice of the Stage*. New York: Oxford UP, 1962. Print. **PN2101 .H85 1962**

Irvin, Polly. *Directing for the Stage*. Sussex: RotoVision, 2003. Print.

Leach, Robert. *Theatre Studies: The Basics*. New York: Routledge, 2008. Print. **PN1655 .L35 2008**.

Law, Jonathan. *The Metheun Drama Dictionary*. New York: Metheun, 2011. Print. **HIL eBook**.

Meyer-Dinkgräfe, Daniel, ed. *Who's Who in Contemporary World Theatre*. 2<sup>nd</sup> ed. New York: Routledge, 2002. **HIL eBook**.

Morgan, Winston. *Stage Managing the Arts in Canada*. Toronto: SM Arts. 2000. Print.

Nagler, A. M. *A Sourcebook in Theatrical History*. New York: Dover, 1952. Print. **PN2101 .N3 1959**.

Pavis, Patrice. *Dictionary of the Theatre: Terms, Concepts, and Analysis*. Toronto: University of Toronto P, 1998. **HIL eBook**.

Rewa, Natalie. *Scenography in Canada: Selected Designers*. Toronto: University of Toronto P, 2004. Print. **PN2091 .S8 R395 2004**

Rubin, Don. Ed. *The World Encyclopedia of Contemporary Theatre*. Vols. 1-4. New York: Routledge, 1994-2000. **HIL eBook** and **PN1861 .W67**

Russell, John Taylor. *The Penguin Dictionary of the Theatre*. New York: Penguin, 1984. Print. (HIL REF: 1<sup>st</sup> printing 1967: **PN2035 .T3 1967**)

Unwin, Stephen, and Carole Woddis. *A Pocket Guide to 20<sup>th</sup> Century Drama*. London: Faber and Faber, 2001. Print.

Whiting, Frank M. *An Introduction to the Theatre*. 4<sup>th</sup> ed. New York: Harper and Row, 1978. Print. (HIL 3<sup>rd</sup> ed: **PN1655 .W5 1969**)

Zarrilli, Phillip B., et al. *Theatre Histories: An Introduction*. New York: Routledge: 2006. Print.

—End of Appendix F—

## Appendix G:

New Course Proposal  
Department of English  
Dr. Dawn Morgan  
September 11, 2015

ENGL 3933

1. **Type of Proposal:** New course. (This course was offered as ENGL 3993 Special Topic in the Winter term, 2015)
2. **Course name and number:** ENGL 3933 Radical British Novels of the 1790s
3. **Calendar description:** A study of novels inspired by the ideals of the American and French revolutions and published in England in the 1790s.
4. **Theme or Category Grouping:** n/a
5. **Impact on Programme Requirements:** This course provides 3-ch in fulfillment of the requirement for pre-1800 literature.
6. **Cross-listing:** N/A
7. **Rationale for the course:** English Majors require 9-ch of pre-1800 courses, and Honours require 18-ch, so this course adds variation and choice to offerings in literature of the later eighteenth-century, and will be rotated regularly with ENGL 3573, which concentrates on a variety of genres from 1737-1789.
8. **Instructor:** Dr. Dawn Morgan.
9. **Course description:**

The so-called “Jacobin” novels published in England in the 1790s were inspired by the ideals of the American and French revolutions. In the British context, the Jacobin novelists re-worked the massively popular novel form to address the discontents of the lower classes and articulate aspirations for democratic parliamentary reform. That such novels immediately found a wide and enthusiastic readership prompted, in some cases, charges of seditious libel or treason against their writers or publishers, which led to a series of chilling show trials in 1794 and the Treasonable Practices Act of 1795, both aimed at silencing dissent, including fiction representing dissent. The subsequent literary production of many of the accused was severely curtailed and distorted, despite few convictions.

This course examines the novels targeted by the “reign of alarm,” as it was then known, or, “the first war on terror,” as it has since been called. Our study restores lesser-known works to the context of the historical development of the novel in English, and considers the particular Jacobin experiment with literary intervention in a volatile and reactionary political sphere. Jacobin authors and novels may include Mary Wollstonecraft, *Mary: A Fiction* (1788) and *The Wrongs of*

*Woman, or Maria* (1798), Mary Robinson, *Letter to the Women of England* (1799) and *The Natural Daughter* (1799), Thomas Holcroft, *Anna St. Ives* (1792), Charlotte Turner Smith, *The Old Manor House* (1793), William Godwin, *Caleb Williams* (1794), and John Thelwall, *The Daughter of Adoption* (1801). The anti-Jacobin counterpoint of the period will be located in the then-Foreign Minister George Canning's periodical, *The Anti-Jacobin: Weekly Examiner*, founded in 1797, and in George Walker's novel, *The Vagabond: or, Practical Infidelity* (1799).

This is primarily a reading course. About six novels will be considered during the 13-week term, one every two weeks. The course format is lecture and discussion.

10. **Evaluation system:** A combination of reading quizzes (6 X 5 % each = 30 %), a mid-term essay (30 %), and a final exam (40 %).

11. **Possible course texts and other materials:** The recent renewal of scholarly interest in the English Jacobin novels means that all works listed in the course description above are in print and available to students in affordable editions. All are held in the HIL in print and/or as e-books. The HIL holds the periodical, *The Anti-Jacobin: Weekly Examiner*, in e-journal format. Kenneth Johnston's *Unusual Suspects: Pitt's Reign of Alarm and the Lost Generation of the 1790s* (Oxford UP, 2013) is a major historical resource held by HIL.

**Bibliography.** The following primarily book-length studies are available in the UNB HIL or HWK Libraries where Call Numbers or electronic access is indicated. Entries below with an ISBN have been or will be ordered for the HIL, or are available via document delivery.

Anderson, Emily Hodgson. *Eighteenth-Century Authorship and the Play of Fiction: Novels and the Theatre, Haywood to Austen*. New York: Routledge, 2009. **HIL PR 448. W65 A63 2009.**

Baine, Rodney M. *Thomas Holcroft and the Revolutionary Novel*. Athens: Georgia UP, 1965. **HIL PR3515. H2 Z57 1965.**

Batchelor, Jennie, Cora Kaplan, Caroline Bicks, and Jennifer Summit. *The History of British Women's Writing*. Palgrave Macmillan, 2010. Vols 1-5; 8. **HIL PR 111. H57 2010.**

Bender, John. *The Ends of Enlightenment*. Stanford UP, 2012. ISBN 9780804742122.

Bray, Joe. *The Female Reader in the English Novel from Burney to Austen*. New York: Routledge, 2009. **HIL PR 756. W6 B73 2009.**

Canning, George. *The Anti-Jacobin: Weekly Examiner* (founded 1797). **HIL e-journal.**

Cass, Jeffrey. *Romantic Border Crossings*. Ashgate, 2008. ISBN 9780754660514.



- Clark, John P. *The Philosophical Anarchism of William Godwin*. Princeton UP, 1977. **HIL HN388. G7 C55.**
- Clemit, Pamela. *The Godwinian Novel: The Rational Fictions of Godwin, Brockden Brown, Mary Shelley*. Oxford: Clarendon P, 1993. **HIL PR4724. C57 1993.**
- . *The Letters of William Godwin. Vol. 1:1778-97*. Oxford UP, 2011. ISBN 9780199562619.
- Cox, Philip. *Reading Adaptations: Novels and Verse Narratives on the Stage, 1790-1840*. Manchester UP/St. Martin's Press, 2000. **HIL PR716. C69 2000.**
- Dickie, Simon. *Cruelty and Laughter: Comic Literature and the Unsentimental 18<sup>th</sup> Century*. Chicago UP, 2011. ISBN 9780226146188.
- Dolan, Elizabeth A. *Seeing Suffering in Women's Literature of the Romantic Era*. Ashgate, 2008. **HIL PR448. W65 D65 2008.**
- Duff, David. *Romanticism and the Uses of Genre*. Oxford UP, 2009. ISBN 9780199572748.
- Edgeworth, Maria. *Castle Rackrent* (1800). Oxford UP. **HWK PR4644. C3 1952.**
- . *Maria Edgeworth: Chosen Letters*. New York: AMS Press, 1979. **HIL PR4646. A53 1979.**
- and Augustus J.C. Hare. *The Life and Letters of Maria Edgeworth*. Houghton Mifflin, 1895. 2 vols. **HIL PR4646. A4 1895.**
- Egenwolf, Susan B. *The Art of Political Fiction in Hamilton, Edgeworth, and Owenson*. Ashgate, 2009. **HIL PR8733. E44 2009.**
- Fairclough, M. and G. Green. "Disciplining Thelwall: The Art and the Act." John Thelwall in Practice conference, 16-18 October, 2009, Dalhousie University. *Romanticism* 16/2 (2010): 197-206.
- Folger Collective on Early Women Critics. *Women Critics 1660-1820: An Anthology*. Bloomington: Indiana UP, 1995. Ebook.
- Gallagher, Catherine. *Nobody's Story: The Vanishing Acts of Women Writers in the Marketplace, 1670-1820*. U of California P, 1994. **HIL PR113. G35 1994.**
- Garnai, Amy. *Revolutionary Imaginings in the 1790s: Charlotte Smith, Mary Robinson, Elizabeth Inchbald*. Palgrave Macmillan, 2009. **HIL PR 858.W6 G37 2009.**

- Gilmartin, Kevin. *Writing Against Revolution: Literary Conservatism in Britain 1790-1832*. Cambridge UP, 2007. **HIL DA 530.G55 2007**.
- Godwin, William. *Caleb Williams* (1794). **HIL PR4722.C3 1970**.
- . *Fleetwood, or, The New Man of Feeling*. Peterborough, ON: Broadview, 2001. HIL e-book.
- Gonda, Caroline. *Reading Daughter's Fictions 1709-1834: Novels and Society from Manley to Edgeworth*. Cambridge UP, 1996. ISBN 9780521553957.
- Graham, Kenneth W. *The Politics of Narrative: Ideology and Social Change in William Godwin's Caleb Williams*. New York: AMS Press, 1990. **HIL PR 4722. T63 G7 1990**.
- . *William Godwin Reviewed: A Reception History, 1783-1834*. New York: AMS Press, 2001. **HIL PR4723. G65 2001**.
- Green, Thomas. *An examination of...Mr. Godwin's Enquiry Concerning Political Justice*. London, 1798. **HIL e-book**.
- Grenby, M.O. *The Anti-Jacobin Novel: British Conservatism and the French Revolution*. Cambridge UP, 2001. **HIL e-book**.
- Hilliard, Raymond F. *Ritual Violence and the Maternal in the British Novel, 1740-1820*. Lewisberg, PA: Bucknell UP, 2010. **HIL PR 858.M69 H56 2010**.
- Hodson, Jane. *Language and Revolution in Burke, Wollstonecraft, Paine, and Godwin*. Ashgate, 2007. **HIL JA84. G7 H63 2007**.
- Holcroft, Thomas. *A Narrative of Facts, relating to a prosecution for high treason...which the court refused to hear*. Second ed. London: Printed for H.D. Symonds, 1795. **HIL e-book**.
- Inchbald, Elizabeth. *A Simple Story*. Oxford UP, 1967. **HIL Storage PR3518. S6 1967**.
- Jarrells, Anthony S. *Britain's Bloodless Revolutions: 1688 and the Romantic Reform of Literature*. Palgrave Macmillan, 2005. **HIL PR447. J37 2005**.
- Johnson, Kenneth. *Unusual Suspects: Pitt's Reign of Alarm and the Lost Generation of the 1790s*. Oxford UP, 2013. ISBN 9780199657803.
- Johnson, Nancy E. *The English Jacobin Novel on Rights, Property, and the Law: Critiquing the Contract*. Palgrave Macmillan, 2004. ISBN 9781403935731.
- Kaufman, Heidi and Christopher J. Fauske. *An Uncomfortable Authority: Maria*

- Edgeworth and Her Contexts*. U of Delaware P, 2004. **HIL PR4647. U53 2004.**
- Keen, Paul. *The Crisis of Literature in the 1790s: Print Culture and the Public Sphere*. Cambridge UP, 1999. **HIL e-book.**
- Kelly, Gary. *The English Jacobin Novel 1780-1805*. Oxford: Clarendon Press, 1976. **HIL PR 851.K4.**
- Knowles, Claire. *Sensibility and Female Poetic Tradition 1780-1860: The Legacy of Charlotte Smith*. Ashgate, 2009. **HIL e-book.**
- Kowaleski-Wallace, Elizabeth. *Their Fathers' Daughters: Hannah More, Maria Edgeworth, and Patriarchal Complicity*. Oxford UP, 1991. **HIL e-book.**
- London, April. *Women and Property in the Eighteenth Century Novel*. New York: Cambridge UP, 1999. **HIL PR 858.W6 L66 1999.**
- Looser, Devoney. *Women Writers and Old Age in Great Britain 1750-1850*. Baltimore: Johns Hopkins UP, 2008. **HIL PR111. L67 2008.**
- Maniquis, Robert M. *Godwinian Moments from the Enlightenment to Romanticism*. U of Toronto P, 2011. **HIL e-book.**
- Manly, Susan. *Language, Custom, and Nation in the 1790s: Locke, Tooke, Wordsworth, Edgeworth*. Ashgate, 2007. **HIL PR448. P5 M36 2007.**
- Markley, A.A. *Conversion and Reform in the British Novel in the 1790s: A Revolution of Opinions*. New York: Palgrave Macmillan, 2009. **HIL PR 851.M36 2009.**
- Marshall, Peter H. *William Godwin*. New Haven: Yale UP, 1984. **HIL PR 4273. M3 1984.**
- Mathias, Thomas. *The Pursuits of Literature* (1794). **HIL e-book.**
- Nash, Julie. *Servants and Paternalism in the Works of Maria Edgeworth and Elizabeth Gaskell*. Ashgate, 2007. **HIL PR4647.N37 2007.**
- Perry, Ruth. *Novel Relations: The Transformation of Kinship in English Literature and Culture, 1748-1818*. Cambridge UP, 1996. **HIL PR858. F29 P47 2004.**
- Raimond, Jean and J.R. Watson. *A Handbook to English Romanticism*. New York: St. Martin's Press, 1992. **HIL PR 457.H26 1992.**
- Rajan, Tilottama. *Romantic Narrative: Shelley, Hays, Godwin, Wollstonecraft*. Baltimore: Johns Hopkins UP, 2010. **HIL PR447. R28 2010.**

- Simpson, David, Nigel Leask, Peter De Bolla. *Land, Nation, and Culture, 1740-1810: Thinking the Republic of Taste*. Palgrave Macmillan, 2005. **HIL DA485. L35 2005.**
- Smith, Charlotte. *The Collected Letters of Charlotte Smith*. Judith Phillips Stanton, ed. Bloomington: Indiana UP, 2003. **HIL e-book.**
- . *The Old Manor House* (1793). [Nabu Press, 2010 ISBN 9781143976681] **HIL PR3688. S4 O5 1969.**
- Spender, Dale. *100 Good Women Writers Before Jane Austen*. London: Pandora, 1986. **HIL PR 113.S63 1986.**
- Stauffer, Andrew M. *Anger, Revolution, and Romanticism*. Cambridge UP, 2009. ISBN 9780521100694.
- Taylor, George. *The French Revolution and the London Stage 1789-1805*. Cambridge UP, 2001. ISBN 9780521630528.
- Thelwall, John. *The Peripatetic: or, Sketches of the Heart, of Nature, and Society* (1793). 3 vols. [Judith Thompson, ed. Scholarly Book Services Inc. ISBN 9780814328828.] **HIL PR3729. T4 P4 1978 vols 1-3.**
- . *The Tribune (Political Lectures)*. London, 1795-1796. **HIL e-journal.**
- Thompson, E.P. *The Romantics: England in a Revolutionary Age*. Suffolk: Merlin Press, 1997. **HIL PR447.T46 1997.**
- Ty, Eleanor. *Unsex'd Revolutionaries: Five Women Novelists of the 1790s*. Toronto: U of T Press, 1993. ISBN 9780802077745.
- Walker, George. *The Vagabond, or: Practical Infidelity* (1799). [Nabu Press, 2010 ISBN 9781141122066] **HIL e-book.**
- Wallace, Miriam L. *Revolutionary Subjects in the English "Jacobin" Novel*. Cranbury, NJ: Bucknell UP, 2009. **HIL PR 858.P6 W35 2009.**
- Wright, Julia M. and Tilottama Rajan. *Romanticism, History, and the Possibilities of Genre: Re-forming Literature 1789-1837*. Cambridge UP, 1998. **HIL PR457. R6443 1998.**

—End of Appendix G—

**Appendix H: Department of English --? Proposals to Revise ENGL 2213, 3453, 3463, 3583 & 3593 Appear Below (pp. 53-76)**

**Course Revision Proposal - New course title: ENGL 2213 Acting and Theatre Production I  
Department of English Language and Literature  
30 Nov 2015 revision**

**1. Type of proposal:** Revision to second-year regular annual offering meant to clarify the two-year “transition period” created with the new course “ENGL 1003 Introduction to Theatre”

**2. Course name and number.**

Old course title: ENGL 2213 Drama Production I

New course title: ENGL 2213 Acting and Theatre Production I

**3. Calendar Description.** An 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. Pre-/Co-requisite: ENGL 1003: Introduction to Theatre.

