

**Senate Curriculum Committee
Report to Senate
February 2016**

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A. Items That Do Not Require Senate Approval

1. Department of Journalism and Communications

* The Journalism (and Communications) Department submitted a major revision to its curriculum, including a new name and *Calendar* description for the Major, proposed new courses, the revision of courses, the retirement of courses and cross-listing a course.

The *SCC approved* the following:

Retirement of eight (8) courses:

JOUR 1013: The Messenger

JOUR 2023: Journalistic Writing

JOUR 2053: Television News

JOUR 3043: Video Journalism II

JOUR 3053: Storytelling in Sound II

JOUR 3063: Advanced Writing II

JOUR 4016: The Newsroom

JOUR 4006: The New Journalism: Storytelling in a Wired World

Cross-listing of JOUR 3163 New Media and Social Change with Communications as COPP 3163.

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

2. Department of Philosophy

a. Changes to names and/or *Calendar* descriptions and/or prerequisites for eleven (11) courses.

Name Change (new names shown below):

PHIL 2113: Ancient Philosophy: The Presocratics and Plato

PHIL 2123: Ancient Philosophy: Aristotle and Hellenistic Philosophy

PHIL 2133: Medieval Philosophy: Augustine, Neoplatonism and Arabic Philosophy (RELG 2143)

PHIL 2143: Medieval Philosophy: Pre-Modern Modernity and The Rise and Fall of Scholasticism (RELG 2153)

PHIL 2153: Early Modern Philosophy: Rationalism and the Supremacy of Reason

PHIL 2163: Early Modern Philosophy: Empiricism and the Priority of Sensation

PHIL 3663: Analytic Philosophy: Metaphysics and the Linguistic Turn

PHIL 3673: Analytic Philosophy: Theories of Knowledge and Justification

Prerequisite Change:

PHIL-2213: Introduction to Moral Philosophy (HMRT 2253): “This course has no prerequisite.”

Calendar Description and/or Name and Prerequisite Change (new names etc. shown below):

PHIL 3523: The Philosophy of Thomas Aquinas

A seminar course covering the philosophy of Aquinas and its relation to the previous history of philosophy, and to the historical context of St. Thomas' own time. Thematic focus: philosophy of knowledge, of being, and of human nature. Prerequisites: PHIL 1013 or PHIL 1023 or permission of instructor.

PHIL-3573. Dante's *Divine Comedy* and the Medieval Aristotelian Tradition

Prerequisites: PHIL 1013 or PHIL 1023 or permission of instructor.

Approved by the SCC.

3. Department of English

a. Proposal for two special topics courses:

- ENGL 4886 (Honours Seminar): Sound and Form in English Poetry
- ENGL 4896 (Honours Seminar): The Occult in 20th-Century Literature

Approved by the SCC.

B. Items That Require Senate Approval (with motions)

1. Department of Journalism and Communications– Revisions to Program

(documentation pp. 6-52)

* The Journalism (and Communications) Department submitted a major revision to its curriculum, including a new name, *Calendar* description and requirements for the Major, the revision of four courses, proposals for nine new courses, the retirement of eight courses (please see section A [above] for the latter), and cross-listing a course.

(a) Changes to name and structure of Major:

Proposal: to change the name of the program from *Major in Journalism* to ***Major in Digital Journalism and New Media***, and that the structure of the program be changed to match other BA Majors at STU (36 credit hours in Journalism courses for a Major).

MOTION: That the proposal to change the name and structure of the Major in Journalism be approved.

(b) Revisions to Courses (4) (proposed new names shown below):

JOUR 2033: Local Reporting, Global Media

JOUR 3013: Through the Lens

JOUR 3023: Radio and Podcasting

JOUR 3033: The Power of Narrative

MOTION: That the proposed revisions to JOUR 2033, 3013, 3023 & 3033 be approved.

(c) New Courses (9):

JOUR 1113: Fundamentals of Effective Writing

JOUR 2113: The Toolbox 1: New Media

JOUR 2123: The Toolbox 2: Mobile and Social Media

JOUR 3143: Documentary

JOUR 3153: Digital Journalism

JOUR 3163: New Media and Social Change

JOUR 3173: Interviewing and the Art of Inquiry

JOUR 4106: Senior Seminar in Journalism

JOUR 4116: Journalism in the Field

MOTION: That the proposals for new courses JOUR 1113, 2113, 2123, 3143, 3153, 3163, 3173, 4106 & 4116 be approved.

2. Human Rights Program (pp. 53-54)

a. Revision of course: HMRT 3503 – Moot Court (additional course numbers 3513 and 3523, with students being able to take iterations of the course up to three times).

MOTION: That the revisions to HMRT 3503 be approved.

3. Department of Philosophy (pp. 55-58)

- a. New course proposal: PHIL 2533 Minds and Brains

MOTION: That the new course PHIL 2533 be approved.

4. Department of Political Science (p. 59)

- a. Revision of course: POLS 1003 Great Books on Politics and Modern Democracy (new name)

MOTION: That the revision to POLS 1003 be approved.

5. School of Education (pp. 60-66)

- a. New course proposal: EDUC 6903 Teaching Internationally: Perspectives & Practice

MOTION: That the new course EDUC 6903 be approved.

6. Fine Arts Program (pp. 67-71)

- a. New course proposal: FNAR 2993 Encounter with Canadian Art History
b. New course proposal: FNAR 1231 Dance Technique

MOTION: That the new courses FNAR 2993 and 1231 be approved.

II. **DOCUMENTATION** (pp. 6-71)

1. **Department of Journalism and Communications: Submission to the Senate Curriculum Committee** [Jan. 2016]

Overview

This submission from the Department of Journalism and Communications involves the following changes to the Journalism Major program:

1. Name change (p. 8)
2. Program structure change (Major) (pp. 9-10)
3. Courses to be retired (8) (p. 11)
4. Course revisions (4) (pp. 12-13)
5. New course proposals (9) (pp. 14-52)

Background

For many years, university journalism programs have been designed to provide students with a foundation in theory and practice that would prepare them for careers in a relatively stable industry. The media revolution of the past decade has radically changed both the skills graduates need to pursue a career in journalism, and the industry they will encounter upon graduation.

Martin Baron, the Executive Editor of the *Washington Post*, describes what has happened in the industry during the past decade as journalism's "big move" into digital journalism. "As we make this move, the question is the same as we confront in any other move," he writes. "What do we discard? What will we have to acquire and learn? What do we keep?"

These are questions members of our department at STU have been asking for a number of years. Consider some of the transformative media developments during the past decade:

- High-speed broadband became pervasive in 2004, 2005.
- Google went public in 2004.
- Facebook was founded in 2004.
- YouTube was founded in 2005.
- Twitter was founded in 2006.
- Apple introduced the iPhone in 2007.
- Instagram was founded in 2009.
- Apple introduced the iPad in 2010.
- Snapchat (now a primary news feed for our students) was launched in 2011.

The STU Journalism program has made a number of curriculum changes during the past decade to respond to this rapidly changing media environment. However, the fundamental

structure of the program has remained as it was conceived more than a decade ago, with courses focusing on specific media: print, radio and television.

The program has also been highly structured; most journalism courses have been mandatory for Journalism Majors, and restricted to students in the program. The restrictions were put in place because of limits in technical infrastructure, and because the program was designed to introduce students to technology and storytelling concepts in a progression; students needed the concepts learned in course A to allow them to participate fully in course B and so on.

More fundamental changes in the Journalism curriculum are now necessary to ensure our program is responding to the radical changes in the media landscape, changes in technology and changes in the relationship of our students to technology. Many of the assumptions we made when the program was designed no longer hold true.

Following the external review of the journalism program in 2013 we began an extensive dialogue with faculty, including a facilitated retreat to begin the process of responding to the recommendations of the reviewers.

The primary recommendations of the external review, reflected in the majority of the motions passed by Senate, was for the department to address the need for more multi-media content in the program throughout the curriculum.

We are proposing a series of curriculum and structural reforms that reflect the suggestions raised by the external review process, the pedagogical reflections of faculty, consultations with industry professionals, and student feedback.

All faculty members have been consulted on these changes. We have proceeded with these proposals with the consensus of faculty members and where consensus was not possible, with the support of the majority of faculty, including part-time faculty, who play a critical role in the delivery of our programming.

If approved by Senate, these changes will be introduced in the fall of 2016.

1. NAME CHANGE

Major in Digital Journalism and New Media

We are proposing to change the name of the program from *Major in Journalism* to *Major in Digital Journalism and New Media* to reflect the way journalism is practiced in the multi-media world. The name Digital Journalism has been adopted by a number of leading journalism programs, for example the Tow Center for Digital Journalism at Columbia University. The addition of New Media reflects the fact that we are seeing increasing interest in the Journalism Program from students who may pursue careers in media production, but not necessarily newsroom journalism.

We think this name change more accurately reflects the content and aspirations of the redesigned program at STU. The name change also reflects the recommendation from our external review that we create a distinct identity for the program.

2. CURRICULUM STRUCTURE CHANGES

Background and rationale

For 15 years, journalism at STU has been a structured, limited-enrollment program with the bulk of its course offerings (beginning in second semester of second year) restricted to journalism majors only.

Until 2014, enrollment was controlled through a second stage admission process in the fall of second year. The second stage admission process was eliminated last year.

Now we are proposing that the Major in Journalism program adopt the same requirements as most other Major programs at STU. (We also plan to propose a new Honours program in the coming months, through an application to Academic Planning Committee and MPHEC.)

We are proposing that the structure of the program be changed to conform with a regular BA Major at STU: that is 36 credit hours in Journalism courses for a Major.

This change will allow students more flexibility in their course selections. Students will have more opportunities to choose electives and take cross-listed courses in other departments, for example in the English Department, where we have cross-listed one course this fall and intend to cross list others, with the approval of the English Department and SCC. We will be looking for more opportunities for interdisciplinary connections in the future.

We are also proposing that journalism courses be open to all students studying at STU. Courses that once required significant technological infrastructure (for example, video cameras and editing suites) can now be effectively taught using mobile technology on smart phones and tablets. We expect technological barriers to media production to continue to fall in the coming years.

These changes will allow more students in other disciplines to take Journalism courses, particularly courses at the 2000 and 3000 levels that have been restricted to Journalism majors. We expect interest in Digital Journalism and New Media courses from students in various disciplines, in particular from students majoring in Communications and Public Policy.