**4. Theme or category grouping.** N/A

**5. Impact on Programme Requirements.** Students entering their second year or higher in 2016-17 who wish to take ENGL 2213 will *not* require ENGL 1003 (for “grandfathering” purposes). Students entering STU in 2016-17 may be allowed to enrol in ENGL 2213 *concurrent* with ENGL 1003 (with permission of the instructor) in order to ensure that the introduction of ENGL 1003 does not splice enrolment numbers for ENGL 2213. After this two-year “transition period,” students will require ENGL 1003 in order to enrol in ENGL 2213. ENGL 1016 remains a requirement to earn the English Major with Drama Concentration and the Honours in English with Drama Concentration.

**6. Cross-listing.** None.

**7. Rationale for the course revision.** ENGL 2213 has been St. Thomas U.’s introductory acting course—and first theatre practice course in our Drama Concentration—for over a decade. Normally, the course has been encouraged for students entering their second year. With the introduction of ENGL 1003 Introduction to Theatre, students entering their first year will simultaneously be introduced to the braided fundamentals of theatre practice and theatre studies, with emphasis on the necessity of learning them concurrently at the outset of, and throughout, their liberal arts undergraduate education. ENGL 2213 remains a core course within the English Major with Drama Concentration and the Honours in English with Drama Concentration, further preparing students for work in on-campus theatre production and, for some, future professional conservatory training.

**8. Instructor’s name.** Dr. Robin C. Whittaker or a qualified instructor.

**9. Course description.** ENGL 2213 is our students' first course dedicated to the craft of acting **for theatre**. Scene and monologue work along with training in improv and physical and vocal exercises form the core of the course. Assignments test students' comprehension of not only their own work and those of their fellow students, but also expose students to other theatre work being done on and off campus. By the end of the course, students will be familiar with a set of acting and improvisation skills and experiences; familiar with strategies for presenting short scenes and monologues; prepared to participate in "Simulation Theatre" events; prepared to continue on to ENGL2233 Acting and Theatre Production II. A professional approach to the work is mandatory.

### **10. Evaluation system.**

Attendance and Participation (20%)  
Play Review: Your choice, with permission (500 words) (10%)  
Scene Presentation (15%)  
Scene Response (300 words) (10%)  
"My House Is Burning: Simulation Theatre & Breaking News" w/Journalism (15%)  
Monologue Presentation (15%)  
Journal (15%)

### **11. Required Text.**

Melissa Bruder et al. *A Practical Handbook for the Actor*. New York: Vintage Books, 1986.

### **12. Bibliography.**

Bernardi, Philip. *Improvisation Starters*. Cincinnati: Betterways, 1992. Print. **HIL**

Berry, Cecily. *Voice and the Actor*. New York: Wiley, 1973. Print. **HIL**

Black, David. *The Actor's Audition*. New York: Vintage, 1990. Print.

Bruder, Melissa et al. *A Practical Handbook for the Actor*. New York: Vintage Books, 1986. Print.

Callery, Dymphna. *Through the Body: A Practical Guide to Physical Theatre*. New York: Routledge, 2001. Print.

Earley, Michael, and Philippa Keil. *The Contemporary Monologue: Men*. New York: Routledge, 1995. Print.

———. *The Contemporary Monologue: Women*. New York: Routledge, 1995. Print.

Johnstone, Keith. *Impro: Improvisation and the Theatre*. New York: Routledge, 1992. Print.

Lecoq, Jacques. *The Moving Body*. New York: Routledge, 2002. Print. **HIL**

Newlove, Jean, and John Dalby. *Laban for All*. New York: Routledge, 2009. Print.

Rodenberg, Patsy. *The Right to Speak: Working with the Voice*. New York: Routledge, 1992. Print.

Sellers-Young, Barbara. *Breathing, Movement, Exploration*. New York: Applause, 2001. Print.

Spolin, Viola. *Theatre Games for Rehearsal: A Director's Handbook*. Updated Ed. Evanston, Ill: Northwestern UP, 2010. Print. **HIL**

**Course Revision Proposal - ENGL 3453 Roots of Canadian Theatre**  
**Department of English Language and Literature**  
**30 Nov 2015 revision**

**1. Type of proposal:** Revision to calendar description of regular course

**2. Course name and number.**

Old course title: ENGL 3453 Canadian Drama I

New course title: ENGL 3453 Roots of Canadian Theatre: Representation and Colonization

**3. Calendar Description.**

*Old calendar description:*

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

*New calendar description:*

An exploration of the emergence of theatre in Canada by examining pre- and post-Confederation plays. This course traces Canadian theatre, from its early appearance at Annapolis Royal in 1606 to the [contemporary period](#), with a thematic emphasis on its colonial and postcolonial roots and their representations on stage and in text. Playwrights considered may include Lescarbot, Ryga, French, Thompson, and Clements. (Post-1800; Canadian.)

**4. Theme or category grouping.** (Post-1800; Canadian.)

**5. Impact on Programme Requirements.** No new impact on program requirements.

**6. Cross-listing.** None.

**7. Rationale for the course revision.** This course revision better-aligns the course title and calendar description with the course content.

**8. Instructor's name.** Dr. Robin C. Whittaker or a qualified instructor.

**9. Course description.** The colonial and postcolonial “Canadian” plays studied in ENGL 3453 are springboards for discussion of (a) themes, topics, styles, characters, language, and genres; (b) the historical context within which the play was originally produced; and (c) the relevant critical lenses through which they may be considered. Students are exposed to the texts and traces of Canadian theatre by way of writings, production photos, and archive materials available to us, and learn the research skills and critical tools necessary for current and further discussions in Canadian theatre. By the end of this course, students should be able to articulate the major textual, creative, historical, and theoretical issues that ground Canadian plays; respond to these issues in a variety of modes, including formal research paper, structured play review, and class presentation; and pursue further interests in Canadian theatre in both scholarship and informed spectatorship.



## 10. Evaluation system.

Participation/Attendance: 15%

Presentation: 15%

Presentation Response: 10%

Play reviews (3): 30%

Research Essay: 30%

## 11. Possible course texts and other materials.

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

Optative Theatre's *Sinking Neptune* (ON, 2006)

William Henry Fuller's *H.M.S. Parliament* (QC, 1880)

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

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

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

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

Judith Thompson's *Habitat* (ON 2001)

## 12. Bibliography.

Ball, John, and Richard Plant, eds. *A Bibliography of Canadian Theatre History 1583-1975*.

Toronto: Playwrights Co-op, 1976. **HIL print.**

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.**

Bird, Kim. *Redressing the Past: The Politics of Early English-Canadian Women's Drama, 1880-*

*1920*. Montreal & Kingston: McGill-Queen's, 2004. **HIL ebook.**

Bush, Steven. *Conversations with George Luscombe*. Mosaic, Oakville ON, 2012. **HIL print.**

Carson, Neil. *Harlequin in Hogtown: George Luscombe and Toronto Workshop Productions*.

Toronto: U Toronto P, 1995. **HIL ebook.**

"Canada." In Don Rubin and Carlos Solórzano, eds. *The World Encyclopedia of Contemporary*

*Theatre: The Americans*. New York: Routledge, 1996. 83-147. Print. **HIL ebook.**

Charest, Remy. *Robert LePage: Connecting Flights*. Trans. Wanda Romer Taylor. New York:

Theatre Communications Group, 1998. **HIL print.**

- Conolly, L.W., ed. *Canadian Drama and the Critics*. Vancouver: Talonbooks, 1987. Print. **HIL print.**
- Czarnecki, Mark. "The Regional Theatre System." In Rubin, ed. 270-83. Print.
- Day, Moira, ed. *The Hungry Spirit: Selected Plays and Prose by Elsie Park Gowan*. Edmonton: NeWest, 1992.
- Doucette, Leonard. *Theatre in French Canada: Laying the Foundations 1606-1867*. Toronto: U Toronto P, 1984. **HIL print.**
- Edmonstone, Wayne E. *Nathan Cohen: The Making of a Critic*. Toronto: Lester & Orpen, 1977. **HIL print.**
- Edwards, Murray D. *A Stage in Our Past: English-Language Theatre in Eastern Canada from the 1790s to 1914*. Toronto: U Toronto P, 1968. **HIL print.**
- Filewod, Alan. *Collective Encounters: Documentary Theatre in English Canada*. Toronto: U Toronto P, 1987. **HIL ebook.**
- Hadfield, D. A. *Re:Producing Women's Dramatic History: The Politics of Playing in Toronto*. Vancouver: Talonbooks, 2007.
- Johnston, Denis W. *Up the Mainstream*. Toronto: U Toronto P, 1991. Print.
- Longfield, Kevin. *From Fire to Flood: A History of Theatre in Manitoba*. Winnipeg: Signature Editions, 2001. **HIL print.**
- Martz, Fraidie, and Andrew Wilson. *A Fiery Soul: The Life and Theatrical Times of John Hirsch*. Montréal: Véhicule, 2011.
- Morrow, Martin. *Wild Theatre: The History of One Yellow Rabbit*. Banff AB: Banff Centre P, 2003.
- Mullaly, Edward. *Desperate Stages: New Brunswick's Theatre in the 1840's*. Fredericton: Fiddlehead Poetry Books & Goose Lane Editions, 1987. **HIL ebook.**
- Rubin, Don, ed. *Canadian Theatre History: Selected Readings*. Toronto: Playwrights Canada P, 1996. Print. **HIL print.**
- Rudakoff, Judith, and Rita Much, eds. *Fair Play: 12 Women Speak: Conversations with Canadian Playwrights*. Toronto: Simon & Pierre. 1990. **HIL print.**
- Saddlemeyer, Ann, and Richard Plant, eds. *Later Stages: Essays in Ontario Theatre from the First World War to the 1970s*. Toronto: U Toronto P, 1997. Print. **HIL print.**

- Saddlemeyer, Ann, ed. *Early Stages: Theatre in Ontario, 1800-1914*. Toronto: U Toronto P, 1990. Print. **HIL print.**
- Scott, Shelley. *Nightwood Theatre: A Woman's Work Is Always Done*. Edmonton: Athabasca UP, 2010.
- Usmiani, Renate. *Second Stage: The Alternative Theatre Movement in Canada*. Vancouver: UBC P, 1983. **HIL print.**
- Walker, Craig Steward. *The Buried Astrolabe: Canadian Dramatic Imagination and Western Tradition*. Montreal & Kingston: McGill-Queen's, 2001. **HIL ebook.**
- Wallace, Robert. *Producing Marginality: Theatre and Criticism in Canada*. Saskatoon: Fifth House, 1990. **HIL print.**
- Wasserman, Jerry, ed. *Spectacle of Empire: Marc Lescarbot's Theatre of Neptune in New France*. Vancouver: Talonbooks, 2006. **HIL ebook.**
- Wasserman, Jerry. *Modern Canadian Plays Vols. 1-2, Editions I-IV*. Vancouver: Talonbooks. 1985-2013. Print. **HIL print.**
- Whittaker, Robin C. *Hot Thespian Action! Ten Premiere Plays from Walterdale Playhouse*. Edmonton: Athabasca UP, 2008). Print and Web. **Athabasca UP ebook.**

**Course Revision Proposal - ENGL 3463 Contemporary Canadian Theatre**  
**Department of English Language and Literature**  
**30 Nov 2015 revision**

**1. Type of proposal:**

Revision to calendar description of regular course

**2. Course name and number.**

Old course title: ENGL 3463 Canadian Drama II

New course title: ENGL 3463 Contemporary Canadian Theatre: Text, Form, and Performance

**3. Calendar Description.**

*Old calendar description:*

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

*New calendar description:*

An analysis of recent Canadian plays with an emphasis on their cultural contexts, structural forms, and performance receptions. Students examine post-Centennial Canadian theatre with an emphasis on emergent writing styles and dramaturgical structures and their relationship to their cultural context. Playwrights and text creators considered may include Nowlan and Learning, Theatre Passe Muraille, Watson, Clark, Young, Hollingsworth, and Tannehill. (Post-1800; Canadian)

**4. Theme or category grouping.** (Post-1800; Canadian)

**5. Impact on Programme Requirements.** No new impact on program requirements.

**6. Cross-listing.** None.

**7. Rationale for the course revision.** This course revision better-aligns the course title and calendar description with the course content.

**8. Instructor's name.** Dr. Robin C. Whittaker or a qualified instructor.

**9. Course description.** The contemporary Canadian plays studied in ENGL 3463 are springboards for discussion of (a) themes, topics, styles, characters, language, and genres; (b) the historical context within which the play was originally produced; and (c) the relevant critical lenses through which they may be considered. Students are exposed to the texts and traces of Canadian theatre by way of writings, production photos, and archive materials available to us, and learn the research skills and critical tools necessary for current and further discussions in Canadian theatre. By the end of this course, students should be able to articulate the major textual, creative, historical, and theoretical issues that ground Canadian plays; respond to these issues in a variety of modes, including formal

research paper, structured play review, and class presentation; and pursue further interests in Canadian theatre in both scholarship and informed spectatorship.

## **10. Evaluation system.**

Participation/Attendance: 15%  
Presentation: 15%  
Presentation Response: 10%  
Play reviews (3): 30%  
Research Essay: 30%

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

Wilfrid Watson's *let's murder Clytemnestra according to the principles of Marshall McLuhan* (AB, 1969)  
Theatre Passe Muraille's *The Farm Show* (ON, 1972)  
Nowlan and Learning's *Frankenstein* (NB, 1974)  
Sally Clark's *Jehanne of the Witches* (ON, 1989)  
David Young's *Glenn* (ON, 1992)  
Jordan Tannahill's *rhiannaboi95* (ON, 2013)  
Ryan Griffith, Lisa Anne Ross, and Robin C. Whittaker's *Rabbit-town* (NB, 2014)  
Michael Hollingsworth's *Trudeau and the FLQ* (ON, 2015)

## **12. 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.**

"Canada." In Don Rubin and Carlos Solórzano, eds. *The World Encyclopedia of Contemporary Theatre: The Americans*. New York: Routledge, 1996. 83-147. Print. **HIL ebook.**

Conolly, L.W., ed. *Canadian Drama and the Critics*. Vancouver: Talonbooks, 1987. Print. **HIL**

**print.**

Czarnecki, Mark. "The Regional Theatre System." In Rubin, ed. 270-83. Print. **HIL print.**

Filewod, Alan. "Erect Sons and Dutiful Daughters." *Imperialism and Theatre*. Ed. J. Ellen Gainor. New York: Routledge, 1995. 56-70. Print.

Filewod, Alan. *Committing Theatre: Theatre Radicalism and Political Intervention in Canada*.

Toronto: Between the Lines, 2011. Print. **HIL ebook.**

- Filewod, Alan. *Performing Canada: The Nation Enacted in the Imagined Theatre*. Eds. James Hoffman and Katherine Sutherland. *Textual Studies in Canada*. 15 (spring 2002). Print. **HIL ebook**.
- Fulford, Robert. "The Yearning for Professionalism." *Tamarack Review* 13 (autumn 1959): 80-85. Print. **HIL print**.
- Johnston, Denis W. *Up the Mainstream*. Toronto: U Toronto P, 1991. Print.
- Knowles, Ric. *The Theatre of Form and the Production of Meaning: Contemporary Dramaturgies*. Toronto: ECW, 1999. Print.
- McKinnie, Mark. *City Stages: Theatre and Urban Space in a Global City*. Toronto: U Toronto P, 2007. **HIL ebook**.
- Rubin, Don, ed. *Canadian Theatre History: Selected Readings*. Toronto: Playwrights Canada P, 1996. Print. **HIL print**.
- Ryan, Oscar. *Eight Men Speak: A Play by Oscar Ryan et al*. Ed. and Intro. Alan Filewod. Ottawa: U Ottawa P, 2013. Print. **HIL ebook**.
- Saddlemeyer, Ann, and Richard Plant, eds. *Later Stages: Essays in Ontario Theatre from the First World War to the 1970s*. Toronto: U Toronto P, 1997. Print. **HIL print**.
- Saddlemeyer, Ann, ed. *Early Stages: Theatre in Ontario, 1800-1914*. Toronto: U Toronto P, 1990. Print. **HIL print**.
- Wagner, Anton, ed. *Establishing Our Boundaries: English-Canadian Theatre Criticism*. Toronto: U Toronto P, 1999. Print. **HIL ebook**.
- Wasserman, Jerry. *Modern Canadian Plays Vols. 1-2, Editions I-IV*. Vancouver: Talonbooks. 1985-2013. Print. **HIL print**.
- Whittaker, Robin C. "The Professionalization of a Stage Naturalist, the Making of a Mythmaker: The Theatre Criticism of Urjo Kareda at the University of Toronto's *Varsity* Newspaper." *Theatre Research in Canada* 35.2 (winter 2014). Print. **HIL ejournal**.
- Whittaker, Robin C. *Hot Thespian Action! Ten Premiere Plays from Walterdale Playhouse*. Edmonton: Athabasca UP, 2008). Print and Web. **Athabasca UP ebook**.

**Course Revision Proposal - ENGL 3583 Modern Theatre**  
**Department of English Language and Literature**  
**30 Nov 2015 revision**

**1. Type of proposal:**

Revision to calendar description of regular course

**2. Course name and number.**

Old course title: ENGL 3583 Studies in Modern Drama I

New course title: ENGL 3583 Modern Theatre: Scandal, War, and Morality

**3. Calendar Description.**

*Old calendar 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. (Post-1800.)

*New calendar description:*

Through critical analysis of influential modern plays, this course explores plays, playwrights, and major aesthetic movements in the theatre from the late-nineteenth century to the mid-twentieth century. The emergence of modern theatre is considered in its many forms, with emphasis on public scandal and morality, religion, nationalism, war, the individual, and the structured articulation of these through language and performance. (Post-1800)

**4. Theme or category grouping.** (Post-1800).

**5. Impact on Programme Requirements.** No new impact on program requirements.

**6. Cross-listing.** None.

**7. Rationale for the course revision.** This course revision better-aligns the course title and calendar description with the course content.

**8. Instructor's name.** Dr. Robin C. Whittaker or a qualified instructor.

**9. Course description.** ENGL 3583 follows the emergence of modern thought in the theatrical writing and production of Western plays from the 1880s to the mid-twentieth century. Students study the plays' social contexts, learning to locate them among others of their genre; understand how and why these plays have impacted our understanding of drama and modern thought; and gain a broader understanding of the impact of theatre on Western culture since the rise of industrialization, secularism, modern warfare, and the emergence of theories of the individual in the public sphere.

## 10. Evaluation system.

Participation/Attendance: 15%

Presentation: 15%

Presentation Response: 10%

Play reviews (3): 30%

Research Essay: 30%

## 11. Possible course texts and other materials.

Henrik Ibsen's *A Doll's House* (1879)

Oscar Wilde's *The Importance of Being Earnest* (1895)

Bertolt Brecht's *Mother Courage and Her Children* (1941)

Samuel Beckett's *Waiting for Godot* (1953, 1955)

Arthur Miller's *Death of a Salesman* (1949)

August Strindberg's *Miss Julie* (1888)

## 12. Bibliography.

Adler, Stella. *Stella Adler on Ibsen Strindberg, and Chekov*. New York. Alfred A. Knopf, 1999. Print.

Ardolino, Frank. "Like Father, Like Sons: Miller's Negative Use of Sports Imagery in *Death of a Salesman*." *Journal of Evolutionary Psychology* 25 (2004). 32-40.

Aston, Elaine, and George Savona. *Theatre as Sign System: A Semiotics of Text and Performance*. New York: Routledge, 1991. Print.

Barstow, Susan Torrey. "'Hedda is All of Us.' Late-Victorian Women at the Matinee." *Victorian Studies* 43.3 (spring 2001). 387-411. Print.

Bastiat, Brigitte. "*The Importance of Being Earnest* (1895) by Oscar Wilde: Conformity and Resistance in Victorian Society." *Cahiers victoriens et édouardiens* 72 (Oct 2010). 53-63. Web. **HIL**

Becker, Benjamin J. "*Death of a Salesman*: Arthur Miller's Play in the Light of Psychoanalysis." *American Journal of Psychoanalysis* 47.3 (1978). 195-209. Web. **HIL**

Benziman, Galia. "Success, Law, and the Law of Success: Reevaluating *Death of a Salesman*'s Treatment of the American Dream." *South Atlantic Review*. 70.2 (2005). 20-40. **HIL**

Betsalel, Ken. "A World Without Solace ... Nearly Almost Always: Alienation in Samuel Beckett's *Waiting for Godot*." *Arts and Ideas*. 183-192. Web.

Bland, Lucy, Angela Coyle and Tricia Davis, et al. "Feminism as Femininity in the Nineteen Fifties?" *Feminist Review* 80 (2005). 6-23. **HIL**

Blau, Herbert. "Brecht's *Mother Courage*: The Rite of War and the Rhythm of Epic." *Educational Theatre Journal*. 9.1 (1957). 1-10. **HIL**

Bloom, Davida. "Moving Beyond Naturalism: Using a Discussion of *Miss Julie* to Education Students about Date Rape—and More." *Feminist Teacher* 16.3 (2006). 238-51. **HIL**

Bloom, Harold. *Bloom's Modern Critical Interpretations: Arthur Miller's Death of a Salesman*. Updated ed. New York: Chelsea House, 2007. Print.

Bloom, Harold. *Willy Loman*. Chelsea House, US. 2005 Print.



- Blumberg, Paul. "Sociology and Social Literature" Work Alienation in the Plays of Arthur Miller." *American Quarterly* 21.2 (1969): 291-310. **HIL**
- Bradbrook, M.C. *Women and Literature, 1779-1982*. Brighton, Sussex: Harvester P, 1982. Print. **HIL**
- Brecht, Bertolt, and Carl Richard Mueller. "On the Experimental Theatre." *The Tulane Drama Review*. 6.1 (Sep 1961). 2-17. Web. **HIL**
- Brecht, Bertolt, and James L. Rosenberg. "Brecht on Theatre: 1920." *The Tulane Drama Review* 7.1 (1962). 181-82. Web. **HIL**
- Brecht, Bertolt. *Brecht on Theatre*. Trans. John Willett. New York: Hill and Wang, 1964. **HIL**
- Bristow, Joseph. "Wilde Stages." *Wilde Writings: Contextual Conditions*. Toronto: University of Toronto P, 2003. 169-80. Print. **HIL**
- Brooker, Peter. *Bertolt Brecht Dialectics, Poetry, Politics*. New York: Croom Helm, 1988.
- Brucker, Richard T. "Willy Loman and 'The Soul of a New Machine': Technology and the Common Man." *Journal of American Studies* 17.3 (1983). 325-36. Web. **HIL**
- Brustein, Robert. "Male and Female in August Strindberg." *The Tulane Drama Review* 7.2 (1962). 130-74. JSTOR. Web. **HIL**
- Brustein, Robert. "The Evolution of a Woman." *The Culture Watch: Essays on Theatre and Society, 1969-1974*. New York: Alfred A. Knopf, 1975. Print. **HIL**
- Calder, Jenni. *Women and Marriage in Victorian Fiction*. London: Oxford UP, 1976. Print.
- Camus, Albert. *The Rebel*. New York: Vintage Books, 1991. Print. **HIL**
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**Course Revision Proposal - ENGL 3593 Contemporary Theatre**  
**Department of English Language and Literature**  
**30 Nov 2015 revision**

**1. Type of proposal:**

Revision to calendar description of regular course

**2. Course name and number.**

Old course title: ENGL 3593 Studies in Modern Drama II

New course title: ENGL 3593 Contemporary Theatre: Gender, Power, Performance

**3. Calendar Description.**

*Old calendar description:*

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

*New calendar description:*

Through critical analysis and interpretation of dramatic texts, this course explores plays, playwrights, and major aesthetic movements in the theatre from the mid-twentieth century to the present. Gender, feminism, and queer theory; the avant-garde and experimental performance; violence, nationalism, and monarchy; and “race,” postcoloniality, and contemporary life are examined in dramatic texts and performances (Post-1800.)

**4. Theme or category grouping.** (Post-1800.)

**5. Impact on Programme Requirements.** No new impact on program requirements.

**6. Cross-listing.** None.

**7. Rationale for the course revision.** This course revision better-aligns the course title and calendar description with the course content.

**8. Instructor’s name.** Dr. Robin C. Whittaker or a qualified instructor.

**9. Course description.** ENGL 3593 follows the emergence of various writing and performance styles in Western theatre from the mid-twentieth century to the present. Students study the plays’ social contexts, learning to locate them among others of their genre; understand how and why these plays have impacted our understanding of theatre and contemporary thought; and gain a broader understanding of the impact of theatre on Western culture during the post-war, and postmodern, era.

**10. Evaluation system.**

Participation/Attendance: 15%

Presentation: 15%

Presentation Response: 10%



Play reviews (3): 30%  
Research Essay: 30%

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

- Noël Coward's *Private Lives* (1930)
- Eugène Ionesco's *Rhinoceros* (1959)
- LeRoi Jones's (Amiri Baraka's) *Dutchman* (1964)
- Peter Weiss's *The Marat/Sade* (1964)
- Caryl Churchill's *Cloud Nine* (1979)
- Michel Marc Bouchard's *The Coronation Voyage* (1999)

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- Quinney, Anne Holloway. "Excess and Identity: The Franco-Romanian Ionesco Combats Rhinocerotis." *South Central Review: The Journal of the South Central Modern Language Association* 24.3 (2007): 36-52. **HIL**
- Ravari, Zahra Khozae. "*Cloud Nine*, as Butler Likes It." *Studies in Literature and Language*. 1.7 (Nov 2010). 1-12. Web. **HIL**
- Rebhorn, Matthew. "Flaying *Dutchman*: Masochism, Minstrelsy, and the Gender Politics of Amiri Baraka's *Dutchman*." *A Journal of African-American and African Arts and Letters*. 23.7 (summer 2003). 769-812. Web.
- Rice, Julian C. "Leroi Jones' *Dutchman*: A Reading." *Contemporary Literature* 12.1 (1971). 42-59. Web. **HIL**
- Richards, Sandra L. "Negative Force and Positive Non-Entities: Images of Women in the Dramas of Amiri Baraka." *Theatre Journal* 34.2 (1982). 233-40. **HIL**
- Robert, Lucie. "Mince propos." *Voix et Images* 32.1 (67; automne 1997). 182-83.
- Roberts, David. "*Marat/Sade*, or the Birth of Postmodernism from the Spirit of the Avantgarde." *New German Critique* 38 (1986). 112-30. Web. **HIL**
- Roberts, Philp. *About Churchill: The Playwright & the Work*. London: Faber & Faber, 2008. Print. **HIL**
- Runde, Jessica. "Ionesco Beyond Absurdism." *Consciousness, Literature and the Arts* 8.1 (2007). Print. **HIL**
- Showalter, Elaine, ed. *New Feminist Criticism: Essays on Women, Literature and Theory*. Independent Feminist Publishing Collective, 1985. Print. **HIL**
- Silverstein, Marc. "Make Us the Women We Can't Be": *Cloud Nine* and the Female Imaginary." *Journal of Dramatic Theory and Criticism* 8.2 (spring 1994). 7-22. Print.

Solomon, Alisa. "Cloud Nine by Caryl Churchill." *Theatre Journal* 34.1 (1982). 116-18. Web.

**HIL**

Waterman, David (Royan). "Caryl Churchill's *Cloud Nine*: The Fiction of Race and Gender in a System of Power." *Forum: Modernes Theater* 14.1 (1999). 86-92. Web. **HIL**

White, John. "History and Cruelty in Peter Weiss's *Marat/Sade*." *The Modern Language Review* 63.2 (1968). 437-48. **HIL**

Wuletich, Sybil. "The Depraved Angel of *Marat/Sade*." *Contemporary Literature* 9.1 (1968). 91-99. Web. **HIL**

**—End of Department of English submission Fall 2015—**

December 11, 2015

Dr. Carey Watt  
Chair, Senate Curriculum Committee  
St. Thomas University

**Department of Psychology  
Proposed Curriculum Changes for 2016-2017**

Dear Dr. Watt,

The Department of Psychology has approved the attached changes and additions to our curriculum. Please contact Dr. Marvin Claybourn if further information is required.

Sincerely,

Drs. Marvin Claybourn (Chair), Nancy Higgins, Suzanne Prior  
Psychology Department Curriculum Committee

cc. Dr. Monika Stelzl

## 5. Department of Psychology: Proposed Curriculum Changes for 2016-2017

1. **Prog description change in Calendar:** In the “LEARNING & COGNITION Division” listing on page 275 of the 2015-2016 Calendar, the “Seminar in Psychology and the Law” (PSYC-4223) should be included in this division.

### Rationale:

The course is not currently listed in any of the divisions, an oversight, and is most appropriately placed among the learning and cognition courses.

Proposed by I. Fraser

2. On page 284 of the 2015-2016 the **prerequisites** for PSYC 4223 should also include the second year course “Introduction to Psychology and the Law” (PSYC-2233) and therefore read as follows: **“Prerequisites: PSYC 2013, 2023 and 2233, or permission of the instructor.”**

### Rationale:

The proposed change to the prerequisites for the fourth-year Seminar in Psychology and the Law course (PSYC 4223) is necessary in order to ensure that students have been introduced to how psychology impacts the judicial process in order to be able to engage in a deeper, more sophisticated exploration of this topic in the seminar.

Proposed by I. Fraser

3. **Prog description change in Calendar:** In the “SOCIAL & PERSONALITY Division” listing on page 275 of the 2015-2016 Calendar, “Environmental Psychology” (PSYC-2443) should be included in this division.

### Rationale:

The course is not currently listed in any of the divisions, an oversight, and is most appropriately placed among the social and personality psychology courses.

Proposed by M. Stelzl

4. **Revision of course:** On page 281 of the 2015-2016 Calendar, the current course number for “Cognitive Psychology” (PSYC-3263) should be changed to PSYC-2263 to reflect its change from a third year course to a second year course.

**Please see attached I. Course Change (Revision) Proposal**

Proposed by S. Thomson

5. On page 284 of the 2015-2016 the **prerequisites** for PSYC 4263 should be changed from the current list (i.e., PSYC 2013, 2023 and 3263, or permission of the instructor) to read as follows: **“Prerequisites: PSYC 2013, 2023 and 2263, or permission of the instructor.”**

Rationale:

The proposed change is consequential to the change proposed in Item 4 (i.e., the change of PSYC 3263 to PSYC 2263).

Proposed by M. Claybourn

<b>6. Add to Calendar:</b> <a href="#">New course proposal</a> in Psychology (Human Memory – PSYC 3263)
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**Please see attached II. [New Course Proposal](#)**

Proposed by S. Thomson

**List of Attachments:**

**I. Course [Revision](#) / Change Proposal: Cognitive Psychology (Thomson)**

**II. [New Course Proposal](#): Human Memory (Thomson)**



## I. Course **Revision** / Change Proposal: Cognitive Psychology

1. **Type of proposal:** Regular offering; **Revision of course from 3<sup>rd</sup> year to 2<sup>nd</sup> year level**

2. **Course name and proposed number:** Cognitive Psychology; Psyc 2263

3. **Calendar description:**

This course will introduce students to current theories of human mental processes and the methods used to study them. Topics may include attention, memory, language comprehension and production, concepts, imagery, judgment, decision-making, and problem solving.