New Calendar Entry:

Major in Digital Journalism and New Media

The Major in Digital Journalism and New Media explores the art of storytelling in the digital age. The program offers a variety of courses that allow students to develop storytelling skills using multi-media tools, including video, photography, sound, and social media platforms. The program promotes strong writing skills, the exploration of media ethics and

the influence of new media in society. The program is designed for students with an interest in professional journalism and digital content production.

Students who Major in Journalism will be required to complete 36 credit hours of Journalism courses. Students majoring in Digital Journalism and New Media will choose courses based on their interest and aspirations with the help of faculty advisors.

3. COURSES TO BE RETIRED (8)

We are recommending that the following courses be retired. They are either being replaced by new courses, or they have not been offered in a number of years (for example, JOUR 2053).

JOUR 1013: The Messenger

JOUR 2023: Journalistic Writing

JOUR 2053: Television News

JOUR 3043: Video Journalism II

JOUR 3053: Storytelling in Sound II

JOUR 3063: Advanced Writing II

JOUR 4016: The Newsroom

JOUR 4006: The New Journalism: Storytelling in a Wired World

4. Course revisions

The following courses have been revised to update them in response to changes in the journalism profession and to reflect the Digital Journalism and New Media redesign of the program. The revisions also reflect recommendations in the department's external review.

(a) Current course description

JOUR-2033. Community Journalism: Reporting Political and Social Issues

This course is the foundation reporting course for Journalism at St. Thomas. All stories of Journalism contain some relation to political and social issues in our communities. This course is designed to immerse students in current events, which they will be required to place in a broader historical context. Topics include finding and focusing story ideas in the community, exploring how journalists report on the agenda of governments and social groups, and how journalists set their own agendas. The class will require students to attend and report on public events in the community. Enrolment is normally restricted to students admitted to the Major in Journalism in accordance with procedures outlined in Section One, Part F of the University's calendar.

Revised course name and description

Journalism 2033: Local Reporting, Global Media

This course explores the art of reporting and storytelling, allowing students to create and digitally publish local stories that become part of a global media network.

(b) Current course description

JOUR-3013. Video Storytelling I

This course explores storytelling with video, focusing on story structure, writing to pictures and editing. Prerequisite: JOUR 2013.

Revised course name and description

Journalism 3013: Through the Lens

This course will explore the use of photography and video in new media, and how stories are told through the lens.

(c) Current course description

JOUR-3023. Storytelling in Sound I

This course explores story telling with sound, focusing on story structure, telling stories with sounds and editing. Prerequisite: JOUR 2013.

Revised course description

Journalism 3023: Radio and Podcasting

This course explores the enduring power and influence of radio, and will allow students to produce podcasts and programming for a campus and community radio network.

(d) Current course description

JOUR-3033. Advanced Writing I

This course explores news writing for the web, the integration of multi-media in stories, with a focus on daily news reporting. Prerequisite: JOUR 2013.

Revised course description

Journalism 3033: The Power of Narrative

This course explores the use of narrative in various media, and how storytelling remains the primary form of communication in the multi-media world.

5. PROPOSED NEW COURSE OFFERINGS

#1. *Journalism 1113: Fundamentals of Effective Writing*

1. Type of proposal

This course will be a regular course offering and a required course for Journalism Major students.

2. Course name and proposed number

JOUR 1113: Fundamentals of Effective Writing

3. Calendar Description

Vigorous and clear writing is the foundation for all forms of digital journalism and new media production. This writing intensive course develops fundamental skills for effective writing and storytelling. This is a required course for all students pursuing a major in Digital Journalism and New Media.

4. Theme or Category Grouping

N/A

5. Impact on Programme Requirements

N/A

6. Cross-listing

N/A

7. Rationale

For many years, the Journalism program has offered a second-year course called Introduction to Journalistic Writing. The Department proposes that this course be replaced by a new course offered in the first semester of year one to allow students to improve and develop their writing skills as they begin their studies at STU.

8. Instructor's name

N/A

9. Course description

This is a foundational course in writing non-fiction. Students will learn how to write clear, clean prose. Course content includes sentence structure, grammar, style, story structure, and revision and rewriting. Students will publish their work online in a collaborative space, allowing them to develop the skill and confidence in their writing they need to pursue further studies in Journalism, Communications and other disciplines at STU.

10. Evaluation

Students will complete twice-weekly short writing assignments and two longer reporting based writing assignments during the semester.

Short writing assignments: 30 per cent
Two longer reporting based writing assignments: 30 per cent
Exam: 30 per cent
Participation: 10 per cent.

11. Possible course texts and other materials

Strunk, W., & White, E. B. (1959). The elements of style. New York: Macmillan Co.
Tasko, P., & Canadian Press. (2008). The Canadian Press stylebook: A guide for writers and editors. Toronto: Canadian Press.

12. Bibliography

(All titles are available at HIL)

Pavlik, J. V. (2001). *Journalism and new media*. New York: Columbia University Press.

Jenkins, H., Thorburn, D., & Seawell, B. (2003). *Democracy and new media*. Cambridge, Mass: MIT Press.

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Wyatt, W. N. (2014). *The ethics of journalism: Individual, institutional and cultural influences*. New York: Palgrave Macmillan.

Abernathy, P. M. (2014). *Saving community journalism: The path to profitability*. Chapel Hill : The University of North Carolina Press

Mihailidis, P. (2014). *Media literacy and the emerging citizen: Youth, engagement and participation in digital culture*. New York: Peter Lang.

Fengler, S., In Eberwein, T., In Mazzoleni, G., Porlezza, C., & In Russ-Mohl, S. (2014). *Journalists and media accountability: An international study of news people in the digital age*. New York: Peter Lang

Usher, N. (2014). *Making news at the New York Times*. Ann Arbor, MI : University of Michigan Press.

Journalists, Committee to Protect. (2014). *Attacks on the press: Journalism on the world's front lines*. Hoboken, N.J: Wiley.

Drumwright, M. E. (2014). *Ethical issues in communication professions: New agendas in communication*. New York: Routledge.

Berry, M., & In Schleser, M. (2014). *Mobile media making in an age of smartphones*. New York: Palgrave Macmillan.

Pallas, J., In Strannegård, L., & In Jonsson, S. (2014). *Organizations and the media: Organizing in a mediatized world*. New York: Routledge

Kozolanka, K. (2014). *Publicity and the Canadian state: Critical communications perspectives*. Toronto: University of Toronto Press.

Starkman, D. (2014). *The watchdog that didn't bark: The financial crisis and the disappearance of investigative reporting*. New York : Columbia University Press.

Weller, K. (2014). *Twitter and society*. New York: Peter Lang.

Bivens, R. (2014). *Digital currents: How technology and the public are shaping TV news*. Toronto: University of Toronto Press.

Grant, B. K., In Sloniowski, J., & Nichols, B. (2014). *Documenting the documentary: Close readings of documentary film and video*. Detroit : Wayne State University Press.

Pettegree, A. (2014). *The invention of news: How the world came to know about itself*. New Haven: Yale University Press.

Giasson, T., In Marland, A. J., & In Small, T. A. (2014). *Political communication in Canada: Meet the press and tweet the rest*. Vancouver: UBC Press.

Starr, D. P., & Dunsford, D. W. (2014). *Working the Story: A Guide to Reporting and News Writing for Journalists and Public Relations Professionals*. Lanham, Maryland : Rowman & Littlefield.

Petley, J. (2013). *Media and public shaming: Drawing the boundaries of disclosure*. New York: Palgrave Macmillan.

Boczkowski, P. J., & Mitchelstein, E. (2013). *The news gap: When the information preferences of the media and the public diverge*. Cambridge, Massachusetts : The MIT Press.

Howard, P. N., & Hussain, M. M. (2013). *Democracy's fourth wave?: Digital media and the Arab Spring*. Oxford: Oxford University Press.

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Ward, S. J. A. (2013). *Global media ethics: Problems and perspectives*. Chichester, West Sussex, UK : Wiley-Blackwell.

Chadwick, A. (2013). *The hybrid media system: Politics and power*. Oxford: Oxford University Press.

Drucker, S. J., & In Gumpert, G. (2013). *Regulating social media: Legal and ethical considerations*. New York: Peter Lang.

Cohen, D. J., & Scheinfeldt, T. (2013). *Hacking the academy: New approaches to scholarship and teaching from digital humanities*. Ann Arbor: University of Michigan Press.

Goodyear-Grant, E. (2013). *Gendered news: Media coverage and electoral politics in Canada*. Vancouver: UBC Press.

Campbell, R., Martin, C. R., Fabos, B., & Reeves, J. L. (2013). *Media essentials: A brief introduction*. Boston: Bedford/St. Martin's.

Barkho, L., Thomas, E., Eckhardt, M., & Mitchell, T. (2013). *From theory to practice: How to assess and apply impartiality in news and current affairs*. Chicago, Illinois : Intellect.

Allan, G. (2013). *Making national news: A history of Canadian Press*. Toronto: University of Toronto Press.

Siapera, E. (2012). *Understanding new media*. London: SAGE.

Schwarz, D. R. (2012). *Endtimes?: Crises and turmoil at the New York times, 1999-2009*. Albany: Excelsior Editions.

- Cushion, S. (2012). *Television journalism*. London: SAGE.
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- Snickars, P., & Vonderau, P. (2012). *Moving data: The iphone and the future of media*. New York: Columbia University Press.
- Hartley, J. (2012). *Digital futures for cultural and media studies*. Chichester, West Sussex: Wiley-Blackwell.
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#2. Journalism 2113: The Toolbox 1: New Media

1. Type of proposal

This course will be a regular course offering.

2. Course name and proposed number

JOUR 2113: The Toolbox 1: New Media

3. Calendar Description

This course introduces students to multi-media storytelling, including recording and editing sound and video.

4. Theme or Category Grouping

N/A

5. Impact on Programme Requirements

N/A

6. Cross-listing

N/A

7. Rationale

For many years, the Journalism program has offered a second-year course, JOUR 2013, designed for students entering the Journalism major program in the winter semester of their second year. JOUR 2013 introduced students to the basics of television and radio reporting and the technology used by the program. That course will be retired and replaced by two courses: The Toolbox 1 in first semester of second year and The Toolbox 2 in second semester of second year. Currently, journalists and communicators tell stories using a variety of media. The Toolbox courses are designed to give students the skills they need to work in new media across the Journalism and Communications curriculum at STU. We expect these courses will be of interest to students in a variety of disciplines at St. Thomas.