4. **Theme or Category Grouping:** This course should be included under the Learning and Cognition Division in Psychology.

5. **Impact on Programme Requirements:** This course should be added to the list of options included under the Learning & Cognition division in psychology. No other change to the Minor, Major, or Honours programmes are required.

6. **Cross-listing:** The proposed course will not be cross-listed.

7. **Rationale for the course:**

A version of the proposed course is currently offered at the third year level (Psyc 3263) in the Department of Psychology. The proposed elective course would replace this current offering with a similar course to introduce students to topics in cognitive psychology at the second year level. This adjustment would allow for an advanced course to be offered at the third year level.

Students have really enjoyed the existing third year course (Psyc 3263), and the course has been full or very nearly full in each of the 4 sections I have taught over the last two years. Many students have expressed interest in learning more about the topics covered in this course, but currently the only advanced course in this area is a seminar course that accommodates a limited number of students. By introducing a second year course, students will be able to be introduced to the topic earlier in their academic studies, which gives them more opportunity to pursue advanced courses and possibly consider this area for their honours thesis.

This course does not compete with other courses in Psychology, but will prepare students for advanced courses in Human Memory (new proposed course) and the seminar course in Cognitive Psychology (Psyc 4263). In addition, it will complement courses in the other divisions within the department that discuss topics related to cognition, such as Cognitive and Social Development (Psyc 2623) and Psychology and the Law (Psyc 2233).

8. **Instructor's name:** Dr. Sandra Thomson

9. **Course description:**

This course introduces students to the major themes in the field of cognitive psychology, including topics in perception, attention, memory, language, judgment, problem solving, creativity, and intelligence. The course will emphasize empirical approaches to understanding human mental processing, and students will be encouraged to apply cognitive principles to explain real-world phenomena.

The class will consist of lectures, discussions, and in-class demonstrations of experiments in cognitive psychology. Attendance and participation will be expected of all students.

### 10. Evaluation system:

Students will be provided with a number of opportunities for evaluation and feedback. There will be two tests and a cumulative final exam, which will consist of multiple choice and short answer questions. In addition, students will complete a writing assignment and will be encouraged to participate in in-class activities.

#### *Evaluation Outline:*

Test 1:	20%
Test 2:	20%
Writing Assignment:	20%
Participation:	5%
Final Exam:	35%

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

Smilek, D., Sinnett, S. & Kingstone, A. (2013). *Cognition* (5<sup>th</sup> edition). Don Mills, ON: Oxford University Press Canada.

Other materials would include articles from peer-reviewed journals such as *Memory & Cognition*, *Journal of Experimental Psychology*, *Psychological Science*.

### 12. Bibliography:

Below is a list of several journals that are available at the UNB Library in print or electronic format. These journals contain articles on a variety of topics relating to cognitive psychology.

[Advances in Cognitive Psychology](#)  
Applied Cognitive Psychology  
Attention, Perception & Psychophysics  
Brain and Cognition  
Canadian Journal of Experimental Psychology  
Cognition  
Cognitive, Affective and Behavioural Neuroscience  
Cognitive Neuroscience  
Cognitive Psychology  
Cognitive Science

Consciousness and Cognition  
Current Directions in Psychological Science  
Journal of Cognitive Psychology  
Journal of Experimental Psychology: General  
Journal of Experimental Psychology: Human Perception and Performance  
Journal of Experimental Psychology: Learning, Memory and Cognition  
Language and Cognitive Processes  
Learning & Cognition  
Memory & Cognition  
Psychological Science  
Psychological Science in the Public Interest  
Psychology of Learning and Motivation  
Psychonomic Bulletin & Review  
Quarterly Journal of Experimental Psychology  
Topics in Cognitive Science  
Visual Cognition

## PSYC → New Course Proposal: Human Memory

1. **Type of proposal:** Regular offering
2. **Course name and proposed number:** Human Memory; Psyc 3263
3. **Calendar description:**

This course will examine theories of human memory and information processing with emphasis on contemporary research in the field. Topics to be covered include short-term memory and long-term memory, encoding and retrieval processes, forgetting, implicit memory, amnesia, autobiographical memory, and memory across the lifespan.

4. **Theme or Category Grouping:** This course should be included under the Learning and Cognition Division in Psychology.
5. **Impact on Programme Requirements:** This course should be added to the list of options included under the Learning & Cognition division in psychology. No other change to the Minor, Major, or Honours programmes are required.
6. **Cross-listing:** The proposed course will not be cross-listed.

### 7. **Rationale for the course:**

The proposed elective course will expand on topics introduced in a second-year cognitive psychology course (see new course proposal: Psyc 2263), and will provide a deeper examination of concepts related to human memory. The memory section of the cognitive psychology course is typically the one that students are most interested in examining further. Offering an advanced course in human memory would be of interest to numerous students. This course will also provide an important bridge between the introductory course in cognitive psychology and the seminar course in cognitive psychology (Psyc 4263). Currently, the introductory cognitive psychology course is offered at the third year level (current version of Psyc 3263), but this course alone does not adequately prepare students to discuss primary research articles and advanced topics at the level expected of them in the seminar course. I am proposing to move the existing third year course to second year (new course proposal: Psyc 2263) and add this new course in human memory at the third year level.

This course does not compete with other courses in Psychology, but will provide students an opportunity to examine issues in human memory beyond what is possible in the existing cognitive psychology course. In addition, it will prepare students for advanced topics covered in the seminar course in Cognitive Psychology (Psyc 4263).

8. **Instructor's name:** Dr. Sandra Thomson
9. **Course description:**

This course will provide students with an overview of research in the field of human memory. A primary objective of the course is to familiarize students with thinking about memory as a problem that is studied empirically. Cognitive processes involved in encoding, storage, and retrieval will be discussed, with the goal of developing conceptual links between data and theory. Specific topics to be discussed include short-term (working) memory and long-term memory, encoding and retrieval processes, forgetting, implicit memory, amnesia, and autobiographical memory, and memory across the lifespan.

The class will consist of lectures, discussions, and in-class demonstrations of experiments in memory. Attendance and participation will be expected of all students.

### 10. Evaluation system:

Students will write a midterm and final exam, which will consist of short answer and essay components. In addition, students will deliver an oral presentation on a topic related to human memory, and will expand on this topic in a final written paper. All students will be encouraged to participate in discussion and in-class activities.

#### *Evaluation Outline:*

Midterm Test:	20%
Presentation:	20%
Final Paper:	20%
Participation:	10%
Final Exam:	30%

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

Baddeley, A., Eysenck, M. W., & Anderson, M. C. (2015). *Memory* (2<sup>nd</sup> edition). New York, NY: Psychology Press.

Other materials would include articles from peer-reviewed journals such as *Memory & Cognition*, *Journal of Experimental Psychology*, *Psychological Science*.

### 12. Bibliography:

Below is a list of several journals that are available at the UNB Library in print or electronic format. These journals contain articles on a variety of topics relating to cognitive psychology.

[Advances in Cognitive Psychology](#)  
Applied Cognitive Psychology  
Brain and Cognition  
Canadian Journal of Experimental Psychology  
Cognition  
Cognitive, Affective and Behavioural Neuroscience

Cognitive Psychology  
Cognitive Science  
Consciousness and Cognition  
Current Directions in Psychological Science  
Journal of Cognitive Psychology  
Journal of Experimental Psychology: General  
Journal of Experimental Psychology: Human Perception and Performance  
Journal of Experimental Psychology: Learning, Memory and Cognition  
Language and Cognitive Processes  
Learning & Cognition  
Memory & Cognition  
Psychological Science  
Psychological Science in the Public Interest  
Psychology of Learning and Motivation  
Psychonomic Bulletin & Review  
Quarterly Journal of Experimental Psychology  
Topics in Cognitive Science  
Visual Cognition

## 6. History Department → New Course Proposal HIST 1013 (Oct. 2015)

**1. Type of proposal:** Regular.

**2. Course name and proposed number:** HIST 1013 World History I  
Longer title: HIST 1013 World History I: “Pre-History” to c. 1500 CE

**3. Calendar description:** This 3-credit course is the first half of the world history survey. It will provide an overview of world history topics, issues, themes and approaches from the earliest times (“pre-history”) about 1500 of the Common Era (CE). It will cover topics such as the origins of the universe (Big Bang), hunter-gatherer societies, the beginnings of agricultural societies, classical states and empires, and “post-classical” or “high agrarian” states, empires and networks to circa 1500 CE. (74 words)

**4. Theme or Category Grouping:** World.

**5. Impact on Program Requirements:** The proposed course will give students more options at the 1000-level and this will require changes in the *Calendar* language regarding program requirements (Major, Honours, Course Numbering, Suggested 1<sup>st</sup>-year courses, etc.). Please see the separate proposal for changes to the History Dept.’s *Calendar* description.

**6. Cross-listing:** Not applicable

### **7. Rationale for the Course:**

This course proposal (and its twin, HIST 1023) is effectively a revision – a splitting in two – of the existing HIST 1006 full-year, 6-credit-hour World History course. The department is submitting two new course proposals in order to add flexibility to its offerings with two one-semester courses (1013 and 1023) while making it possible to continue to offer a full-year world history course (1006).

A 3-credit-hour introductory world history course will give students more options and more flexibility vis-à-vis fitting 1<sup>st</sup>-year history courses into their schedules. Also, students may start by taking the second half of the world history survey (please see the separate new course proposal for HIST 1023), which will normally be offered in semester 2 (winter) before they take the first half (HIST 1013). Students who are not pursuing a Major or Honours degree in history may simply wish to take one of the two halves (HIST 1013 or HIST 1023) and we feel that this is good for students, the dept. and the university.

The proposed new course will allow for more flexibility in department members’ teaching schedules too. Faculty would have more latitude (time & opportunities) to offer a broader array of 2<sup>nd</sup>- and 3<sup>rd</sup>-year courses, which would ensure that students pursuing a Major or Honours in History have a healthy variety of courses to take in the department’s main categories (World, Regions, and State, Nation, Locality).

**8. Instructor’s Name:** All full-time members of the department could teach it.

## 9. Course Description:

This course will provide students with an introduction to peoples, societies, phenomena and issues covering periods of world history and all regions of the world (land and seas/oceans) from “pre-history” to c. 1500 CE. It will expose students to world history concepts and “habits of mind” as well as to major events, issues and themes across time and space.

An overview of potential topics based on Stephen Morillo’s *Frameworks of World History* textbook, vol. 1:

*Part I: Formations to 600 BCE*

1. Early Humans and the Foundations of Human History: to 8000 BCE
2. Patterns and Parameters: Development of the Agrarian World since 10,000 BCE
3. The World of Early Complex Societies: 4000 BCE to 600 BCE

*Part II: Transformations 600 BCE to 700 CE*

4. The Axial Age: 600 BCE to 300 BCE
5. The Age of Empires: 500 BCE to 400 CE
6. Societies and Peoples: Everyday Life in the Agrarian World
7. The Salvation Religions, 200 BCE to 900 CE

*Part III: Traditions 400 to 1100*

8. Contested Intersections: Networks, Hierarchies, and Traditional Worlds to 1500
9. Traditional Worlds I: Inner Circuit Eurasia, 400-1100
10. Traditional Worlds II: Outer Circuit Afro-Eurasia, 400-1100
11. Traditional Worlds III: Separate Circuits, 400-1500

*Part IV: Contradictions 1100 to 1500*

12. War, States, Religions: 1100 to 1400
13. The Crisis of the Mongol Age, 1200 to 1400
14. Innovation and Tradition: 1350 to 1550

## 10. Evaluation System (sample):

Participation	10%
Writing Assignments*	35%
Tests & Quizzes (geography & reading)	30%
Exam	25%

\* Such as précis, reflection papers, primary source analyses & short essays.

## 11. Possible course texts and other materials:

There are now many options for world history textbooks. Some possibilities are:

- Stephen Morillo, *Frameworks of World History: Networks, Hierarchies, Culture*. Volume One: To 1550 (Oxford University Press, 2014).
- Lynne Miles-Morillo & Stephen Morillo, *Sources for Frameworks of World History: Networks, Hierarchies, Culture*, (Oxford University Press, 2014): Volume 1: To 1550 CE.



- Jerry H. Bentley, Herbert F. Ziegler & Heather E. Streets-Salter, *Traditions & Encounters: A Brief Global History*, vol. 1, *From the Beginning to 1500*, 3<sup>rd</sup> edition (New York: McGraw-Hill, 2013).
- Merry Wiesner-Hanks, William Bruce Wheeler, Frank Doeringer, Kenneth R. Curtis, authors & editors, *Discovering the Global Past: A Look at The Evidence, Volume I (to 1400)*, 4<sup>th</sup> edition, (Boston: Cengage Learning & Wadsworth Publishing, 2012).
- Neil MacGregor, *A History of the World in 100 Objects* (London: Penguin Books, 2011).
- Robert W. Strayer, *Ways of the World*, 2<sup>nd</sup> edition, Volume 1: *A Brief Global History with Sources: Through the Fifteenth Century* (NY: Bedford/St. Martin's, 2012).
- Selections from J.R. and W.H. McNeill, *The Human Web: A Bird's-Eye View of World History* (New York & London: W.W. Norton & Company, 2003).
- Selections from a trade book such as Tom Standage's *A History of the World in 6 Glasses* (New York: Walker Publishing Company, 2006) might also work well in such an introductory course. Another possibility is Ronald Wright's *A Short History of Progress* (Toronto: Anansi Press, 2004).
- Mary Lynn Rampolla, *A Pocket Guide to Writing in History*, 7<sup>th</sup> edition (Boston & NY: Bedford/St. Martin's, 2012). This is guide- and how-to book for students (study, research, writing and citing sources).

**12. Bibliography:** (\* denotes that the title is in HIL or subscribed to by HIL)

Journals:

\* *Journal of Global History*

\* *Journal of World History*

*History Compass* (open access)

*Middle Ground: An Online Journal for World Historians* (open access)

*World History Bulletin* (open access)

*World History Connected* (open access)

Reference Sources:

\* Oxford Reference Online

\* Blackwell Reference

\* Credo

Other reference sources listed on the "UNB Libraries' Guide to History, World", developed by reference librarian Joanne Smyth in conjunction with the STU Department of History.

See: <https://www.lib.unb.ca/guides/view/?s=596>

Books: (The STU History Dept. has built up considerable world history holdings at HIL over the last decade and the following list is but a short selection of the many relevant monographs in HIL.)

\* Abulafia, David. *The Great Sea: a human history of the Mediterranean*. New York: Oxford University Press, 2011.

- \* Abu-Lughod, Janet L. *Before European hegemony: the world system A.D. 1250-1350*. New York: Oxford University Press, 1989. (UNBSJ)
- \* Ballantyne, Tony and Antoinette Burton. Eds. *Bodies in contact: rethinking colonial encounters in world history*. Durham, N.C: Duke University Press, 2005.
- \* Ballantyne, Tony and Antoinette Burton. Eds. *Moving subjects: gender, mobility, and intimacy in an age of global empire*. Urbana: University of Illinois Press, 2009.
- \* Beckwith, Christopher I. *Empires of the Silk Road: A history of Central Asia from the Bronze Age to the present*. Princeton: Princeton University Press, 2009.
- \* Bruun, Ole and Li Narangoa. Eds. *Mongols from country to city: floating boundaries, pastoralism and city life in the Mongol lands*. Copenhagen: NIAS Press, 2006.
- Burton, Antoinette. *A Primer for Teaching World History: Ten Design Principles*. Durham and London: Duke University Press, 2012.
- \* Crosby, Alfred. *Children of the Sun: A History of Humanity's Unappeasable Appetite for Energy*. New York: W. W. Norton & Co., 2006.
- \* Crosby, Alfred. *Ecological imperialism: the biological expansion of Europe, 900-1900*. Cambridge & New York: Cambridge University Press, 1986.
- Curtin, P. D. *On the fringes of history: A memoir*. Athens: Ohio University Press, 2005.
- \* Findley, Carter Vaughn. *The Turks in World History*. Oxford & New York: Oxford University Press, 2005. (E-book)
- Fisher, Michael H. *Migration: A World History*. Oxford & NY: Oxford University Press, 2014.
- Harari, Yuval Noah. *Sapiens: A Brief History of Humankind*. Harper USA, 2015.
- \* Harman, Chris. *A People's History of the World: From the Stone Age to the New Millennium*. London & New York: Verso, 2008 [1999].
- \* Headrick, Daniel R. *Technology: a world history*. Oxford & New York: Oxford University Press, 2009.
- \* Kiple, Kenneth F. and Kriemhild Coneè Ornelas. Eds. *The Cambridge world history of food*. Cambridge & New York: Cambridge University Press, 2000.
- Jablonski, Nina G. *Living Color: The Biological and Social Meaning of Skin Color*. Berkeley: University of California Press, 2012.

- Jablonski, Nina G. *Skin: A Natural History*. Berkeley: University of California Press, 2006.
- \* Laudan, Rachel. *Cuisine and Empire: Cooking in World History*. Berkeley, Los Angeles & London: University of California Press, 2013. (E-book)
- \* Liu, Xinru. *The Silk Road in world history*. Oxford & New York : Oxford University Press, 2010.
- MacGillivray, Alex. *A Brief History of Globalization: The Untold Story of Our Incredible Shrinking Planet*. Robinson, 2006.
- \* Manning, Patrick. *Navigating world history: Historians create a global past*. Houndmills, England: Palgrave Macmillan, 2003.
- \* McCormick, Michael. *Origins of the European economy: communications and commerce, A.D. 300-900*. Cambridge & New York: Cambridge University Press, 2001.
- \* Marks, Jonathan. *Human biodiversity: genes, race, and history*. New York: Aldine de Gruyter, 1995.
- \* Marks, Jonathan. *What it means to be 98% chimpanzee: apes, people, and their genes*. Berkeley: University of California Press, 2002.
- \* McNeill, J.R. and W.H. *The Human Web: A Bird's-Eye View of World History*. New York & London: W.W. Norton & Company, 2003.
- \* McNeill, W. H. *The pursuit of truth: A historian's memoir*. Lexington: University Press of Kentucky, 2005.
- \* Morley, Neville. *Trade in Classical Antiquity*. Cambridge: Cambridge University Press, 2007.
- \* Pearson, Michael N. *The Indian Ocean*. London & New York: Routledge, 2003.
- \* Riley-Smith, Jonathan & Jonathan Simon. *The crusades, Christianity, and Islam*. New York: Columbia University Press, 2008.
- \* Shepard, Jonathan. Ed. *The Cambridge history of the Byzantine Empire c. 500-1492*. Cambridge & New York: Cambridge University Press, 2008.
- \* Standage, Tom. *A History of the World in 6 Glasses*. New York: Walker Publishing Company, 2006.
- Stearns, Peter. *World History: the basics*. New York: Routledge, 2011.
- \* Tattersall, Ian. *The world from beginnings to 4000 BCE*. Oxford & New York: Oxford University Press, 2008.

\* Thornton, John. *A Cultural History of the Atlantic World, 1250-1820*. Cambridge & New York: Cambridge University Press, 2012.

\* Wright, Ronald. *A Short History of Progress*. Toronto: Anansi Press, 2004.

## History Department → New Course Proposal HIST 1023 (Oct. 2015)

**1. Type of proposal:** Regular.

**2. Course name and proposed number:** HIST 1023 World History II

Longer title: HIST 1023 World History II: the world since c. 1400

**3. Calendar description:** This 3-credit course is the second half of the world history survey. It will provide an overview of world history topics, issues, themes and approaches from roughly the end of the Mongol era to the present. It will cover topics such as the emergence of long-distance exploration, cross-cultural interaction, the “early modern” world, the Columbian Exchange, the industrial era, modern imperialism, “late agrarian” states, empires and networks from circa 1400 onward. (71 words)

**4. Theme or Category Grouping:** World.

**5. Impact on Program Requirements:** The proposed course will give students more options at the 1000-level and this will require changes in the *Calendar* language regarding program requirements (Major, Honours, Course Numbering, Suggested 1<sup>st</sup>-year courses, etc.). Please see the separate proposal for changes to the History Dept.’s *Calendar* description.

**6. Cross-listing:** Not applicable

**7. Rationale for the Course:**

This course proposal (and its twin, HIST 1013) is effectively a revision – a splitting in two – of the existing HIST 1006 full-year, 6-credit-hour World History course. The department is submitting two new course proposals in order to add flexibility to its offerings with two one-semester courses (1013 and 1023) while making it possible to continue to offer a full-year world history course (1006).

A 3-credit-hour introductory world history course will give students more options and more flexibility vis-à-vis fitting 1<sup>st</sup>-year history courses into their schedules. Also, students may start by taking the second half of the world history survey, which will normally be offered in semester 2 (winter) before they take the first half (HIST 1013). Students who are not pursuing a Major or Honours degree in history may simply wish to take one of the two halves (HIST 1013 or HIST 1023) and we feel that the increased number of options and greater flexibility is good for students, the dept. and the university.

The proposed new course will allow for more flexibility in department members’ teaching schedules too. Faculty would have more latitude (time & opportunities) to offer a broader array of 2<sup>nd</sup>- and 3<sup>rd</sup>-year courses, which would ensure that students pursuing a Major or Honours in History have a healthy variety of courses to take in the department’s main categories (World, Regions, and State, Nation, Locality).

**8. Instructor’s Name:** All full-time members of the department could teach it.

## 9. Course Description:

This 3-credit course is the second half of the world history survey. It will provide an overview of world history topics, issues, themes and approaches from roughly the end of the Mongol era to the present. It will cover topics such as the emergence of long-distance exploration, cross-cultural interaction, the “early modern” world, the Columbian Exchange, the industrial era, modern imperialism, “late agrarian” states, empires and networks from circa 1400 onward. It will expose students to world history concepts and “habits of mind” as well as to major events, issues and themes across time and space.

An overview of potential topics based on Stephen Morillo’s *Frameworks of World History* textbook, vol. 2:

*Volume Two (Chapters 14-28)*

14. Innovation and Tradition: 1350 to 1550

*PART V. Connections: 1500 to 1800*

15. The Late Agrarian World I: Networks of Exchange, 1500 to 1800

16. The Late Agrarian World II: Hierarchies in a Global System, 1500 to 1800

17. The Late Agrarian World III: Cultural Frames, Cultural Encounters, 1500 to 1800

18. Late Agrarian Transitions: North Atlantic Revolutions, 1650 to 1800

*PART VI. Convulsions: 1750 to 1914*

19. The Industrial Revolution: Overview, Networks, Economics

20. Industrial Hierarchies: Society, State, Culture

21. Imperialism: Structures and Patterns

22. Imperialism: Reactions and Consequences

*PART VII. Crises 1914 to 1989*

23. "The West" in Crisis, 1914 to 1937

24. The World in Crisis, 1929 to 1945

25. Crisis Institutionalized and Transformed: 1945 to 1989

*PART VIII. Modernity since 1970*

26. The Modern Global Network: Environment and Economy since 1970

27. Modern Hierarchies: States, Societies, and Conflicts since 1970

28. Networked Frames and Screens: Culture since 1970

## 10. Evaluation System (sample):

Participation	10%
Writing Assignments*	35%
Tests & Quizzes (geography & reading)	30%
Exam	25%

\* Such as précis, reflection papers, primary source analyses & short essays.

## 11. Possible course texts and other materials:

There are now many options for world history textbooks. Some possibilities are:

- Stephen Morillo, *Frameworks of World History: Networks, Hierarchies, Culture. Volume Two, Since 1350* (Oxford University Press, 2014).

- Lynne Miles-Morillo & Stephen Morillo, *Sources for Frameworks of World History: Networks, Hierarchies, Culture*, (Oxford University Press, 2014): Volume 2: *Since 1350*.
- Jerry H. Bentley, Herbert F. Ziegler & Heather E. Streets-Salter, *Traditions & Encounters: A Brief Global History*, vol. 2, *1500 to the Present*, 3<sup>rd</sup> edition (New York: McGraw-Hill, 2013).
- Merry Wiesner-Hanks, William Bruce Wheeler, Frank Doeringer, Kenneth R. Curtis, authors & editors, *Discovering the Global Past: A Look at The Evidence, Volume II, Since 1400*, 4<sup>th</sup> edition, (Boston: Cengage Learning & Wadsworth Publishing, 2012).
- Neil MacGregor, *A History of the World in 100 Objects* (London: Penguin Books, 2011).
- Robert W. Strayer, *Ways of the World*, 2<sup>nd</sup> edition, Volume 2: *A Brief Global History with Sources: Since the Fifteenth Century* (NY: Bedford/St. Martin's, 2012).
- Selections from J.R. and W.H. McNeill, *The Human Web: A Bird's-Eye View of World History* (New York & London: W.W. Norton & Company, 2003).
- Selections from a trade book such as Tom Standage's *A History of the World in 6 Glasses* (New York: Walker Publishing Company, 2006) might also work well in such an introductory course. Another possibility is Ronald Wright's *A Short History of Progress* (Toronto: Anansi Press, 2004).
- Mary Lynn Rampolla, *A Pocket Guide to Writing in History*, 7<sup>th</sup> edition (Boston & NY: Bedford/St. Martin's, 2012). This is guide- and how-to book for students (study, research, writing and citing sources).

## 12. Bibliography: (\* denotes that the title is in HIL or subscribed to by HIL)

### Journals:

\* *Journal of Global History*

\* *Journal of World History*

*History Compass* (open access)

*Middle Ground: An Online Journal for World Historians* (open access)

*World History Bulletin* (open access)

*World History Connected* (open access)

### Reference Sources:

\* Oxford Reference Online

\* Blackwell Reference

\* Credo

Other reference sources listed on the "UNB Libraries' Guide to History, World", developed by reference librarian Joanne Smyth in conjunction with the STU Department of History.

See: <https://www.lib.unb.ca/guides/view/?s=596>

Books: (The STU History Dept. has built up considerable world history holdings at HIL over the last decade and the following list is but a short selection of the many relevant monographs in HIL.)

\* Abulafia, David. *The Great Sea: a human history of the Mediterranean*. New York: Oxford University Press, 2011.

- \* Abu-Lughod, Janet L. *Before European hegemony: the world system A.D. 1250-1350*. New York: Oxford University Press, 1989. (UNBSJ)
- \* Ballantyne, Tony and Antoinette Burton. Eds. *Bodies in contact: rethinking colonial encounters in world history*. Durham, N.C: Duke University Press, 2005.
- \* Ballantyne, Tony and Antoinette Burton. Eds. *Moving subjects: gender, mobility, and intimacy in an age of global empire*. Urbana: University of Illinois Press, 2009.
- \* Bayly, C.A. *The birth of the modern world, 1780-1914: global connections and comparisons*. Malden, MA: Blackwell Pub., 2004.
- \* Beckwith, Christopher I. *Empires of the Silk Road: A history of Central Asia from the Bronze Age to the present*. Princeton: Princeton University Press, 2009.
- \* Benjamin, Thomas. *The Atlantic world: Europeans, Africans, Indians and their shared history, 1400-1900*. Cambridge & New York: Cambridge University Press, 2009.
- \* Brook, Timothy. *Vermeer's hat: the seventeenth century and the dawn of the global world*. London: Profile Books, 2009. (E-book)
- Burton, Antoinette. *A Primer for Teaching World History: Ten Design Principles*. Durham and London: Duke University Press, 2012.
- \* Collingham, Lizzie (Elizabeth). *Curry: A Tale of Cooks & Conquerors*. New York: Oxford University Press, 2006.
- \* Collingham, Elizabeth. *The Taste of War: World War Two and the battle for food*. London: Penguin Books, 2012.
- \* Crosby, Alfred. *Children of the Sun: A History of Humanity's Unappeasable Appetite for Energy*. New York: W. W. Norton & Co., 2006.
- \* Crosby, Alfred. *The Columbia Exchange: Biological and Cultural Consequences of 1492*. Westport, Connecticut: Greenwood Publishing Co., 1972.
- \* Crosby, Alfred. *Ecological imperialism: the biological expansion of Europe, 900-1900*. Cambridge & New York: Cambridge University Press, 1986.
- \* Curry-Machado, J. Editor. *Global Histories, Imperial Commodities, Local Interactions*. Houndmills & NY: Palgrave Macmillan, 2013.
- Curtin, P. D. *On the fringes of history: A memoir*. Athens: Ohio University Press, 2005.



- \* Darwin, John. *After Tamerlane: the global history of empire since 1405*. New York : Bloomsbury Press: 2008.
- \* Findley, Carter Vaughn. *The Turks in World History*. Oxford & New York: Oxford University Press, 2005. (E-book)
- Fisher, Michael H. *Migration: A World History*. Oxford & NY: Oxford University Press, 2014.
- Harari, Yuval Noah. *Sapiens: A Brief History of Humankind*. Harper USA, 2015.
- \* Harman, Chris. *A People's History of the World: From the Stone Age to the New Millennium*. London & New York: Verso, 2008 [1999].
- \* Headrick, Daniel R. *Technology: a world history*. Oxford & New York: Oxford University Press, 2009.
- \* Kennedy, Paul M. *The rise and fall of the great powers: economic change and military conflict from 1500 to 2000*. New York, NY: Random House, 1987.
- \* Kiple, Kenneth F. and Kriemhild Coneè Ornelas. Eds. *The Cambridge world history of food*. Cambridge & New York: Cambridge University Press, 2000.
- Jablonski, Nina G. *Living Color: The Biological and Social Meaning of Skin Color*. Berkeley: University of California Press, 2012.
- Jablonski, Nina G. *Skin: A Natural History*. Berkeley: University of California Press, 2006.
- \* Laudan, Rachel. *Cuisine and Empire: Cooking in World History*. Berkeley, Los Angeles & London: University of California Press, 2013. (E-book)
- \* Lieven, Dominic. *Empire: the Russian Empire and its rivals*. New Haven, Conn.: Yale University Press, 2001.
- \* Liu, Xinru. *The Silk Road in world history*. Oxford & New York : Oxford University Press, 2010.
- MacGillivray, Alex. *A Brief History of Globalization: The Untold Story of Our Incredible Shrinking Planet*. Robinson, 2006.
- \* Manning, Patrick. *Navigating world history: Historians create a global past*. Houndmills, England: Palgrave Macmillan, 2003.
- \* Marks, Jonathan. *Human biodiversity: genes, race, and history*. New York: Aldine de Gruyter, 1995.

- \* Marks, Jonathan. *What it means to be 98% chimpanzee: apes, people, and their genes*. Berkeley: University of California Press, 2002.
- \* McNeill, J.R. *Mosquito Empires. Ecology and War in the Greater Caribbean, 1620-1914*. New York: Cambridge University Press, 2010.
- \* McNeill, J.R. *Something New Under the Sun: An Environmental History of the Twentieth-Century World*. New York & London: W.W. Norton & Company, 2000.
- \* McNeill, J.R. and W.H. *The Human Web: A Bird's-Eye View of World History*. New York & London: W.W. Norton & Company, 2003.
- \* McNeill, W. H. *The pursuit of truth: A historian's memoir*. Lexington: University Press of Kentucky, 2005.
- Mishra, Pankaj. *From the Ruins of Empire: The Revolt Against the West and the Remaking of Asia*. Doubleday Canada, 2012.
- \* Osterhammel, Jürgen. *The Transformation of the World: A Global History of the Nineteenth Century*. Princeton & Oxford: Princeton University Press, 2014 [2009].
- The Palgrave Dictionary of Transnational History: from the mid-19<sup>th</sup> century to the present day*, edited by Akira Iriye and Pierre-Yves Saunier. New York: Palgrave Macmillan, 2009.
- \* Pearson, Michael N. *The Indian Ocean*. London & New York: Routledge, 2003.
- \* Pomeranz, Kenneth. *The great divergence: China, Europe, and the making of the modern world economy*. Princeton, N.J.: Princeton University Press, 2000.
- \* Pomeranz, Kenneth & Steven Topik. *The World That Trade Created: society, culture, and the world economy, 1400 to the present*, 3<sup>rd</sup> edition. Armonk & NY: M.E. Sharpe, 2012.
- \* Rose, Sarah. *For All the Tea in China: How England Stole the World's Favorite Drink and Changed History*. Penguin Books, 2010.
- \* Runstedtler, Theresa. *Jack Johnson, Rebel Sojourner: Boxing in the Shadow of the Global Color Line*. Berkeley etc: Univ. of California Press, 2012.
- \* Standage, Tom. *A History of the World in 6 Glasses*. New York: Walker Publishing Company, 2006.
- \* Stearns, Peter. *The Industrial revolution in world history*. Boulder, Colorado: Westview Press, 1993.
- Stearns, Peter. *World History: the basics*. New York: Routledge, 2011.