8. Instructor's name

N/A

9. Course description

A technological revolution has fundamentally changed the way journalists and communicators use media to tell stories. This course will introduce students to the various ways multi-media is being used in story telling and will allow students to develop the tools they need to work with confidence in the new media environment, and embrace emerging technologies as storytelling tools.

10. Evaluation

Students will complete four in depth storytelling assignments and presentations using various media. The work will be published on a collaborative digital website.

Four assignments: 90 per cent
Participation: 10 per cent.

11. Possible course texts and other materials

Newton, E. (2015) *Field Notes From the Digital Age of Journalism*. Knight Foundation.

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(All titles available at HIL)

Quinn, S. (2006). *Convergent journalism: The fundamentals of multimedia reporting*. New York: P. Lang.

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#3. Journalism 2123: The Toolbox 2: Mobile and Social Media

1. Type of proposal

This course will be a regular course offering.

2. Course name and proposed number

JOUR 2123: The Toolbox 2: Mobile Media

3. Calendar Description

This course introduces students to media production and storytelling, publication, podcasting and broadcasting using mobile technology and social media.

4. Theme or Category Grouping

N/A

5. Impact on Programme Requirements

This will be a required course for Journalism Major students.

6. Cross-listing

N/A

7. Rationale

For many years, the Journalism program has offered a second-year course, JOUR 2013, designed for students entering the Journalism major program after Christmas of their second year. JOUR 2013 introduced students to the basics of television and radio reporting and the technology used by the program. That course will be retired and replaced by two courses: The Toolbox 1 in first semester of second year and The Toolbox 2 in second semester of second year. Currently, journalists and communicators tell stories using a variety of media. The Toolbox courses are designed to give students the skills they need to work in new media across the Journalism and Communications curriculum at STU. We expect these courses will be of interest to students in a variety of disciplines at St. Thomas.

8. Instructor's name

N/A

9. Course description

A technological revolution has fundamentally changed the way journalists and communicators use media to tell stories. Media content is now produced and consumed on mobile devices and distributed through social media. This course will introduce students to the various ways mobile devices are used in storytelling and how social media distributes content. This course will allow students to tell stories using the technology available on mobile devices, and explore the connection between content production and social media.

10. Evaluation

Students will complete four in depth storytelling assignments and presentations using various media. The work will be published on a collaborative digital website site.

Six assignments: 90 per cent

Participation: 10 per cent.

11. Possible course texts and other materials

Berry, M., & In Schleser, M. (2014). *Mobile media making in an age of smartphones*. New York: Palgrave Macmillan.

12. Bibliography

(All titles available at HIL)

Quinn, S. (2006). *Convergent journalism: The fundamentals of multimedia reporting*. New York: P. Lang.

Pavlik, J. V. (2001). *Journalism and new media*. New York: Columbia University Press.

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#4. Journalism 3143: Documentary

1. Type of proposal

This course will be a regular course offering.

2. Course name and proposed number

JOUR 3143: Documentary

3. Calendar Description

This course introduces students to the art of documentary in various media. The course will explore the history of documentary and the resurgence of the art form in the digital age. Students will produce a short documentary as part of the course work.

4. Theme or Category Grouping

N/A

5. Impact on Programme Requirements

N/A

6. Cross-listing

N/A

7. Rationale

For many years, journalism courses at STU have explored the world of documentary film and radio documentary, but this is an art form that has not been part of the curriculum in a dedicated course. Meanwhile, there has been a renaissance in documentary production in new media, both in video (short docs) and podcasting (for example, This American Life's 2014 podcast Serial has now reached 100-million downloads). There is a need and interest in a dedicated documentary course.

8. Instructor's name

N/A

9. Course description

There is a long history of excellence in documentary filmmaking and radio documentary in Canada at the National Film Board and CBC Radio. For many years, these Canadian institutions were among the best documentary filmmakers in the world. This course will explore that tradition and the renaissance in documentary making in more recent years, particularly in the area of short documentaries and radio podcasting. This course will explore the pioneering work of Canadian and international documentary makers and current work that is influencing the way stories are told in new media. The course will also allow students to begin producing documentary work.

10. Evaluation

Students will complete writing assignments responding to various documentaries, and will produce one original documentary during the semester.

Learning reflection assignments: 50 per cent

Documentary project: 40 per cent

Participation: 10 per cent.

11. Possible course texts and other materials

Various online resources, including the National Film Board archive, CBC archive, BBC archive, PBS Frontline archive etc.

12. Bibliography

(All titles available at HIL)

Tobias, M. (1998). *The search for "reality": The art of documentary filmmaking*. Studio City, CA: Michael Wiese Productions.

Nichols, B. (2010). *Introduction to documentary*. Bloomington : Indiana University Press

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King, E., & Medill School of Journalism. (2010). *Free for all: The Internet's transformation of journalism*. Evanston, Ill: Northwestern University Press.

#5. Journalism 3153: Digital Journalism

1. Type of Proposal

This course will be a regular course offering, although it may not be offered every year, depending on course allocations for the department.

2. Course Name and proposed number

JOUR 3153: Digital Journalism

3. Calendar Description

This course explores developments in digital journalism that have fundamentally changed the nature of publishing and journalism, and the role of journalism in the new media landscape.

4. Theme or category grouping

N/A

5. Impact on program requirements

N/A

6. Cross listing

N/A

7. Rationale

In a world flooded by technological innovations in communication, we see the need for a course that immerses students in the world of digital publishing, to see the possibilities beyond their Facebook and Snapchat feeds. This course will focus on the study of what is happening in the world of new media publishing, and will offer students the opportunity to consider how they might contribute creatively to the media landscape.

8. Instructor's name

N/A

9. Course description

Buzzfeed, Huffington Post, Politico, the digital New York Times and other media sources and aggregators have shifted the way society receives media content. This course will allow students to explore what's working and what's not working on the digital publishing landscape. They will explore various digital publishing enterprises and as a class project design and produce an online project.

10. Evaluation

Students will produce three writing assignments exploring developments in new media and digital publishing. The assignments will be collected and published through a collaborative digital publishing project.

Writing assignments: 50 per cent.
Digital publishing project: 30 per cent
Participation: 20 per cent.

11. Course texts and other materials

The Nieman Journalism Lab (niemanlab.org), Nieman Foundation, Harvard University.

12. Bibliography

(All titles available at HIL)

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Hartley, J. (2012). *Digital futures for cultural and media studies*. Chichester, West Sussex: Wiley-Blackwell.

Toney, J. (2012). *Sports journalism: The inside track*. London: Bloomsbury Publishing PLC.

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McChesney, R. W., & Nichols, J. (2010). *The death and life of American journalism: The media revolution that will begin the world again*. Philadelphia, PA: Nation Books.

Zelizer, B. (2009). *The changing faces of journalism: Tabloidization, technology and truthiness*. London: Routledge.

King, E., & Medill School of Journalism. (2010). *Free for all: The Internet's transformation of journalism*. Evanston, Ill: Northwestern University Press.

#6. Journalism 3163: New Media and Social Change

1. Type of proposal

This course will be a regular course offering, although it may not be offered every year depending on course allocations.

2. Course Name and proposed number

JOUR 3163: New Media and Social Change

3. Calendar Description

This course explores how the new media and social media are contributing to political and social change around the world.

4. Theme or category grouping

N/A

5. Impact on program requirements

N/A

6. Cross listing

This course will be cross-listed with Communications and Public Policy with the proposed course number COPP 3163.

7. Rationale

Social media has fundamentally changed the nature of public discourse around the world, and is contributing to political and social change, from Arab Spring revolutions to street riots in Ferguson, Missouri, to national and regional campaigns structured around social media. This course will explore the influence of social media on the practice of journalism and the contribution of social media to a fundamental change in public discourse.

8. Instructor's name

N/A

9. Course description

New media and social media have fundamentally changed the nature of human communication. Social media is contributing to social change in both open and closed societies. This course will explore examples of social media's influence in social and political movements, and will allow students to learn how these tools can be used in the public interest.

10. Evaluation system

Students will write three short essays and complete one social media project.

Essays: 60 per cent

Social media project: 30 per cent
Participation: 10 per cent.

11. Possible Course texts and other materials

Reed, T. V. (2014). *Digitized lives: Culture, power and social change in the Internet era*. New York: Palgrave Macmillan

12. Bibliography

(All titles available at HIL)

Bessant, J. (2014). *Democracy bytes: New media, new politics and generational change*.

Preston, P. (2001). *Reshaping communications: Technology, information and social change*. London: SAGE.

Charles, A. (2014). *Interactivity 2: New media, politics and society Second edition*. Oxford: Peter Lang AG, Internationaler Verlag der Wissenschaften.

Pavlik, J. V. (2001). *Journalism and new media*. New York: Columbia University Press.

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Ross, K., & Nightingale, V. (2003). *Media and audiences: New perspectives*. Maidenhead: Open University Press.

Gordon, J., In Rowinski, P., & In Stewart, G. (2013). *Br(e)aking the news: Journalism, politics and new media*. Oxford: Peter Lang AG, Internationaler Verlag der Wissenschaften.

Lumby, C. (2003). *Remote control: New media, new ethics*. Cambridge: Cambridge University Press.

Boomen, M. . (2009). *Digital material: Tracing new media in everyday life and technology*. Amsterdam: Amsterdam University Press.

Franks, S. (2013). *Women and journalism*. New York: Palgrave Macmillan.

Musa, B. A., & In Willis, J. (2014). *From Twitter to Tahrir Square: Ethics in social and new media communication*. Santa Barbara, California: Praeger.

Bowles, N., In Hamilton, J., & In Levy, D. A. L. (2014). *Transparency in politics and the media: Accountability and open government*. New York: Palgrave Macmillan.

Wyatt, W. N. (2014). *The ethics of journalism: Individual, institutional and cultural influences*. New York: Palgrave Macmillan.

Abernathy, P. M. (2014). *Saving community journalism: The path to profitability*. Chapel Hill : The University of North Carolina Press

Mihailidis, P. (2014). *Media literacy and the emerging citizen: Youth, engagement and participation in digital culture*. New York: Peter Lang.

Fengler, S., In Eberwein, T., In Mazzoleni, G., Porlezza, C., & In Russ-Mohl, S. (2014). *Journalists and media accountability: An international study of news people in the digital age*. New York: Peter Lang

Usher, N. (2014). *Making news at the New York Times*. Ann Arbor, MI : University of Michigan Press.

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Drumwright, M. E. (2014). *Ethical issues in communication professions: New agendas in communication*. New York: Routledge.

Berry, M., & In Schleser, M. (2014). *Mobile media making in an age of smartphones*. New York: Palgrave Macmillan.

Pallas, J., In Strannegård, L., & In Jonsson, S. (2014). *Organizations and the media: Organizing in a mediatized world*. New York: Routledge

Kozolanka, K. (2014). *Publicity and the Canadian state: Critical communications perspectives*. Toronto: University of Toronto Press.

Starkman, D. (2014). *The watchdog that didn't bark: The financial crisis and the disappearance of investigative reporting*. New York : Columbia University Press.

Weller, K. (2014). *Twitter and society*. New York: Peter Lang.

Bivens, R. (2014). *Digital currents: How technology and the public are shaping TV news*. Toronto: University of Toronto Press.

Grant, B. K., In Sloniowski, J., & Nichols, B. (2014). *Documenting the documentary: Close readings of documentary film and video*. Detroit : Wayne State University Press.

Pettegree, A. (2014). *The invention of news: How the world came to know about itself*. New Haven: Yale University Press.

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- Starr, D. P., & Dunsford, D. W. (2014). *Working the Story: A Guide to Reporting and News Writing for Journalists and Public Relations Professionals*. Lanham, Maryland : Rowman & Littlefield.
- Petley, J. (2013). *Media and public shaming: Drawing the boundaries of disclosure*. New York: Palgrave Macmillan.
- Boczkowski, P. J., & Mitchelstein, E. (2013). *The news gap: When the information preferences of the media and the public diverge*. Cambridge, Massachusetts : The MIT Press.
- Howard, P. N., & Hussain, M. M. (2013). *Democracy's fourth wave?: Digital media and the Arab Spring*. Oxford: Oxford University Press.
- Painter, J. (2013). *Climate change in the media: Reporting risk and uncertainty*. New York: Palgrave Macmillan.
- Ward, S. J. A. (2013). *Global media ethics: Problems and perspectives*. Chichester, West Sussex, UK : Wiley-Blackwell.
- Chadwick, A. (2013). *The hybrid media system: Politics and power*. Oxford: Oxford University Press.
- Drucker, S. J., & In Gumpert, G. (2013). *Regulating social media: Legal and ethical considerations*. New York: Peter Lang.
- Cohen, D. J., & Scheinfeldt, T. (2013). *Hacking the academy: New approaches to scholarship and teaching from digital humanities*. Ann Arbor: University of Michigan Press.
- Goodyear-Grant, E. (2013). *Gendered news: Media coverage and electoral politics in Canada*. Vancouver: UBC Press.
- Campbell, R., Martin, C. R., Fabos, B., & Reeves, J. L. (2013). *Media essentials: A brief introduction*. Boston: Bedford/St. Martin's.
- Barkho, L., Thomas, E., Eckhardt, M., & Mitchell, T. (2013). *From theory to practice: How to assess and apply impartiality in news and current affairs*. Chicago, Illinois : Intellect.
- Allan, G. (2013). *Making national news: A history of Canadian Press*. Toronto: University of Toronto Press.
- Siapera, E. (2012). *Understanding new media*. London: SAGE.
- Schwarz, D. R. (2012). *Endtimes?: Crises and turmoil at the New York times, 1999-2009*. Albany: Excelsior Editions.

- Cushion, S. (2012). *Television journalism*. London: SAGE.
- Phillips, A., Lee-Wright, P., & Witschge, T. (2012). *Changing journalism*. Milton Park, Abingdon: Routledge.
- Snickars, P., & Vonderau, P. (2012). *Moving data: The iphone and the future of media*. New York: Columbia University Press.
- Hartley, J. (2012). *Digital futures for cultural and media studies*. Chichester, West Sussex: Wiley-Blackwell.
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- Charles, A., & Stewart, G. (2011). *The end of journalism: News in the twenty-first century*. Oxford: Peter Lang.
- McChesney, R. W., & Nichols, J. (2010). *The death and life of American journalism: The media revolution that will begin the world again*. Philadelphia, PA: Nation Books.
- Zelizer, B. (2009). *The changing faces of journalism: Tabloidization, technology and truthiness*. London: Routledge.

#7. Journalism 3173: Interviewing and the Art of Inquiry

1. Type of proposal

This course will be a regular course offering, although it may not be offered every year depending on course allocations.

2. Course Name and proposed number

JOUR 3173: Interviewing and the Art of Inquiry

3. Calendar Description

This course explores the art of the interview and the art of inquiry, allowing students to understand how to effectively ask and answer questions.

4. Theme or category grouping

N/A

5. Impact on program requirements

N/A

6. Cross listing

This course will be cross-listed with Communications and Public Policy with the proposed course number COPP 3173.

7. Rationale

The art of interviewing has been and remains a fundamental skill in journalism. In the new media environment, interviewing skills have never been more important. Increasingly, journalists and communicators also need to understand how to answer questions to clearly articulate a position and communicate essential information.

8. Instructor's name

N/A

9. Course description

This course will focus on the art of interviewing, allowing students to compose and ask effective questions, and answer questions with clarity and poise. The course will also explore the composition of questions used in research and polling to allow students to understand survey data, and design questions used in public engagement exercises. Students will explore the work of skilled interviewers, and conduct a series of interviews of their own.

10. Evaluation

Students will complete four interview assignments during the semester in various media.
Interview assignments: 90 per cent.
Participation: 10 per cent.

11. Course texts and other materials

Stein, M.L., Paterno, S.F. (2001) *Talk Straight, Listen Carefully: The Art of Interviewing*. Wiley-Blackwell

12. Bibliography

(All titles available at HIL)

Craig, D. (2006). *The ethics of the story: Using narrative techniques responsibly in journalism*. Lanham: Rowman & Littlefield.

Adams, S., & Hicks, W. (2009). *Interviewing for journalists*. London: Routledge.

Fisher, R. P., & Geiselman, R. E. (1992). *Memory-enhancing techniques for investigative interviewing: The cognitive interview*. Springfield, Ill., U.S.A: Thomas.

Pavlik, J. V. (2001). *Journalism and new media*. New York: Columbia University Press.

Jenkins, H., Thorburn, D., & Seawell, B. (2003). *Democracy and new media*. Cambridge, Mass: MIT Press.

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Gordon, J., In Rowinski, P., & In Stewart, G. (2013). *Br(e)aking the news: Journalism, politics and new media*. Oxford: Peter Lang AG, Internationaler Verlag der Wissenschaften.

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Bowles, N., In Hamilton, J., & In Levy, D. A. L. (2014). *Transparency in politics and the media: Accountability and open government*. New York: Palgrave Macmillan.

Wyatt, W. N. (2014). *The ethics of journalism: Individual, institutional and cultural influences*. New York: Palgrave Macmillan.

Abernathy, P. M. (2014). *Saving community journalism: The path to profitability*. Chapel Hill : The University of North Carolina Press

Mihailidis, P. (2014). *Media literacy and the emerging citizen: Youth, engagement and participation in digital culture*. New York: Peter Lang.

Fengler, S., In Eberwein, T., In Mazzoleni, G., Porlezza, C., & In Russ-Mohl, S. (2014). *Journalists and media accountability: An international study of news people in the digital age*. New York: Peter Lang

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Drumwright, M. E. (2014). *Ethical issues in communication professions: New agendas in communication*. New York: Routledge.

Berry, M., & In Schleser, M. (2014). *Mobile media making in an age of smartphones*. New York: Palgrave Macmillan.

Pallas, J., In Strannegård, L., & In Jonsson, S. (2014). *Organizations and the media: Organizing in a mediatized world*. New York: Routledge

Kozolanka, K. (2014). *Publicity and the Canadian state: Critical communications perspectives*. Toronto: University of Toronto Press.

Starkman, D. (2014). *The watchdog that didn't bark: The financial crisis and the disappearance of investigative reporting*. New York : Columbia University Press.

Weller, K. (2014). *Twitter and society*. New York: Peter Lang.

Bivens, R. (2014). *Digital currents: How technology and the public are shaping TV news*. Toronto: University of Toronto Press.

Grant, B. K., In Sloniowski, J., & Nichols, B. (2014). *Documenting the documentary: Close readings of documentary film and video*. Detroit : Wayne State University Press.

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Ward, S. J. A. (2013). *Global media ethics: Problems and perspectives*. Chichester, West Sussex, UK : Wiley-Blackwell.

Chadwick, A. (2013). *The hybrid media system: Politics and power*. Oxford: Oxford University Press.

Drucker, S. J., & In Gumpert, G. (2013). *Regulating social media: Legal and ethical considerations*. New York: Peter Lang.

Cohen, D. J., & Scheinfeldt, T. (2013). *Hacking the academy: New approaches to scholarship and teaching from digital humanities*. Ann Arbor: University of Michigan Press.

Goodyear-Grant, E. (2013). *Gendered news: Media coverage and electoral politics in Canada*. Vancouver: UBC Press.

Campbell, R., Martin, C. R., Fabos, B., & Reeves, J. L. (2013). *Media essentials: A brief introduction*. Boston: Bedford/St. Martin's.

Barkho, L., Thomas, E., Eckhardt, M., & Mitchell, T. (2013). *From theory to practice: How to assess and apply impartiality in news and current affairs*. Chicago, Illinois : Intellect.

Allan, G. (2013). *Making national news: A history of Canadian Press*. Toronto: University of Toronto Press.

Siapera, E. (2012). *Understanding new media*. London: SAGE.

Schwarz, D. R. (2012). *Endtimes?: Crises and turmoil at the New York times, 1999-2009*. Albany: Excelsior Editions.

Cushion, S. (2012). *Television journalism*. London: SAGE.

Phillips, A., Lee-Wright, P., & Witschge, T. (2012). *Changing journalism*. Milton Park, Abingdon: Routledge.

Snickars, P., & Vonderau, P. (2012). *Moving data: The iphone and the future of media*. New York: Columbia University Press.