\* Thornton, John. *A Cultural History of the Atlantic World, 1250-1820*. Cambridge & New York: Cambridge University Press, 2012.

\* Wright, Ronald. *A Short History of Progress*. Toronto: Anansi, 2004.

## **History Department proposal for new program description in *Calendar* (Oct. 2015)**

The creation of the proposed new 1<sup>st</sup> – year world history courses HIST 1013 and HIST 1023 would affect the History Department’s course offerings at the 1000 world history level & its requirements for the Major or Honours designations, and the changes would therefore require editing of the department’s program description on pp. 188-89 of the 2015-16 *Calendar*.

1) The second line of the paragraph "Major in History" (page 188 of 2015-16 *Calendar*) would change as follows:

- Current: "Students who select history as a Major field must take a minimum of 36 credit hours of history courses. The Major program must include HIST 1006 World History and HIST 2003 Exploring History. As well, students are required to take at least 3 credit hours from each of the major categories of history courses: 1) world, 2) regions, 3) state, nation, and locality (9 credit hours in total)."
- New (with new language in blue): "Students who select history as a Major field must take a minimum of 36 credit hours of history courses. **To obtain the Major designation students must take 6 credit hours (and not more than 6 credit hours) of 1000-level world history courses and HIST 2003 Exploring History.** As well, students are required to take at least 3 credit hours from *each* of the major categories of history courses: 1) world, 2) regions, 3) state, nation, and locality (~~9 credit hours in total~~)."

The first line of the language under “Course Numbering” (top of page 189) would need to change too:

- Current: “History 1006 serves as an introduction to the discipline of history and its expectations at the University level. ...”
- New (with new language in blue): “**1000-level world history courses serve** as an introduction to the discipline of history and its expectations at the **university level.** ...”

Also, the language in the grey box on page 189 would have to change slightly (new language is in blue):

- Current: “Since third- and fourth-year history courses build on the skills acquired in HIST 1006 and HIST 2003, we recommend that these courses be taken in the first two years of the degree. Although first-year students may enroll in 2000-level courses, we encourage them to begin the study of history with HIST 1006 World History.”
- New: “Since third- and fourth-year history courses build on the skills acquired in **1000-level world courses** and HIST 2003, the department recommends that **these courses** be taken in the first two years of the degree. ~~Although first-year students may enroll in 2000-level courses, we encourage them to begin the study of history with HIST 1006 World History.~~”

## **7. Fine Arts Program: FNAR St. Thomas University Submissions (revised, 30 Nov.)**

### **Course Revision: Change of Name and Calendar Description**

**Type of Proposal:** Regular offering

**Old Course Name:** Musical Theatre History and Performance I, II, III, IV, V, VI

**Course Numbers:** FNAR 2133, 2233, 3133, 3233, 4133, 4233

**New Course Name:** Musical Theatre I, II, III, IV, V, VI

**Instructor's Name:** Leigh Rivenbark

**Prerequisites:** FNAR 2133, 2233, 3133, 3233, 4133

**Corequisites:** FNAR 2151, 2251, 3151, 3251, 4151, 4251 (Acting, Singing, Dancing)

### **Rationale**

The proposed course title and description more clearly communicates the course content.

### **Current Calendar Description**

Lectures, recordings, films, scores, and librettos are used to examine the evolution of performance, writing, musical style and theatrical design in the development of musical theatre from the nineteenth century to the present. Students learn techniques in acting, voice, singing and movement, and perform selections from modern and contemporary musicals. The course culminates in a public performance.

### **New Calendar Description**

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Prerequisites/Corequisites: See above.

### **Learning Outcomes**

During this course, students will learn to:

- Prepare for a role. Assignments include writing a biography of the writers, an overview of the writers' works, and a production history of the musical; identifying the dominant themes in the musical; creating an image bank; completing a character analysis; and exploring the given circumstances of the musical.
- Engage in a rehearsal process.
- Implement acting, singing, and dancing techniques in performance.
- Assist with technical elements.
- Demonstrate professionalism in the following areas: attendance, punctuality, attitude, preparedness, commitment, ability to make informed choices, openness to direction, willingness to take creative risks, ownership of process, and working relationships with

all members of the company.

### **Bibliography**

Course materials will include selections from the following texts:

- Libretto of a musical (TBA)
- *Singer's Musical Theatre Anthology* by Richard Walters

### **Evaluation**

Students will be evaluated on the following assignments:

Preparation Paper	25%
Rehearsals	25%
Technical Element	25%
Performances	25%

**St. Thomas University**  
**Course Revision: Change of Name and Calendar Description**

**Type of Proposal:** Regular offering

**Old Course Name:** Voice and Movement I, II, III, IV, V, VI

**Course Numbers:** FNAR 2151, 2251, 3151, 3251, 4151, 4251

**New Course Name:** Acting, Singing, Dancing I, II, III, IV, V, VI

**Instructor's Name:** Leigh Rivenbark

**Prerequisites:** FNAR 2151, 2251, 3151, 3251, 4151

**Corequisites:** FNAR 2133, 2233, 3133, 3233, 4133 (Musical Theatre)

### **Rationale**

The proposed course title and description more clearly communicates the course content.

### **Current Calendar Description**

This is the first course of a year-long sequence, to be taken together with Musical Theatre History and Performance I. The course consists of intensive voice/movement training for the actor-singer-musician, comprising exercises and techniques devoted to improving intonation, diction, extension of range, and expression. Class sessions will be devoted to the understanding, practical development, and mastery of vocal production, anatomy and physiology, phonetics, and movement, with a strong focus on the musical theatre repertoire in English.

### **New Calendar Description**

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz and ballet classes. This is the first course of a year-long sequence, to be taken with Musical Theatre. Prerequisites/Corequisites: See above.

### **Learning Outcomes**

During this course, students will:

- Enhance their acting skills (i.e. pursuing objectives, playing actions, working to overcome obstacles, etc.).
- Develop their singing skills (i.e. breathing, phonation, resonance, articulation, etc.).
- Hone their dancing skills (i.e. jazz, ballet, etc.).

### **Bibliography**

Course materials will include selections from the following texts:

- *An Actor Prepares* by Constantin Stanislavski
- *Respect for Acting* by Uta Hagen
- *The Art of Acting* by Stella Adler
- *To the Actor* by Michael Chekhov
- *Sanford Meisner On Acting* by Sanford Meisner and Dennis Longwell
- *On the Art of Singing* by Richard Miller
- *Singing and Teaching Singing* by Janice Chapman
- *On Singing Onstage* by David Craig
- *Freeing the Natural Voice* by Kristin Linklater
- *The Right to Speak* by Patsy Rodenburg
- *Voice and the Actor* by Cicely Berry
- *Speaking North American Naturally* by David Smukler
- *The Use And Training Of The Human Voice* by Arthur Lessac
- *Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement* by Barbara Adrian
- *Laban for Actors and Dancers* by Jean Newlove
- *Laban for All* by Jean Newlove and John Dalby
- *The Viewpoints Book: A Practical Guide to Viewpoints and Composition* by Anne Bogart and Tina Landau

The Fine Arts Department will purchase these books for the library.

### **Evaluation**

Students will be evaluated on their class work and performances in the following areas:

Acting Technique	25%
Singing Technique	25%
Dancing Technique	25%
Class Participation	25%



**St. Thomas University**  
**Course Revision: Change of Name and Calendar Description**

**Type of Proposal:** Regular offering  
**Old Course Name:** Voice, Breath, and Body  
**Course Numbers:** FNAR-1083  
**New Course Name:** Voice Technique  
**Instructor's Name:** Leigh Rivenbark  
**Prerequisites:** None

**Rationale**

The proposed course title and description more clearly communicates the course content.

**Current Calendar Description**

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.

**New Calendar Description**

This course is an in-depth exploration of voice technique. During the course, students will do exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also examine the physiology of the voice and expand their awareness of how the voice works, vocal problems, and vocal care and health. In addition, students will perform songs from popular music styles such as musical theatre, rock, pop, and gospel for a public audience. All levels welcome. Prerequisites/Corequisites: None.

**Learning Outcomes**

During this course, students will:

- Enhance their breathing, phonation, resonance, and articulation skills.
- Examine the physiology of the voice.
- Expand their awareness of how the voice works, vocal problems, and vocal care and health.
- Explore the connection between thought and voice.
- Practice relaxation and physical release techniques.
- Improve their posture.
- Extend their vocal ranges.
- Increase their volume.

- Develop vocal agility.
- Smooth out their register breaks.
- Learn vocal formants and vowel modification.
- Discuss the theories of voice experts including Richard Miller, Janice Chapman, Kristin Linklater, Patsy Rodenburg, Cicely Berry, David Smukler, and Arthur Lessac.
- Rehearse and perform songs from popular music styles such as musical theatre, rock, pop, gospel, etc.

## **Bibliography**

Course materials will include selections from the following texts:

- *On the Art of Singing* by Richard Miller
- *Singing and Teaching Singing* by Janice Chapman
- *On Singing Onstage* by David Craig
- *Freeing the Natural Voice* by Kristin Linklater
- *The Right to Speak* by Patsy Rodenburg
- *Voice and the Actor* by Cicely Berry
- *Speaking North American Naturally* by David Smukler
- *The Use And Training Of The Human Voice* by Arthur Lessac

The Fine Arts Department will purchase these books for the library.

## **Evaluation**

Students will be graded on the following assignments:

Voice Paper	25%
Voice Presentation	25%
Performance	25%
Class Participation	25%

**St. Thomas University**  
**New Course: Acting for Film and TV**

**1. Type of Proposal**

Regular offering

**2. Course Name and Proposed Number**

**FNAR 2963** Acting for Film and TV

**3. Calendar Description**

This course teaches students the basics of acting for film and TV. Topics will include adjusting acting for shot size, hitting marks, matching eyelines, and maintaining continuity. Students will also practice the core concepts of scene study, including breaking a scene into beats, pursuing objectives, playing actions, and working to overcome obstacles. The course culminates in a screening of scenes for a public audience.

**4. Theme or Category Grouping**

N/A

**5. Impact on Programme Requirements**

None

**6. Cross-listing**

N/A

**7. Rationale for the Course**

The main rationale for the proposed course is to attract students seeking performance training to St. Thomas University. The course will be one of the few university-level acting for the camera courses in Eastern Canada. For this reason, the course will attract local students as well as students from Prince Edward Island, Nova Scotia, and Newfoundland. This course is one of the specialties of Leigh Rivenbark, a new hire in FNAR.

**8. Instructor's Name**

Leigh Rivenbark

**9. Course Description**

This course teaches students the basics of acting for film and TV. Topics will include adjusting acting for shot size, hitting marks, matching eyelines, and maintaining continuity. Students will also practice the core concepts of scene study, including breaking a scene into beats, pursuing objectives, playing actions, and working to overcome obstacles. The course culminates in a screening of scenes for a public audience.

## Learning Outcomes

During this course, students will learn to:

- Adjust acting for shot size (i.e. wide, medium, and close-up shots).
- Hit marks.
- Match eyelines.
- Maintain physical and emotional continuity.
- Break a scene into beats.
- Pursue objectives.
- Play actions.
- Work to overcome obstacles.

## 10. Evaluation System

Students will be evaluated on the following:

Acting for Film and TV Technique	25%
Script Analysis	25%
Scene Study	25%
Class Participation	25%

## 11. Possible Texts and Other Materials

Possible materials will include selections from popular films and TV scripts such as *American Beauty*, *Breaking Bad*, *Nightcrawler*, *Thelma and Louise*, *Angles in America*, *Eyes Wide Shut*, *Jerry McGuire*, *A Beautiful Mind*, *A Few Good Men*, *Fargo*, etc. These scripts will be purchased for the library and/or held by the instructor as a permanent FNAR media resource.

## 12. Bibliography

Course materials will include selections from the following texts:

- *Film Scenes for Actors* by Joshua Karton
- *99 Film Scenes for Actors* by Adam Nicholas
- *Master Shots Volumes 1* by Christopher Kenworthy
- *Master Shots Volumes 2* by Christopher Kenworthy
- *Master Shots Volumes 3* by Christopher Kenworthy
- *Setting Up Your Shots* by Jeremy Vineyard
- *Cinematic Storytelling* by Jennifer Van Sijll
- *How Not to Make a Short Film* by Roberta Marie Munroe

- *The Filmmaker's Handbook* by Steven Ascher and Edward Pincus
- *The Screenwriter's Bible* by David Trottier
- *Respect for Acting* by Uta Hagen
- *The Art of Acting* by Stella Adler
- *Sanford Meisner On Acting* by Sanford Meisner and Dennis Longwell

These books represent some of the leading practical and theoretical texts for film and TV.

## **8. Department of Political Science Request for Course Revision:**

That **POLS 3303 U.S. Government and Politics** (half-year) be renumbered to POLS 3306 (full year).

### **Rationale:**

This proposal is to convert the current course from a three-credit offering to a full-year, six-credit offering. POLS 3306 US Government and Politics is intended to provide both an introduction to the US system of government and to cover current political issues and public policy debates. As such, it requires a more extensive treatment than what is possible in one semester.

Dr. Malcolmson is the regular instructor. The course was for a long time a full-year offering and was changed in 2005 to 3 credits as part of a general movement toward a more flexible, 3-credit based set of courses which we hoped would provide the Department and students more flexibility. The course was last taught in a 6-credit format in 2004. While it did achieve this administrative convenience, it has proven to be a pedagogical handicap. We therefore propose to return to the previous full-year format. The Department also teaches a 3-credit course on U.S. Foreign Policy. The proposed course will not duplicate the content of the foreign policy course.

The will remain listed under the Comparative Politics and Government heading on the POLS section of the *Academic Calendar*.

### **Request for Course Description Change:**

that the present course description omit the phrase “in a debate format”.

### **Rationale:**

The regular instructor of the course may decide to organize student debates but does not want to be bound to do so.

The current course description is as follows; the portion to be deleted is underlined.

POLS-3303. US Government and Politics

This course examines the national political institutions of the United States of America - Congress, the Presidency, the Supreme Court, and the federal bureaucracy. Political parties, interest groups, elections, and the role of the media will also be studied. Issues surrounding the modern presidency, as well as those involving social and moral issues, will be examined in a debate format.

The proposed course outline follows:

## **GOVERNMENT AND POLITICS IN THE UNITED STATES**

Political Science 3306  
St. Thomas University

Professor Malcolmson  
Office Hours: M&W 2:45 - 3:45  
HCH 218  
E-mail: [pmalcolm@stu.ca](mailto:pmalcolm@stu.ca)

### COURSE DESCRIPTION

This course is an introductory study of American government and politics. In the first two months, the course will focus on the regime's defining political principles and examine how these principles are embodied in the country's political institutions. Particular attention will be paid to the founding period and the political philosophy of the Framers of the Constitution. Throughout the course we will compare American political institutions with Canadian, considering the ways in which a congressional system of government differs from a parliamentary system. In the second term, we will discuss the role of the Supreme Court in contemporary politics, the most recent election, the American party system, and contemporary political issues such as U.S. gun control, national security and privacy concerns, welfare reform, affirmative action, and multiculturalism.

The format of the course will be a combination of lecture and class discussion.

### REQUIRED TEXTS

Martin Diamond, *The Founding of the American Republic*.  
Lowi and Ginsberg, *American Government*, 13<sup>th</sup> edition.  
Mary Nichols, *Readings in American Government*, 9<sup>th</sup> ed.  
Alexis de Tocqueville, *Democracy in America*.  
Benjamin Franklin, *Autobiography*.  
W.E.B. DuBois, *The Souls of Black Folk*.  
Margot Northey and Maurice Legris, *Making Sense in the Humanities*. 5<sup>th</sup> ed.