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Toney, J. (2012). *Sports journalism: The inside track*. London: Bloomsbury Publishing PLC.

Drushel, B., & German, K. M. (2011). *The ethics of emerging media: Information, social norms, and new media technology*. New York: Continuum.

Folkenflik, D. (2011). *Page one: Inside the New York Times and the future of journalism*. New York: PublicAffairs.

Charles, A., & Stewart, G. (2011). *The end of journalism: News in the twenty-first century*. Oxford: Peter Lang.

McChesney, R. W., & Nichols, J. (2010). *The death and life of American journalism: The media revolution that will begin the world again*. Philadelphia, PA: Nation Books.

Zelizer, B. (2009). *The changing faces of journalism: Tabloidization, technology and truthiness*. London: Routledge.

King, E., & Medill School of Journalism. (2010). *Free for all: The Internet's transformation of journalism*. Evanston, Ill: Northwestern University Press.

#8. Journalism 4106: Senior Seminar in Journalism

1. Type of proposal

This course will be a regular course offering.

2. Course Name and proposed number

JOUR 4106: Senior Seminar in Journalism

3. Calendar Description

Students will produce community-based digital journalism projects supervised by faculty and explore the ethics of producing journalism in the public interest.

4. Theme or category grouping

N/A

5. Impact on program requirements

N/A

6. Cross listing

N/A

7. Rationale

This course explores how community based journalism projects address issues of public interest and influence public affairs, both in theory and in practice. The course will allow students to develop a strong portfolio of work before graduation. The expectation of this course is that students will produce stories based in the community, not on the university campus, for a variety of pedagogical reasons. It is important that students learn how to identify issues of public interest outside the campus community that is most familiar to them. It is anticipated that many of the students who enrol in this course will already be producing stories about the university community for the campus newspapers at STU and UNB. By directing students to stories in the broader community, students will learn to be comfortable working with people in the community as they identify sources for stories and interact with institutions off campus. This will allow students to explore the ethical issues that arise when they work in the community, and will free them from the conflicts of interest they and their supervising professor may have on campus.

8. Instructor's name

N/A

9. Course description

Students will develop ideas for community based journalism projects, research and produce stories using digital media, and publish the work online. The story ideas, production format,

and plan for distribution will be developed collaboratively among students and faculty. It is expected that the stories will be in the public interest, and based in the community, not on the university campus.

10. Evaluation

Project 1: 40 per cent

Project 2: 40 per cent

Learning reflection: 20 per cent

11. Course texts and other materials

Ward, S. (2010) *Global Journalism Ethics*. McGill-Queens University Press.

12. Bibliography

(All titles available at HIL)

Uko, N. (2007). *Story building: Narrative techniques for news and feature writers*. Lanham, Md: University Press of America.

Agee, W. K. (1968). *The press and the public interest*. Washington: Public Affairs Press.

Campbell, W. J. (2010). *Getting it wrong: Ten of the greatest misreported stories in American journalism*. Berkeley: University of California Press.

Ward, M. (2002). *Journalism online*. Oxford: Focal Press.

Allan, S. (2006). *Online news: Journalism and the Internet*. Maidenhead: Open University Press.

Pavlik, J. V. (2001). *Journalism and new media*. New York: Columbia University Press.

Jenkins, H., Thorburn, D., & Seawell, B. (2003). *Democracy and new media*. Cambridge, Mass: MIT Press.

Ross, K., & Nightingale, V. (2003). *Media and audiences: New perspectives*. Maidenhead: Open University Press.

Gordon, J., In Rowinski, P., & In Stewart, G. (2013). *Br(e)aking the news: Journalism, politics and new media*. Oxford: Peter Lang AG, Internationaler Verlag der Wissenschaften.

Lumby, C. (2003). *Remote control: New media, new ethics*. Cambridge: Cambridge University Press.

Boomen, M. . (2009). *Digital material: Tracing new media in everyday life and technology*. Amsterdam: Amsterdam University Press.

Franks, S. (2013). *Women and journalism*. New York: Palgrave Macmillan.

- Musa, B. A., & In Willis, J. (2014). *From Twitter to Tahrir Square: Ethics in social and new media communication*. Santa Barbara, California: Praeger.
- Bowles, N., In Hamilton, J., & In Levy, D. A. L. (2014). *Transparency in politics and the media: Accountability and open government*. New York: Palgrave Macmillan.
- Wyatt, W. N. (2014). *The ethics of journalism: Individual, institutional and cultural influences*. New York: Palgrave Macmillan.
- Abernathy, P. M. (2014). *Saving community journalism: The path to profitability*. Chapel Hill : The University of North Carolina Press
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- Starkman, D. (2014). *The watchdog that didn't bark: The financial crisis and the disappearance of investigative reporting*. New York : Columbia University Press.
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Petley, J. (2013). *Media and public shaming: Drawing the boundaries of disclosure*. New York: Palgrave Macmillan.

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Howard, P. N., & Hussain, M. M. (2013). *Democracy's fourth wave?: Digital media and the Arab Spring*. Oxford: Oxford University Press.

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Cohen, D. J., & Scheinfeldt, T. (2013). *Hacking the academy: New approaches to scholarship and teaching from digital humanities*. Ann Arbor: University of Michigan Press.

Goodyear-Grant, E. (2013). *Gendered news: Media coverage and electoral politics in Canada*. Vancouver: UBC Press.

Campbell, R., Martin, C. R., Fabos, B., & Reeves, J. L. (2013). *Media essentials: A brief introduction*. Boston: Bedford/St. Martin's.

Barkho, L., Thomas, E., Eckhardt, M., & Mitchell, T. (2013). *From theory to practice: How to assess and apply impartiality in news and current affairs*. Chicago, Illinois : Intellect.

Allan, G. (2013). *Making national news: A history of Canadian Press*. Toronto: University of Toronto Press.

Siapera, E. (2012). *Understanding new media*. London: SAGE.

Schwarz, D. R. (2012). *Endtimes?: Crises and turmoil at the New York times, 1999-2009*. Albany: Excelsior Editions.

Cushion, S. (2012). *Television journalism*. London: SAGE.

Phillips, A., Lee-Wright, P., & Witschge, T. (2012). *Changing journalism*. Milton Park, Abingdon: Routledge.

Snickars, P., & Vonderau, P. (2012). *Moving data: The iphone and the future of media*. New York: Columbia University Press.

Hartley, J. (2012). *Digital futures for cultural and media studies*. Chichester, West Sussex: Wiley-Blackwell.

Toney, J. (2012). *Sports journalism: The inside track*. London: Bloomsbury Publishing PLC.
Drushel, B., & German, K. M. (2011). *The ethics of emerging media: Information, social norms, and new media technology*. New York: Continuum.

Folkenflik, D. (2011). *Page one: Inside the New York Times and the future of journalism*. New York: PublicAffairs.

Charles, A., & Stewart, G. (2011). *The end of journalism: News in the twenty-first century*. Oxford: Peter Lang.

McChesney, R. W., & Nichols, J. (2010). *The death and life of American journalism: The media revolution that will begin the world again*. Philadelphia, PA: Nation Books.

Zelizer, B. (2009). *The changing faces of journalism: Tabloidization, technology and truthiness*. London: Routledge.

King, E., & Medill School of Journalism. (2010). *Free for all: The Internet's transformation of journalism*. Evanston, Ill: Northwestern University Press

#9. Journalism 4116: Journalism in the Field

1. Type of proposal

This course will be a regular course offering.

2. Course Name and proposed number

JOUR 4116: Journalism in the Field

3. Calendar Description

Students will pursue experiential learning opportunities in journalism. These opportunities might include work in the student press, a professional newsroom, or the creation of a new digital publication.

4. Theme or category grouping

N/A

5. Impact on programme requirements

N/A

6. Cross listing

N/A

7. Rationale

It is widely recognized that Journalism students benefit from experiential learning opportunities before graduation. Communications and Public Policy students complete a 6ch internship course before graduation. This course would offer students a similar opportunity, either through professional internships, work in the student press, or the creation of a new digital publication.

8. Instructor's name

Any qualified full time or part time faculty member.

9. Course description

This course will allow students to pursue supervised experiential learning, either through professional internships (for example, with the CBC, ATV, Global News, local newspapers, Rogers Television), the student press, CHSR Radio, or through the creation of a new digital media project. The experiential learning plan will be approved by faculty and supervised through regular meetings, class discussions and workshops.

10. Evaluation

Students will write a learning response at the end of each semester that will be evaluated by faculty.

Learning response 1: 40 per cent
Learning response 2: 40 per cent
Participation: 20 per cent

11. Possible course texts and other materials

N/A

12. Bibliography

(All titles available at HIL)

Stepp, C. S. (2008). *Editing for today's newsroom: A guide for success in a changing profession*. New York: Routledge.

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2. Human Rights Program (Dec 2015/Jan 2016)

Revision to HMRT 3503: Additional numbers are being sought to allow for students to repeat the course offering (the course could be taken a maximum of three times).

HMRT 3503 + 3513 and 3523– Moot Court

- *Two new course numbers would be added to the existing course (3503): 3513 & 3523*
- Students could thus take the course a maximum of three times.

Rationale for the course revision: HMRT 3503, 3513, 3523 – Moot Court

Moot Court is already a class (HMRT 3503). Additional numbers are being sought to allow students to repeat the course offering. Moot Court has now completed its second year at STU. This season, we have earned a bid to the national tournament. This is an amazing testament to the caliber of students at STU, especially since the students are required to learn American law.

For moot court to be successful, students need to be able to repeat the program. The case is different every year. Because nothing is the same, not only do the students need to start from scratch, but so does the instructor. Legal briefs in moot court are summaries of actual cases. Legal briefs in the special topics would be making legal arguments that have never been made before about a case that is going to court and has been researched by the students.

Having students who are able to compete in moot court for more than one year allows for better-trained students. These students are able to be great mentors to the new students each season/year. Second-year moot court students would be required to compete in the written brief competition, which would just be an added skill that first time students would not have. Third-year students would also act as captains that would direct practices outside of class time. It would develop leadership skills. Each year the case is completely different. The American collegiate moot court association says that the amount of work each individual yearly case gives to students is the equivalent of an MA thesis.

Calendar Description

Moot court cultivates advanced analytical skills while developing leadership qualities in students with an interest in human rights. Students learn how to develop and deliver oral legal arguments by competing in a Supreme Court simulation where they answer questions from a panel of judges. Students focus on Supreme Court precedent surrounding two different issues each year. Students are required to have permission of instructor to register for the course. No other prerequisites are required. (74)

Instructors: Amanda DiPaolo

Evaluation System

Case Reports (25%). Students are required to brief 20 Supreme Court cases (the 20 cases are different every year). Case reports will help students find arguments that can be used in the briefs and oral arguments.

Expectations of case reports include the following elements:

- Title of the case
- Facts of the case
- Legal question before the Court
- Decision of the Court
- Legal rationale of the Court
- Dissents/Concurring opinions

Attendance (10%).

Written Brief (25%). Students will need required to enter the written competition as well as oral. This portion of the course requirements will have students writing either a petitioner or respondent brief to the court.

Weekly practices/competition (30%). This grade will be based on effort in improving students arguments as well as helping teammates. Students practice their arguments every week in class. They are asked legal questions and must learn the legal answers.

A portion of this grade will be left for how the student conducts herself away from STU.

Exam (10%). The week before the competition, the class will start with a test of the facts of the case as well as the basic issues before the court.

Bibliography

As stated above, the course material will change each year based on the two legal issues chosen by the American collegiate moot court association. There are no textbooks for moot court, but students will instead learn from primary texts, a series of 16-20 full, and unedited, legal court cases. All court cases are available online and are free to students.

The issues change every year so it is difficult to speak to the readings in book form for the issues covered each semester, there are texts dealing with human rights and constitutional law that could serve as background reading in human rights and constitutional law in the United States in general.

a) Perry, Michael. *Human Rights in the constitutional law of the United States*. Cambridge; Cambridge University Press, 2013

b) Flanz, Gisbert and Rett Ludwikowski. *Comparative human rights and fundamental freedoms*.

Dobbs Ferry, N.Y. : Oceana Publications, 2002

c) Blau, Judith and Alberto Moncada. *Justice in the United States: human rights and the U.S. constitution*. Lanham, Md.: Rowman and Littlefield, 2006.

3. PHIL - Proposal for a New Course in Philosophy (Jan. 2016)

1. Type of proposal

This course is meant to become a regular offering.

2. Course name and proposed number

PHIL 2533: Minds and Brains

Abbreviated title: Minds

3. Calendar Description

What is a mind? Is the mind reducible to the brain? If not, how are they related? Various answers to these questions will be considered in the course. Topics will normally include: behaviourism, functionalism, dualism, identity theory, representational theory, consciousness, the intentional stance, eliminativism, property dualism, non-reductive physicalism. The course presupposes no background in philosophy and may be of interest to students in psychology and the life sciences, as well as philosophy. Prerequisites: none. (74 words)

4. Theme or Category Grouping

The course should be listed under '5. Themes and Authors'.

5. Impact on Programme Requirements

This course will have no impact on programme requirements. It will have no prerequisite and it will not fulfil any requirements for the Honours or Major beyond number of credit hours in Philosophy.

6. Cross-listing

This course will not be cross-listed.

7. Rationale for the course

The aim in proposing this course is to make philosophy accessible to non-majors. I think that philosophy of mind is a topic that appeals to students in the social and life sciences, and various other disciplines outside of philosophy. These students often lack the first-year prerequisites to get into our upper level courses, and they don't normally have any interest in philosophy anyway—at least not in the core courses aimed at majors. Most of our existing courses are exceedingly difficult and presuppose a fair bit of content (much of which is acquired at the first year level). It

makes for a sort of closed club. Philosophy would like to offset that exclusiveness to some extent by offering a philosophy course at the second level which is open to everyone. A survey of the main positions in contemporary philosophy of mind would benefit non-philosophy majors by helping them to develop their skills of analysis and exposing them to ideas they have not considered in any systematic way before. In short, this will be a course that Philosophy majors may take for credit, but which is targeted primarily at non-majors who can't commit to anything more than a course or two.

8. Instructor's name

This course would be taught by Dr. Stapleford.

9. Course description

This course will introduce students to the contemporary debates in philosophy of mind. We will consider various theories on how to think about the relationship between minds and brains. It is not an attempt to answer empirical questions non-empirically: We are not asking *whether* mental states depend on brains states. That is an empirical question. We are asking conceptual questions about what the causal dependence of minds on brains implies about the nature of the mind and the person. These are questions that can only be answered through hard thinking. But the aim is to make the material accessible to students with no technical training in philosophy.

The course will not *overlap* with any existing courses. We currently have no courses in philosophy of mind. Some of our historical courses may touch on certain themes in philosophy of mind, but the contemporary work being done in philosophy of mind by analytic philosophers is not even touched. There will not be any *overlap* with any courses in psychology either, since this is not a course in empirical psychology. Again, the question is not whether mental states depend on brains states—that is an empirical question that has been answered in the natural sciences—but rather how we are to conceive of the relationship between minds and brains *given* the causal dependence of the former on the latter. It is a matter of *thinking through* the options and considering the strengths and weaknesses of each. (Note that the term 'behaviourism' in the calendar description does not refer to psychological behaviourism, a topic that clearly is discussed in various psychology courses.)

10. Evaluation system

Test 1: 15%

Test 2: 20%

Essay: 35%

Final Exam: 30%

11. Possible course texts and other materials

We plan to use one of the standard survey texts that outline the various options, considering the arguments for and against each without defending any one view to the exclusion of the others. Supplemental readings defending particular positions maybe be added—scholarly articles will be posted on Moodle. But the focus will be on the general overview. There are two reasons for this:

- (1) This is not an advanced course designed for majors. It is meant to be generally accessible. I want to attract students from other fields who have an interest in the topic but who will often have no background in philosophy. A general survey will be more appealing to them, and more manageable.
- (2) Texts presenting a general overview of a field are often better suited to a course than highly specialized works. Were I to focus on specialized works, I might get through 3 positions in philosophy of mind in the whole semester. With a survey, I should be able to cover one topic per week. This is pedagogically useful.

12. Bibliography

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

Andrew Bailey (ed.), *Philosophy of Mind: The Key Thinkers* (London, UK: Bloomsbury, 2014).

Stephen Burwood, Paul Gilbert and Kathleen Lennon, *Philosophy of Mind* (London, UK: UCL Press, 1999).

David Chalmers, *Philosophy of Mind: Classical and Contemporary Readings* (New York, NY: Oxford University Press, 2002).

**Edward Feser, *Philosophy of Mind: A Beginner's Guide* (Oxford, UK: Oneworld Publications, 2006).

***James Garvey, *Continuum Companion to Philosophy of Mind* (London, UK: Continuum International Pub. Group, 2011).

**Samuel Guttenplan, *A Companion to the Philosophy of Mind* (Oxford, UK: Wiley-Blackwell, 1995).

**John Heil, *Philosophy of Mind: A Contemporary Introduction*, 3rd ed. (New York, NY; London, UK: Routledge, 2013).

John Heil, *Philosophy of Mind: A Guide and Anthology*. (Oxford, UK: Oxford University Press, 2004).

William Jaworski, *Philosophy of Mind: A Comprehensive Introduction* (Oxford, UK: Wiley-Blackwell, 2011).

**Jaegwon Kim, *Philosophy of Mind*, 3rd ed. (Boulder, CO: Westview Press, 2011).

Brian McLaughlin, Ansgar Beckermann and Sven Walter (eds), *The Oxford Handbook of Philosophy of Mind* (Oxford, UK: Oxford University Press, 2009).

**Brian McLaughlin and Jonathan Cohen, *Contemporary Debates in the Philosophy of Mind* (Malden, Mass.: Blackwell Pub., 2007).

Peter Morton (ed.), *A Historical Introduction to the Philosophy of Mind: Readings with Commentary*, 2nd ed. (Peterborough, ON: Broadview Press, 2010).

**Timothy O'Connor and David Robb (eds.), *Philosophy of Mind: Contemporary Readings* (London, UK: Routledge, 2003).

Ian Ravenscroft, *Philosophy of Mind: A Beginner's Guide* (Oxford, UK; New York, NY: Oxford University Press, 2005).

4. Political Science Course Revision POLS 1003 (January 20, 2016)

This is a proposal to alter the title and description of a course that has in recent years been infrequently taught.

Current Title and description: *POLS-1003. Foundations of Liberal Democracy*

The purpose of this course is to introduce students to the fundamental principles of the liberal democratic political regime. The course will be divided into three main components: a discussion of liberalism; a discussion of equality; and, an examination of how liberal democratic principles are incorporated into parliamentary and congressional political regimes.

Proposed Title and Description: *POLS 1003 Great Books on Politics and Modern Democracy*

The purpose of this course is to introduce students to the problem of power and the principles of liberty and equality in modern government through the reading of several great books on the topic. It will draw on texts by authors such as Aristotle, Shakespeare, Locke, Melville, Mill, Marx, Tocqueville, Jack London, Robert Penn Warren, Chinua Achebe, and Virginia Woolf. We may also study a small number of films in the course. (72 words)

Rationale

1. The proposed revision is perhaps a more accurate presentation of how the course has been taught. POLS 1103, and more recently POLS 1013, both touch institutional themes such as parliamentarism and its alternatives. They both touch themes of comparative politics. POLS 1603 is our introduction to themes in international relations. POLS 1003 focuses more on the ideas of liberal democracy and the ends of politics. The proposed revision seeks to state more clearly the nature of the course as it has been taught.
2. The Department would like to attract more first-year students and has experimented with different introductory offerings. We have had mixed results. We would like to re-introduce a revised POLS 1003 into the list of offerings to students for 2016-17.
3. Introductory courses usually involve the reading of textbooks or collections of excerpts of important works. We think there is room for a junior-level course in which students can read more complete, extended texts and arguments. Much can be learned, too, from plays and novels; these also present arguments about political life. Shakespeare's historical plays, for example, have much to say about political power and the relations between rulers and ruled.