### COURSE REQUIREMENTS

Short Essays (3)	15%
Book Review Essay	10%
Research Essay	25%
Class participation	20% (Note: includes quizzes, class assignments, and oral discussion)
Final Exam	30%

## COURSE OUTLINE AND LIST OF REQUIRED READINGS

### **TERM 1**

#### 1. The Founding Principles of the American Regime

Hobbes, *Leviathan*\*

Locke, *Two Treatises on Government*\*

*The Declaration of Independence*

Diamond, ch.1

Nichols, Readings #1-4

#### 2. The Constitution of the United States

Nichols #5-14

Diamond, chs. 2-3

B. Franklin, *Autobiography*.

T. Pangle, "Federalists and the Idea of Virtue"\*

C. Beard, "Framing the Constitution"\*

Tocqueville, pp. 49-58

#### 3. Federalism

Diamond, ch. 4

Nichols, #15-19

Tocqueville, pp. 58-72, 77-88.

Morton Grodzins, "The Federal System"\*

#### 4. The Legislative Branch: Congress

Nichols, #28-32

H. Adams, *Democracy*.

F. Barnes, "The Unbearable Lightness of Being a Congressman"\*

R. Stanfield, "Plotting Every Move"\*

D. Verney, "Parliamentary and Presidential Systems of Government"\*

#### 5. The Executive Branch: The Presidency

Nichols, #36-45, 33-35

Theodore Lowi, "Presidential Power: Restoring the Balance"\*

#### 6. The Judicial Branch

Nichols, #46-58

Tocqueville, pp. 72-77.

\* Photocopied materials



## TERM 2

### 7. Elections, Parties, and Political Participation

Nichols, #20-27, 59-61

Tocqueville, pp. 87-91, 95-101, 173-84.

M. Sandel, "America's Search for a New Public Philosophy"\*

### 8. Interest Groups, the Media, and Public Opinion

Nichols, #72

Tocqueville, pp. 91-95, 202-205.

Aleksander Solzhenitsyn, "A World Split Apart"\*

Margaret Conway, "The Mass Media, Political Trust, and Participation"\*

David Gergen, "Diplomacy in a Television Age"\*

### 9. Public Policy and Civil Rights

Nichols #57-65, 73, 77-78

W. DuBois, *The Souls of Black Folk*.

Carmichael and Hamilton, "Black Power"\*

Loury, "The Moral Quandary of the Black Community"\*

NOW, "Statement of Purpose"\*

Betty Friedan, "The Crises of Divorce"\*

Nichols, #74-76

Jane Mansbridge, "How the ERA was lost"\*

### 10. Foreign Policy

Nichols #66-71

Tocqueville, pp. 274-289.

Ted Carpenter, "Uncle Sam as the World's Policeman"\*

C. Krauthammer, "The Lonely Superpower"\*

### 11. The American Regime: liberty vs equality

Nichols, #79-82

Tocqueville, pp. 101-42, 289-317

## 9. Department of Criminology and Criminal Justice SCC Submission October 2015

1. The Department of Criminology & Criminal Justice is requesting a **change in the requirement for a major in Criminology & Criminal Justice**. Currently, the only requirement for a major in our program is that students must take the two introductory courses:

CRIM 1013: Introduction to Criminology  
CRIM 1023: Introduction to Criminal Justice

and an additional 30 credit hours for a total of 36 credit hours.

### REQUESTED CHANGES

The change we are requesting: For a major in Criminology & Criminal Justice, students are required to take a **minimum of 3 credit hours from each of our six course streams for a total of 18 credit hours**.

The rationale for this change: we wish to allow students to both focus on areas of interest while experiencing the diversity of our program offerings.

This change will pose no problems for the department in terms of scheduling courses, as we already ensure that courses from each stream are offered in each academic year.

### Course Streams

#### Cultural Studies

CRIM 2463 Cultural Criminology  
CRIM 2743 Social Protest in Canada  
CRIM 3263 Crime and the Media  
CRIM 3273 Crime in Popular Film  
CRIM 3563 Visual Criminology  
CRIM 4143 Hate Crime  
CRIM 4273 Advanced Studies in Crime in Popular Film  
CRIM 4503 Discourse and Crime  
CRIM 4513 Ethnography and Crime

#### Criminal Justice Studies

CRIM 2243 Corrections  
CRIM 2943 Victimology  
CRIM 3123 Contemporary Issues in Criminal Justice  
CRIM 3143 Charter Rights and Criminal Justice  
CRIM 3153 Criminal Behaviour  
CRIM 3283 Crime Prevention  
CRIM 4123 Peacemaking Criminology and Restorative Justice

CRIM 4133 International and Comparative Criminal Justice

**Law & Society Studies**

- CRIM 2123 Criminal Law
- CRIM 2253 Crime and Society in Historical Perspective
- CRIM 3223 Criminal Procedure
- CRIM 3243 Advanced Criminal Law
- CRIM 3503 Wrongful Conviction!
- CRIM 4403 Feminist Legal Studies

**Child & Youth Studies**

- CRIM 2223 Young Offenders and Juvenile Justice
- CRIM 2263 Children and Youth at Risk
- CRIM 3803 Child and Youth Rights
- CRIM 4153 Advanced Studies in Youth Justice Policy

**Police & Security Studies**

- CRIM 2843 Corporate Crime and Corporate Regulation
- CRIM 2233 Police and the Canadian Community
- CRIM 3513 Organized Crime
- CRIM 3643 Terrorism
- CRIM 4233 Policing, Security, and Governance

**Theoretical & Methodological Studies**

- CRIM 2013 Early Criminological Theory
- CRIM 3013 Contemporary Criminological Theory
- CRIM 2103 Introduction to Qualitative Research Methods
- CRIM 2113 Introduction to Quantitative Research Methods
- CRIM 3103 Advanced Qualitative Research Methods
- CRIM 4113 Advanced Data Analysis
- CRIM 4423 Power and Control in Society

This would mean that for a major, students would be required to take:

CRIM 1013: Introduction to Criminology:	3 ch	
CRIM 1023: Introduction to Criminal Justice:	3 ch	
3 credit hours from each of the 6 streams:		18 ch
12 credit hours for electives	<u>12 ch</u>	
<b>TOTAL:</b>	<b>36 ch</b>	

### **CALENDAR DESCRIPTION: Major in Criminology**

Students must complete CRIM 1013 Introduction to Criminology and CRIM 1023 Introduction to Criminal Justice or CRIM 1006 Introduction to Criminology and Criminal Justice (a total of 6 credit hours) as a prerequisite for all courses offered by the Criminology Department. Students are **also** required to complete **3 credit hours from each of the six course streams (for a total of 18 credit hours) plus an additional 12 credit hours of CRIM electives (from any course stream; for a total of 36 credit hours).**

### **CALENDAR DESCRIPTION: Honours Program in Criminology**

Students honouring in Criminology require a total of 36 credit hours in Criminology to qualify for the Major (as outlined above, under Major in Criminology) plus an additional 21 credit hours, described below, for a total of 57 credit hours, to complete the program. Students wishing to pursue an Honours in Criminology must complete the following courses: CRIM 1013 & **1023 (or 1006)**, CRIM 2013, CRIM 2103, CRIM 2113, CRIM 2253, CRIM 3013, and CRIM 3103 or CRIM 4113, with a cumulative grade point average of 3.3, in the Honours/Criminology subject.

## **2. Reviving and Renaming CRIM 3253**

The Department of Criminology and Criminal Justice is requesting that the Senate Curriculum Committee approve re-instating CRIM 3253 to our calendar course offerings for the 2016-2017 academic year. This course was last offered by the department in 2012.

We are also requesting that the course name be changed from Intensive Writing to **Pre-Honours Workshop.**

### **NEW CALENDAR DESCRIPTION: CRIM 3253: Pre-Honours Workshop**

The goal of this course is the completion of an Honours thesis proposal to be included as part of the Honours application. Topics to be covered include: writing a research question, research methodology and measurement, selecting and using an adequate theory, and writing and submitting a proposal. **Completion of this course does not ensure admission into the Honours program.** Prerequisites: CRIM 1013 & CRIM 1023 or CRIM 1006, **CRIM 2103, CRIM 2113, CRIM 2013. CRIM 3103.**

## 10. School Of Education: New Course Proposals



### 1. New Course Proposal: Education Institute course offering

**Faculty:** School of Education, St. Thomas University

### 2. Course name and number: *Introduction to Gifted Education and Talent Development.* **EDUC 6253**

Short title: EDUC 6253 *Introduction to Gifted Education*

### 3. Calendar Description

This course offers practical methods and strategies for challenging the most able students in the inclusive setting and beyond. Research-based standards for teacher preparation in gifted education will provide a framework as set out by the American National Association for Gifted Children and the Council for Exceptional Children. Drawing from historic, as well as current theory and practice, this course will enable educators to meet the diverse needs of their gifted and talented students. (74)

### 4. Theme and category of groupings:

This introductory course will be a pre-requisite for two other Gifted and Talented courses: EDUC 6233 Curriculum and Instruction for Gifted Learners and EDUC 6243 Creativity and Cognition in Gifted Education. These three courses will be offered through the School of Education's Education Institute.

5. Impact on program requirements: NA

6. Cross listing: NA

### 7. Course Rationale

B.Ed. graduates will encounter gifted and talented students from diverse cultural and SES backgrounds, locations [urban/rural], as well as students with differing motivations, and

levels of access to resources and technologies. Moreover, some gifted students are ‘twice exceptional’ that is, identified as gifted as well as having a Learning Disability or another exceptionality. The learning needs of these students may be met in the inclusive classroom or perhaps other educational settings. This course will explore a range of the academic and affective approaches and strategies for challenging gifted students using current theory and practice.

The American National Association for Gifted Children (NAGC) and the Council for Exceptional Children (CEC) collaborated to develop revised, research-based standards for teacher preparation in gifted education. The National Council of Accreditation of Teacher Education (NCATE), the professional organization that accredits schools and colleges of teacher education in the US, adopted the revised gifted education standards in 2013. The new standards, which university gifted education programs in the US began using immediately, will bring gifted education more clearly in focus and address the concern that the previous standards did not reflect current thinking in gifted education. The new standards bring coherence to teacher education programs nationwide [US] as well as help ensure educational quality across school districts and education institutions.

In Canada, we do not have these regulatory bodies since education is provincially mandated. However, it is important to adopt research-informed best practices for teacher education when designing programs and courses.

*Course content will include:*

#### I. Overview of Challenges of Education of the Gifted

- a) Past experiences
- b) Success and frustrations in engaging the gifted
- c) Identify challenges accommodating gifted
- d) Reframing misunderstood behaviors

#### II. Difficulties for Teachers

- a) Sources of pressures on teachers
- b) Identify conflicting demands on schools
- c) Consider priorities of educators and the public
- d) Identify difficulties obtaining resources/materials
- e) Identify tasks necessary to adapt to a variety of student needs

#### III. Definitions and Identification of Giftedness

- a) What is giftedness?
- b) Educational, individual, and practical considerations
- c) Ways of identifying giftedness
- d) Difficulties of identification and placement
- e) Needs and services available
- f) Responses to correct unequal representation
- g) Assessment of available programs and services

#### IV. Characteristics and Problems of Gifted Students

- a) Styles of learning, ‘multiple intelligences’

- b) Myths of gifted students
- c) Challenges for educating for 'emotional intelligences'
- d) Dealing with gaps in accelerated learning
- e) Perfectionism, self-centeredness, impatience, and stress
- f) Expectations and lack of information
- g) Adjustment to a highly competitive environment: The correct level of difficulty.

#### V. Adapting Curricula for Gifted Students

- a) Compacting curricula for the needs of gifted students
- b) Acceleration to meet an increased learning curve
- c) Enriching learning to develop depth and interests
- d) Differentiated curricula and how they 'work'
- e) Interdisciplinary and thematic approaches
- f) Independent study and project approaches
- g) The importance of cooperative group learning

#### VI. Structure, Management and Accountability

- a) Structures of support for curricular approaches
- b). Ways teachers can manage gifted instruction
- c) Identifying and filling in 'gaps' in learning
- d) The challenge of accountability in the 'System'

#### VII. Providing for Social and Emotional Needs

- a) Misconceptions and erroneous expectations
- b) Normal development vs. academic issues
- c) Social and emotional characteristics of gifted students
- d) Deeper emotions bypassing intellect in social situations
- e) Activities and structures for dealing with emotions
- f) Opportunities for peer mentoring and support
- g) Guidance, counseling, and advocacy approaches

#### VIII. Involving Students With Educational Decisions

- a) Teacher and student roles, rules, rewards
- b) Conferences, peer editing, contracts, and goal setting
- c) Tangible and intangible outcomes

#### IX. Gifted Students with Additional Challenges

- a) Definitions of exceptional and other challenges
- b) Difficulties in identification and provisions of services
- c) Self-esteem and motivational issues
- d) Involving students and parents in team conferences
- e) Particular dilemmas of gifted students and parents

#### X. Obtaining Support for Gifted Education

- a) Identifying 'society's needs'
- b) Uniqueness and need for homogeneous gifted grouping

- c) Need for advocacy for gifted programs
- d) Teacher support systems
- e) Parent support systems
- f) Local, provincial, national, and 'global' best practices/networking

**8. Course Instructor:** Dr. Shaunda Wood, Associate Professor, School of Education, St. Thomas University prepared course proposal and will teach the course.

## **9. Course description and outline of assignments**

The purpose of this course is for students to develop an understanding of practical methods and strategies for challenging the most able students in the inclusive setting and beyond. By referring to various print resources and websites, examining curricula documents and teacher resources, exploring students' samples from various school contexts, discussing ideas with colleagues in the class and guest speakers, exploring gifted and talented schooling methods [including enrichment and remedial], and reflecting on learning through writing and research – participants will leave the course with greater pedagogical knowledge and teaching strategies for gifted and talented learners.

### **Learning Objectives and Assessment**

#### Course Objectives:

The learning objectives for this 6000 level course are mostly comprised of higher order cognitive skills (Bloom, 1985).

Students will be able to:

- 1) Discuss major concerns about successfully engaging gifted and talented students.
- 2) Understand common academic, social, and emotional dilemmas of gifted students.
- 3) Identify and address major challenges and misconceptions faced by teachers of the gifted and talented.
- 4) Develop approaches for meeting the needs of the most able students in various settings.
- 5) Understand identification and service criteria for gifted and talented students.
- 6) Consider assessment and evaluation, learning styles, and the myth of the 'all round' gifted student when designing curricula.
- 7) Design compacted, accelerated, enriched, differentiated, thematic, project, and independent study approaches to curricula.
- 8) Examine methods and structures for managing the instruction of able students.
- 9) Analyze gaps in learning and unique dilemmas of accountability with top achievers.
- 10) Identify internal and external stressors placed on gifted students and develop ways to assist them.
- 11) Design approaches that foster empathy and service to the broader community.
- 12) Design, analyze, and evaluate accommodations/modifications for those gifted students with additional learning needs or differences.



## 10. Evaluation System:

Course participants will be evaluated on the following assignments at the stated values:

### Sample Activities

1. Lecture
2. Discussion
3. Group Reflective Writing/Sharing Moodle
4. Case Study/Presentation
5. Annotated Bibliography
6. Essay
7. Project/Portfolio Work
8. Readings

### Student Requirements

1. Attendance
2. Participation [pass/fail—activities above 2,3,8] (10%)
3. Essay/critique of Readings (20%)
4. Case study (20%)
5. Project (30%)
6. Five in-class reflective writing pieces or annotated bibliography (20%)

## 11. Possible Course Texts: Required and supplementary

Clark, B. (2008). (8<sup>th</sup> ed.). *Growing up gifted: Developing the potential of children at home and school*. Upper Saddle, NJ: Prentice Hall. [hardcover]

Clark, B. (2012). (8<sup>th</sup> ed.). *Growing up gifted: Developing the potential of children at home and school*. Upper Saddle, NJ: Prentice Hall. [paper ISBN-13: 9780132620666]

Gosfield, M.W. (2008). (Ed.). *Expert approaches to support gifted learners: Professional perspectives, best practices, and positive solutions*. A collaboration with the California association for the gifted. Minneapolis, MN: Free Spirit Publishing.