5. School of Education (EDUC) – New course proposal EDUC 6903

1. **Course Proposal** – Regular (for Education Institute)
2. **Proposed Course Name & Number:** *EDUC 6903 – Teaching Internationally: Perspectives & Practice*

3. **Calendar Description:**

This Education Institute course is intended for anyone interested in international teaching. Historical and contemporary perspectives will contextualize student learning about the types of international education, the policies underpinning them, and the communities they serve. A range of issues will be covered, and provide individual inquiries into (a) opportunities for teaching internationally, (b) curriculum, pedagogy, and practice in the lives of international educators, and (c) theory and research relevant to the field of international education. (75)

4. **Theme or Category Grouping:** N/A
5. **Impact on Programme Requirements:** N/A
6. **Cross-listing:** N/A
7. **Course Rationale:**

Research indicates that—in addition to newly graduated teachers—experienced and retired Canadian public school educators are also choosing to teach internationally (Hayden, Levy & Thompson, 2007; Ingersoll, 2014; McIntyre, 2013). While local teaching opportunities have been constrained by factors such as population decline and budgetary cuts, international positions are abundant. The number of international schools has more than doubled in the last 15 years, and new schools are opening every month in this multi-billion dollar global industry (Hayden, Levy & Thompson, 2015; ISC, 2012; MacDonald, 2006). Western-educated, native English speaking teachers are frequently sourced through international recruiting agencies and at annual recruitment fairs, and many Canadian teachers make the decision to teach internationally.

Additionally, a growing number of New Brunswick teachers are seeking to increase their certification levels from Certificate 5 to Certificate 6, resulting in 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. Also, New Brunswickers who are already teaching internationally could consider this summer course as a convenient opportunity for continued professional learning.

8. **Course Instructor:** Dr. Marcea Ingersoll – Assistant Professor, School of Education

9. Course Description and outline of assignments:

This Education Institute course is intended for all educators, whether newly graduated, currently practicing, or retired, who are interested in international teaching. The purpose of this course is for students to develop an understanding of international education from historical and contemporary perspectives. Readings and other course content will contextualize student learning about the types of international education, the policies underpinning them, and the communities they serve. A core set of readings will provide a common foundation for student discussion of issues in international teaching, and a range of additional topics will provide for individual inquiries into matters directly relevant to course participants. These additional topics will be selected from the following categories (a) the range of opportunities for teaching internationally, (b) curriculum, pedagogy, and practice in the lives of international educators, and (c) theory and research relevant to the field of international education.

The contextually responsive course design allows for students to explore both theoretical and practical understandings relevant to classroom teachers, administrators, or graduate students. Common readings and assignments will be supplemented by opportunities for additional lines of inquiry that will be driven by the professional background and personal interests of the course participants.

A variety of print resources, websites, curriculum documents, teacher resources, academic journal articles, and case studies will inform our understanding of teaching internationally. Course members will be required to write critical, analytical assignments that explore course content.

Course content will include:

- Historical, theoretical, and social foundations of international education
- Emerging global and regional structures, issues, and trends in education
- Teacher mobility: knowledge workers in a global world
- Concepts of culture, cultural diversity and intercultural communications
- Stakeholder issues: practice, policy, parents, students, curriculum, organizations, classrooms, communities
- Economic, political, cultural and educational dimensions of teaching internationally
- Reflective practice in international contexts
- Theory, practice, policy, and leadership in international education

Content Overview:

1. International Education: Roots, definitions, opportunities
 - a. History of international schools
 - b. Issues in Global Education terminology
 - c. Types of international teaching opportunities

2. Students: Curriculum and culture
 - a. Culture and identity
 - b. Third culture kids and host nationals
 - c. Transnational curricula: who learns what where?

3. Teachers: Roles and Identity
 - a. Preparing for international settings
 - b. Adjusting to teaching internationally
 - a. Professional development and classroom management
 - b. Critically examining the teaching self
 - c. Mobility, privilege, & expatriate identities

4. Institutions: Stakeholders and Policies
 - a. Private, public, and post-secondary institutions
 - b. School choice: parental decisions and policy drivers
 - c. Curriculum internationalization across contexts
 - d. Leadership and management in diverse organizational cultures

5. Concepts & Theories
 - d. International mindedness
 - e. Global citizenship
 - f. Cosmopolitanism
 - g. Globalization
 - h. Neoliberalism
 - i. Liberal humanism

Students will be able to:

1. Understand the historical roots of international schools in relation to current international teaching opportunities
2. Discuss major issues and trends in contemporary international teaching
3. Identify personal traits and characteristics associated with successful international teaching
4. Develop approaches for meeting student learning needs in diverse cultural contexts
5. Identify and address professional development needs unique to international teachers
6. Synthesize and critique concepts and theories within the field of international teaching
7. Critique and evaluate research on students, teachers, parents, curricula, and institutions in international teaching contexts
8. Communicate effectively, both orally and in writing, theories, arguments, methods, and concepts prominent in contemporary international education research

10. Course Evaluation:

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 readings. In addition, the final paper will be due one week after completion of the course in order to provide participants appropriate time to develop their assignments.

Statement of interest: 10% - Students will be asked to write a 500 – 1000 word description of their personal and professional interests in international education. The statements will be shared via Moodle and responses to class members' contributions will be required. Due in pre-meeting week.

Annotated bibliography: 20% - During the pre-meeting component, students will prepare an annotated bibliography of 10 entries. Each entry will summarize the major points, methods, and implications of self-selected journal articles related to an aspect of international education. Suggested articles will be provided but students may also select their own additional readings. Relevance to classroom practice, professional learning context, or areas of personal scholarly inquiry must be clearly demonstrated. The annotated bibliographies will be presented and discussed in class.

Socratic seminars: 15% - Students will provide daily responses in the form of formal class discussions that are grounded in open-ended questions about assigned readings. Close listening, critical thinking, and clear responses to the thoughts of others will drive the learning and assessment goals.

Keyword Responses: 15% - 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 understanding of content and theory.

Integrated Portfolio: 40% - This assignment requires that students integrate their learning from all aspects of the course into a coherent reflection of their new understandings about international teaching. 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:

Required:

*Hayden, M. C. (2006). *Introduction to international education: International schools and their communities*. London, UK: Sage. (e-book available at HIL)

Recommended:

Hayden, M., & Thompson, J. J. (2008). *International schools: Growth and influence*. United Nations Educational, Scientific and Cultural Organization. (Available free online as .pdf)

Tarc, P. (2013). *International education in global times: Engaging the pedagogic*. Peter Lang. ISBN-10: 1433114763, ISBN-13: 978-1433114762

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

*Apple, M., Kenway, J., & Singh, M. (Eds.). (2005). *Globalizing education: Policies, pedagogies and politics*. New York, NY: Peter Lang.

Brummit, N. & Keeling, A. (2013). Charting the growth of international schools. In R. Pearce (Ed.), *International education and schools: Moving beyond the First 40 years* (pp 25-36). London: Bloomsbury.

*Cambridge J. (2002). Global product branding and international education. *Journal of Research in International Education*, 1(2), 227–243.

Cambridge, J. (2003). Identifying the globalist and internationalist missions of international schools. *International Schools Journal*, 22(2), 54–58.

*Canterford, G. (2003). Segmented labour markets in international schools. *Journal of Research in International Education*, 2(1), 47–65.

*Causey, V. E., Thomas, C. D., Armento, B. J. (2000). Cultural diversity is basically a foreign term to me: The challenges of diversity for preservice teacher education. *Teaching and Teacher Education*, 16, 33–45.

*Dolby, N., & Rahman, A. (2008). Research in international education. *Review of Educational Research*, 78(3), 676–725.

Farber, R. L., & Sutherland, B. (2006). Waste not, want not: Teacher attrition and retention in global schools. *International Schools Journal*, 25(2), 14–20.

*Fail, H., Thompson, J., & Walker, G. (2004). Belonging, identity and Third Culture Kids: Life histories of former international school students. *Journal of Research in International Education*, 3(3), 319-338.

*Garton, B. (2002). Recruitment of teachers for international education. In M. Hayden, & J. Thompson (Eds.), *International education in practice: Dimensions for national & international schools* (pp. 85–95). London, UK: RoutledgeFalmer.

Harrington, P. (2008). The negotiation of identity in an international school setting. *International Schools Journal*, 28(1), 12–16.

*Hayden, M. (2011). Transnational spaces of education: The growth of the international school sector. *Globalisation, Societies and Education*, 9(2), 211-224.

*Hayden, M. C. (2006). *Introduction to international education: International schools and their communities*. London, UK: Sage.

*Hayden, M. C., & Thompson, J. J. (1998). International Education: Perceptions of Teachers in International Schools. *International Review Of Education / Internationale Zeitschrift Für Erziehungswissenschaft*, 44(5/6), 549-568.

*Hayden, M. C., Levy, J. & Thompson, J. J. (2007). *The SAGE handbook of research in international education*. London, UK: Sage. [On order]

*Hayden, M. C., Levy, J. & Thompson, J. J. (2015). *The SAGE handbook of research in international education*. London, UK: Sage.

*Hayden, M.C., & Thompson, J. J. (1995). International schools and international education: A relationship reviewed. *Oxford Review of Education* 21(3), 27–347.

Hayden, M. C., Thompson, J. J., & Walker, G. (2004). *International education in practice: Dimensions for national and international schools*. London, UK: RoutledgeFalmer.

*Heyward, M. (2002). From international to intercultural: Redefining the international school for a globalized world. *Journal of Research in International Education*, 1(1), 9-32.

Ingersoll, M. (2014). Leaving home, teaching abroad, coming home: a narrative journey of international teaching. (Unpublished doctoral dissertation). Queen's University, Kingston, ON.

*Joslin, P. (2002). Teacher relocation reflections in the context of international schools. *Journal of Research in International Education*, 1(1), 33–62.

*MacDonald, J. (2006). The international school industry: Examining international schools through an economic lens. *Journal of Research in International Education*, 5(2), 191–213.

*MacKenzie, P. (2010). School choice in an international context. *Journal of Research in International Education*, 9(2), 107–123.

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6. Fine Arts Program

a) New Course Proposal: FNAR 2993 *Encounter with Canadian Art History*

1. Type of proposal. Regular offering

2. Course name and proposed number: FNAR 2993 Encounter with Canadian Art History

3. Calendar description.

This course offers an opportunity to discover, discuss and encounter first hand key works of Canadian art history. The core lectures establish the foundations to understand the history of Canadian visual art: its key artists, stylistic developments and themes. Students will also view firsthand and interact with outstanding art works from the collections of the Beaverbrook Art Gallery. (58)

4. Theme or Category Grouping: N/A

5. Impact on Programme Requirements: N/A

6. Cross-listing: N/A

7. Rationale for the course.

Encounter with Canadian Art History can be an elective course taken by students from any discipline without pre-requisite. It would be an ideal course to fulfill the Bachelor of Arts Group D requirement.