Readings will be chosen from extensive Bibliography

## 12. Bibliography: \* indicates book titles available at HIL Journal articles are available through HIL

Albert, R. (1983). *Genius and eminence: The social psychology of creativity and exceptional achievement*. Elmsford, NY: Pergamon.

Baldwin, L., Omdal, S., & Pereles, D. (2015). Beyond stereotypes: Understanding, recognizing, and working with twice-exceptional learners. *Teaching Exceptional Children*, 47(4), 216-225.

Baum, S., Cooper, C., & Neu, T. (2001). Dual differentiation: An approach for meeting curricular needs of gifted students with learning disabilities. *Psychology in the Schools*, 38(5), 477-490.

\*Bloom, B.S. (1985). *Developing talent in young people*. NY: Ballantine.

\*Callard-Szulgit, R. (2005). *Teaching the gifted in an inclusion classroom: Activities that work*. Lanham, MD: Rowman & Littlefield Education.

Carroll, J. (1993). *Human cognitive abilities: A survey of factor and analytic studies*. Cambridge, MA: Cambridge University Press.

\*Cassady, J.C. (2010). *Anxiety in schools: The causes, consequences, and solutions for academic anxieties*. NY: Peter Lang Publishing.

\*Colangelo, N. & Davis, G. (2002) (3<sup>rd</sup> ed.). *Handbook of gifted education*. MA: Allyn & Bacon.

\*Coleman, L.J. (2005). *Nurturing talent in high school: Life in the fast lane*. NY: Teachers' College Press.

Collins, M. & Amabile, T. (1999). Motivation and creativity. In R.J. Sternberg (Ed.). *Handbook of Creativity* (pp. 297-312). NY: Cambridge University Press.

Cropley, A. (1999). Creativity and cognition: Producing effective novelty. *Roeper Review*, 21(4), 253-269.

Cropley, A. (1992). *Fostering creativity in the classroom*. Norwood, NJ: Ablex.

Cropley, A. (1994). Creative intelligence: A concept of "true" giftedness. *European Journal for High Ability*, 5, 6-23.

\*Csikszentmihalyi, M. (1990). *Flow*. NY: Harper Perennial.

\*Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. NY: Harper Collins.

Davis, G. (2003). Identifying creative students. In N. Colangelo & G. Davis, (Eds.) (3<sup>rd</sup> ed.), *Handbook of gifted education* (pp. 311-324). MA: Allyn & Bacon.

Ericsson, K., & Lehman, A. (1996). Expert and exceptional performance: Evidence of maximal adaptation to task constraints. *Annual Review of Psychology*, 47, 373-385.

Eisenberger, R. & Armeli, S. (1997). Can salient reward increase creative performance without reducing intrinsic creative interest? *Journal of Personality and Social Psychology*, 72, 652-663.

Eisenberger, R. & Cameron, J. (1996). Detrimental effects of reward: Reality or myth? *American Psychologist*, 51, 1153-1166.

Feldhusen, J. (1995). Creativity: a knowledge base, metacognitive skills, and personality *Journal of Creative Behavior*, 29(4), 255-266.

Feldhusen, J., & Pleiss, M. (1994). Leadership: A synthesis of social skills, creativity, and historic ability? *Roeper Review*, 16(4), 293-294.

Finke, R., Ward, T., & Smith, S. (1992). *Creative cognition*. MA: MIT Press.

\*Gardner, H. (1993). *Creating minds*. NY: Basic Books.

\*Goodhew, G. (2009). *Meeting the needs of gifted and talented students*. NY: Network Continuum.

\*Hehir, T., & Katzman, L. (2012). *Effective inclusive schools: Designing successful schoolwide programs*. San Francisco, CA: Jossey-Bass.

Helson, R. (1996). In search of the creative personality. *Creativity Research Journal*, 9, 295-306.

\*Hymer, B., Whitehead, J., & Huxtable M. (2009). *Gifts, talents, and education: A living theory approach*. Malden, MA: Wiley-Blackwell.

Jensen, A. (1996). Giftedness and genius: Crucial differences. In C.P. Benbow & D. Lubinski (Eds.), *Intellectual talent: Psychometric and social issues*. Baltimore, MD: Johns Hopkins University Press.

\*Kames, F. A., & Stephens, K.R. (2010). *Assessment tools for gifted children: Screening, identification, and evaluation*. Denver, CO: Love Publishing.

Kohn, A. (1993). *Punished by rewards*. New York, NY. Houghton Mifflin Company, (pp. 49-67).

\*Kornhaber, M., Fierros, E., & Veenema, A. (2004). *Multiple intelligences: Best ideas from research and practice*. Toronto: Pearson.

Krathwohl, D.R. (2002). A revision of Blooms' taxonomy: An overview. *Theory Into Practice*, 41(4) 213-218.

Martindale, H. (1993). Psychoticism, degeneration, and creativity. *Psychological Inquiry*, 4(3), 209-211.

Martinson, O. (1995). Cognitive styles and experience in solving insight problems: Replication and extension. *Creativity Research Journal*, 8, 291-298.

\*Mehlmann, G. (2008). *Gifted to learn*. Edmonton, AB: University of Alberta Press.

Messick, S. (1994). The matter of style: Manifestations of personality in cognition, learning, and teaching. *Educational Psychologist*, 29, 121-136.

\*Mohamed, A., Maker, C.J., & Lubart, T. (2012). *Exploring the domain specificity of creativity in children: The relationship between a non-verbal creative production test and creative problem-solving activities*. ERIC databases, U.S. Department of Education.

\*Moses, B., & Stevens, R. (2010). *Able writers in your schools: Developing the potential of gifted children in primary schools. A practical guide*. London, UK: Andrews UK LTD.

Mumford, M., Baughman, W., Maher, M., Costanza, D., & Supinski, E. (1997). Process-based measures of creative problem-solving skills: IV. Category Combinational. *Creativity Research Journal*, 10, 59-71.

\*Navan, J.L. (2009). *Nurturing the gifted female: A guide for educators and parents*. Thousand Oaks, CA: Corwin Press.

Policastro, E. (1995). Creative intuition: An integrative review. *Creativity Research Journal*, 8, 99-114.

\*Pfeiffer, S. (2008). *Handbook of giftedness in children: Psychoeducational theory, research, and best practices*. NY: Springer Publishing.

\*Presseisen, B. (2008). *Teaching for intelligence*. Corwin Oaks, CA: Corwin Press.

Puccio, G., Treffinger, D., & Talbot, R. (1995). Exploratory examination of relationships between creativity styles and creative products. *Creativity Research Journal*, 8, 157-172.

Reis, S., Baum, S., & Burke, E. (2014). An operational definition of twice-exceptional learners: Implications and applications. *Gifted Child Quarterly*, 58(3), 217-230.

Renzulli, J., & Reis, S. (1997). *Schoolwide enrichment model*. Mansfield Center, CT: Creative Learning Press.

Rostan, S. (1994). Problem finding, problem solving, and cognitive controls: An empirical investigation of critically acclaimed productivity. *Creativity Research Journal*, 7, 97-110.

\*Smith-Mazzoli, L., & Campbell, J. (2012). *Families, education, and giftedness: Case studies in the construction of high achievement*. Boston, MA: Sense Publishers.

\*Stanley, T. (2012). *Project-based learning for gifted students: A handbook for the 21<sup>st</sup>-century classroom*. Waco, TX: Prufrock Press Inc.

Sternberg, R., & Grigorenko, E. (2000). *Teaching for successful intelligence: To increase student learning and achievement*. IL: Skylight Professional Development.

Sternberg, R. (2005). The WICS model of giftedness. In Robert Sternberg & Janet Davidson (Eds.), *Conceptions of giftedness* [pp. 327-342]. NY: Cambridge University Press.

\*Stevens, M. (2009). *Challenging the gifted child: An open approach to working with advanced young readers*. London, UK: Jessica Kingsley Publishers.

\*Thorne, K. (2007). *Essential creativity in the classroom: Inspiring kids*. NY: Routledge.

\*Torrance, E. (1966). *Torrance tests of creative thinking*. Bensenville, IL: Scholastic Testing Service.

Torrance, E. (1993). The beyonders in a thirty-year longitudinal study of creative achievement. *Roepers Review*, 15(3), 131-139.

\*Treffinger, D., & the National Association of Gifted Children. (2004). *Creativity and giftedness*. Thousand Oaks, CA: Corwin Press.

Trilling, B. & Fadel, C. (2009). *21<sup>st</sup> century skills: Learning for life in our times*. San Francisco, CA: Jossey-Bass.

\*Van Tassel-Baska, J. (1998). (3<sup>rd</sup> ed.). *Excellence in educating gifted and talented learners*. Denver, CO: Love Publishers.

\*Van Tassel-Baska, J. (2005) (3<sup>rd</sup> ed.). *Comprehensive curriculum for gifted learners*. MA: Allyn and Bacon.

\*Vygotsky, L. (1978). *Mind in society. The development of higher psychological processes*. Cambridge, MA: Harvard University Press.

Wood, S.L. (1999). *The family, home, and school environment's influence on gifted girls' perceptions of choice to take extracurricular science classes*. Master's thesis, MA in Education. University of Ottawa, Ottawa, Ontario, Canada.

Wood, S.L. (2002). Perspectives of best practices for learning gender-inclusive science: Influences of extracurricular science for gifted girls and electrical engineering for women. *Journal of Women and Minorities in Science and Engineering*, 8(1), 36-51.

Yssel, N., Prater, M., & Smith, D., (2011). How can such a smart kid not get it? Finding the right fit for twice-exceptional students in our schools. *Gifted Child Today*, 33(1), 54-61.



## St. Thomas University

1. Course Proposal - Education Institute
2. Proposed Course Name & Number: EDUC 6823 - **Writing Across Disciplines: Critical and Multiple Perspectives**  
**Short title:** EDUC 6823 - Writing Across Disciplines
3. Calendar Description:

This Education Institute course is intended for educators and other professionals interested in writing across various disciplines. Based on understandings of writing in academic, workplace, and personal contexts, this course recognizes the importance of communicating ideas and information in multiple ways. Students will draw on theoretical understandings and engage in practical exercises designed to create a foundation for strong writing skills. Participants will learn to identify and model good writing across various curricula and contexts. (75 words)

4. Theme or Category Grouping: N/A
5. Impact on Programme Requirements: N/A
6. Cross-listing: N/A
7. Course Rationale:

Note: EDUC 6823 is a Masters level course offered to practicing teachers as part of the School of Education's Education Institute course offerings. It does not conflict with EDUC 5823, which is an undergraduate course usually offered within the Bachelor of Education program.

The predominant method of assessment across the disciplines involves written communication of student understanding. However, teachers across the disciplines have varying levels of confidence with their own writing and are frequently faced with students who struggle to write. How can teachers improve the writing skills of their students without conceptual and practical tools to support this learning? This course aims to provide educators with levels of both: a) conceptual knowledge about the writing process and b) understanding of the theories and pedagogical strategies that can support good writing. Participants will have the opportunity to develop their conceptual understanding, practical abilities and pedagogical skills. The course is also designed to be sufficiently flexible to accommodate other professionals who are interested in the theories and practices of writing across contexts.

With a growing number of New Brunswick teachers seeking to increase their certification levels from Certificate 5 to Certificate 6, there is a demand for Education courses at the graduate level (6000 and above). Short duration, intensive study courses with rigorous pre and post meeting preparation and reflection components, like those offered in the STU Education Institute, allow teachers to focus their time and energy on acquiring new skills and understanding in a collegial atmosphere.

Because of the limited time available within the structure of a blended (part distance/ part face to face) course, participants will be required to complete pre-course writing tasks and readings from the prescribed texts and journal articles. In addition, the Integrated Writing Assignment will be due one week after completion of the course in order to provide participants appropriate time to develop their assignments.

8. Course Instructor: Dr. Marcea Ingersoll – Assistant Professor, School of Education

9. Course Description:

This Education Institute course is intended for practicing teachers or other professionals who are responsible for producing written communication or encouraging the development of writing in others. The contextually responsive course design integrates practical opportunities and theoretical understandings relevant to classroom teachers, administrators, graduate students, and professionals from other disciplines. Writing is the focal point for the course, and multiple perspectives on writing will allow for diverse approaches and understandings to be explored. Flexible in design and responsive to the disciplinary and teaching backgrounds of the participants, this course is structured on a constructivist, collaborative, workshop-based model. Common readings and writing practices will be supplemented by additional lines of inquiry that will be driven by the professional background and personal interests of the course participants. The intent of the course is for participants to develop an understanding of writing and a repertoire of techniques, practices, and skills that can be applied to multiple settings. Through increased confidence in their own writing, participants will have the confidence to instruct and enable strong writing in others. A variety of print resources, websites, curriculum documents, teacher resources, academic journal articles, literary works and other writing pieces will inform our understanding of writing in multiple contexts. Course members will be taught critical, analytical techniques for assessing writing, and develop pedagogical skills for planning, instruction, and assessment of writing across disciplines.

10. Course Evaluation:

**Philosophy of the Self as Writer: 10%** - Students will be asked to write a 500 – 1000 word description of the writerly selves that they bring to our class community. Philosophies should address students' perception of themselves as writers and outline how those perceptions have been formed by your life experiences. Due in pre-meeting week.

**Annotated bibliography: 20%** - Throughout the course, including the pre-meeting component, students will prepare an annotated bibliography of 10 entries. Each entry will summarize the major points and implications of a self-selected journal article about an aspect of writing that is relevant to students' professional contexts. Articles may be selected



on the basis of relevance to classroom practice, professional contexts, or areas of personal inquiry. These annotated bibliographies will be presented and discussed in class.

**Keyword Writing: 10%** - Students will respond to daily assigned readings in the form of keyword responses. Keywords as a response form will be outlined in detail on the first day of classes, and students will encounter keywords as a technique for differentiating and deepening learning while simultaneously supporting writing development.

**Professional Context Project: 20%** - Students will be required to design and create a writing resource that is useful for their professional contexts. Evidence of theoretical understanding of the research supporting this practical application must be clearly demonstrated. Multiple design options are possible, provided that students present a strong rationale that is supported by research-based readings, such as those selected for the Annotated Bibliography. Project medium possibilities include curriculum materials, teaching resources, videos, Power Points, professional development workshops, Wikis, Blogs or other opportunities for teaching, knowledge mobilization, professional development, or self-inquiry. Projects will reflect and expand students' learning about writing in ways that are directly relevant to their specific contexts. An in-class presentation will be a required portion of this assignment. Further instructions will be given in class.

**Integrated Writing Assignment: 40%** - This assignment requires that students integrate their learning from all aspects of the course into a coherent reflection of their new understandings and future intentions as a writer, teacher of writing, and/or writing advocate within your professional context. Daily attendance, participation, and response to in class activities are necessary for this assignment to be completed successfully. Specific instructions, required components, and a rubric will be provided in class.

11. Possible Course Texts:

Elbow, P. (1998). *Writing without teachers*. Oxford University Press.

Peterson, Shelley. (2005) *Writing across the Curriculum*. Portage and Main Press. Winnipeg, MB.

Students are requested to bring examples of writing from their disciplines; these will serve as texts that we analyse and interpret within the context of writing.

Suggested readings will be posted online for students to access. See sample readings in the Sample Bibliography, below.

## **12. Sample Bibliography:** \* Indicates titles available at HIL

\*Clidas, J. (2011). Webcam stories: Students watch science narratives unfold in real time and then tell the tale. *Science and Children*. Vol.49, no. 3, pp. 27-31. National Science Teachers' Association.

\*Cope, B., & Kalantzis, M. (2014). *The Powers of Literacy (RLE Edu 1): A Genre Approach to Teaching Writing*. Routledge.

\*Devitt, A., & Reiff, M. J. (2014). 15 Reproducing genres: Pattern-related writing. *Handbook of Writing and Text Production*, 10, 263.

Elbow, P. 2007. Voices in writing again: embracing contraries. *College English* 70(2): 168-88.

\*Elbow, P. (1998). *Writing without teachers*. Oxford University Press.

- Feerick, J. D. (1993). Writing like a lawyer. *Fordham Urban Law Journal*, 21:381-387.
- \*Florence, M. K., & Yore, L. D. (2004). Learning to write like a scientist: Coauthoring as an enculturation task. *Journal of Research in Science Teaching*, 41(6), 637-668.
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