Most Canadian universities offer a form of Canadian art history survey course. Primarily the content of the course is based upon lecture format following the outline of certain prevalent history texts. We propose a blend of this format with an encounter component whereby students see first hand works by the artists and period that they are studying. This is possible because of the close proximity of – and our cooperation with – the Beaverbrook Art Gallery, and its renowned art collection.

8. Instructor's name. Robin Peck; qualified PT instructors are available in Fredericton.

9. Course description.

The course will provide a lecture survey format exploration of the acknowledged key artists, stylistic developments, themes and concepts in Canadian visual art from the 18th century to present. The primary concentration will be upon the period after 1900. Students will engage in readings, lectures and gallery visits to view art works firsthand.

10. Evaluation system.

Coursework consists of a midterm and final exam to determine comprehension of key concepts and artists studied, plus one essay examining one specific artwork available for inspection from the collection of the Beaverbrook Art Gallery.

Marks will be allocated as follows:

Mid term	30%
Final exam	30%
Essay	40%

11. Possible course texts and other materials

Dennis Reid, *A Concise History of Canadian Painting, Edition 2*, Oxford Press
<https://umanitoba.ca/cm/cmarchive/vol17no2/canpaintinghistory.html>

12. Bibliography.

Note: The bibliographic titles listed below are available at HIL and the Beaverbrook Art Gallery. Moreover, it should be noted that the extensive art library of the Beaverbrook Art Gallery, which greatly exceeds the titles listed below, is now available to our students.

Dennis Reid, *A Concise History of Canadian Painting, Edition 2*, Oxford Press
<https://umanitoba.ca/cm/cmarchive/vol17no2/canpaintinghistory.html>

David Burnett and Marilyn Schiff, *Contemporary Canadian Art*, Hurtig publishers.
https://books.google.ca/books/about/Contemporary_Canadian_Art.html?id=0AeoPwAACAAJ

[Anne Newlands](#), *Canadian Art: From Its Beginnings to 2000*, Firefly Books; First Edition edition (Oct. 7 2000), ISBN-10: 1552094502; ISBN-13: 978-1552094501

Anne Newlands, *Canadian Paintings, Prints and Drawings*, Firefly Books; 1st edition (Sept. 14 2007). ISBN-10: 1554072905; ISBN-13: 978-1554072903

Colin S. MacDonald, [A Dictionary of Canadian Artists | National Gallery of Canada](#)
<https://www.gallery.ca/en/.../a-dictionary-of-canadian-artists.php> A Dictionary of Canadian Artists, volumes 1-8

Russell Harper, *Painting in Canada: A History*, University of Toronto Press, Scholarly Publishing Division; 2 edition (Sept. 1 1987), ISBN-10: 0802063071; ISBN-13: 978-0802063076

Joan Murray, *Canadian Art in the Twentieth Century*, Dundurn; First Edition edition (Nov. 1 1999), ISBN-10: 1550023322; ISBN-13: 978-1550023329

Roald Nasgaard, *Abstract Painting in Canada*, August 2007 Douglas and McIntyre, ISBN 978-1-55365-226-7

Roald Nasgaard, *The Mystic North: Symbolist landscape painting in Northern Europe and North America, 1890-1940*, University of Toronto Press; First Edition edition (1984), ISBN-10: 0802065449; ISBN-13: 978-0802065445

Fred B. Housser, *A Canadian art movement: The story of the Group of Seven*, Macmillan Co. of Canada (1974), ISBN-10: 0770512054; ISBN-13: 978-0770512057

Diana Nemiroff, *Land, Spirit, Power: First Nations at the National Gallery of Canada* (1992-11-15), National Gallery of Canada ASIN: B01A64HWZK

Fine Arts Program

New Course Proposal: FNAR 1231 *Dance Technique*

1. Type of Proposal: Regular offering

2. Course Name and Proposed Number: FNAR 1231 Dance Technique

3. Calendar Description

This course offers students fundamental dance training in jazz, ballet, and tap. During the course, students will develop strength, flexibility, muscular control, endurance, and discipline; improve their technical proficiency in a variety of dance styles; learn dance terminology; cultivate their performance skills; and examine the contributions of significant choreographers from 1900 to the present. The course culminates in a public performance. The instructor will adapt exercises to the abilities of individual students. All levels welcome.

4. Theme or Category Grouping: N/A

5. Impact on Program Requirements

N/A

6. Cross-listing: N/A

7. Rationale for the Course

The proposed course will expand the scope of our Fine Arts offerings, complementing musical theatre courses but also attracting students who are only interested in taking a dance elective as part of their overall Bachelor's degree. Musical theatre students will benefit because a strong education in this field includes dance as one of its core areas (and currently, our curriculum lacks a class devoted to dance training). We expect that this course will attract new students to St. Thomas University.

8. Instructor: Leigh Rivenbark (FT); qualified PT instructors are available in Fredericton
Facilities:

Most classes will take place in the Black Box Theatre. When a set is up, the Technical Director will collapse the seating risers to create extra space. When the theatre is unavailable, classes will take place in an alternate location such as MMH 101 (or another suitable and available space).

9. Course Description

This course offers students fundamental dance training in jazz, ballet, and tap. The course culminates in a performance for a public audience.

Learning Outcomes

During this course, students will:

- Develop strength, flexibility, muscular control, endurance, and discipline.
- Improve their technical proficiency in a variety of jazz dance styles such as musical theatre, contemporary, lyrical, Latin/salsa, hip hop and urban, as well as tap and

ballet.

- Learn dance terminology.
- Enhance their posture.
- Cultivate their performance skills.
- Examine the contributions of significant dancers, choreographers, works, and companies from 1900 to the present.
- Foster an appreciation of dance as a non-verbal/narrative art form.

10. Evaluation System

In this 1-credit-hour dance course the “academic work” mostly consists of engaging one’s body and its relation to space. Hence there is an emphasis on “art practice”, in which the “output” is a primarily non-verbal and unwritten “text”, as opposed to written or verbal technical evaluation and “art criticism”.

Students will be evaluated on the following assignments:

- | | |
|--------------------------|-----|
| • Dance Technique | 25% |
| • Dance History Project* | 25% |
| • Rehearsals | 25% |
| • Performance | 25% |

* Student groups will research and give a presentation on one of the following seminal musical theatre choreographers: Michael Bennett (*A Chorus Line*), Bob Fosse (*Chicago*), Gillian Lynne (*Cats*), Jerome Robbins (*West Side Story*), or Angus de Mille (*Oklahoma*).

Presentations will include the following:

1. Present a brief biography of the choreographer (e.g. personal, social, political, and artistic influences, etc.).
2. Give an overview of the choreographer’s work (e.g. noteworthy musicals, etc.)
3. Identify the key characteristics of the choreographer’s style. Show examples using video clips and/or pictures.
4. Explain how the choreographer contributed to the development of dance in musical theatre.

11. Possible Texts and Other Materials

Possible materials include selections from *History of Dance* by Mary Clark, *Dance Imagery for Technique and Performance* by Eric Franklin, *Dance Technique and Injury Prevention* by Justin Howse, *Jazz Dance: A History Of The Roots And Branches* by Wendy Oliver and Lindsay Guarino, *What the Eye Hears: A History of Tap Dancing* by Brian Seibert.

12. Bibliography

- *Dance Research: The Journal of the Society for Dance Research* (JSTOR, at HIL)
- *Dance Spirit* journal (held by HIL)
- *Dance Magazine* (held in HIL)
- Olsen, Andrea. *The place of dance : a somatic guide to dancing and dance making*. Middletown, Connecticut : Wesleyan University Press, 2013. (HIL)
- Clarke, Mary, and Clement Crisp. *The History of Dance*. New York: Crown, 1981. Print.
- Cass, Joan. *Dancing Through History*. Englewood Cliffs, NJ: Prentice Hall, 1993. Print.

- Dils, Ann, and Ann Cooper Albright. *Moving History/Dancing Cultures: A Dance History Reader*. Middletown, CT: Wesleyan UP, 2001. Print. (HIL eBook)
- Nadel, Myron Howard, and Marc Strauss. *The Dance Experience: Insights into History, Culture, and Creativity*. Hightstown, NJ: Princeton Book, 2003. (HIL has 1978 version)
- Fuhrer, Margaret, and Alicia Graf Mack. *American Dance: The Complete Illustrated History*. Minneapolis, MN: Voyageur Press, 2014. Print.
- Guarino, Lindsay, and Wendy Oliver. *Jazz Dance: A History of the Roots and Branches*. Gainesville, FL: University Press of Florida., 2015. (HIL eBook)
- Anderson, Jack. *Ballet & Modern Dance: A Concise History*. Princeton, NJ: Princeton Book, 1992. Print.
- Seibert, Brian. *What the Eye Hears: A History of Tap Dancing*. Farrar, Straus and Giroux, 2015. Print.
- Jonas, Gerald. *Dancing: The Pleasure, Power, and Art of Movement*. New York: Harry N. Abrams, 1992. Print.
- Haas, Jacqui. *Dance Anatomy*. Trade Paperback, 2010. Print.
- Howse, Justin, and Shirley Hancock. *Dance Technique and Injury Prevention*. London: A & C Black, 1992. Print.
- Franklin, Eric N. *Conditioning for Dance*. Champaign, IL: Human Kinetics, 2004. (HIL)
- Franklin, Eric N. *Dance Imagery for Technique and Performance*. Champaign, IL: Human Kinetics, 1996. (HIL)
- Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Mineola, NY: Dover Publications, 2014. Print.
- Blom, Lynne Anne, and L. Tarin Chaplin. *The Intimate Act of Choreography*. Pittsburgh, PA: University of Pittsburgh, 1982. (HIL eBook)
- Lihs, Harriet R. *Appreciating Dance: A Guide to the World's Liveliest Art*. Hightstown, NJ: Princeton Book, 2002. Print.
- Bogart, Anne, and Tina Landau. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. New York: Theatre Communications Group, 2007. Print.
- Kendrick, John. *Musicals101.com*. Web. 4 Feb. 2016.

Note: Other dance titles are held in HIL and if a need for any other texts (not held by the HIL) is identified, the Fine Arts Program will do its best to requisition them (subject to current budgetary constraints).