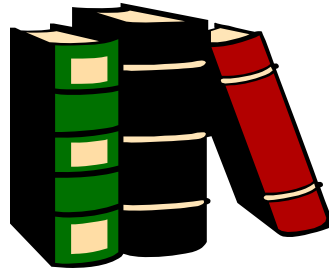


**DEPARTMENT OF HUMANITIES  
FACULTY OF LIBERAL ARTS & PROFESSIONAL STUDIES  
262 Vanier College  
416-736-5158  
FAX: 416-736-5460**

**UNDERGRADUATE SUPPLEMENTAL  
CALENDAR  
FW2015/2016**



The Department of Humanities offers a broadly-based program of interdisciplinary study emphasizing the different ways in which human cultures and their multiple forms of expression have developed historically and continue to develop today. Humanities courses devote particular attention to the cultural practices of peoples in various times and places and the ways they have expressed cultural values and ideas of a philosophical, religious, moral, political and aesthetic nature. They foster a critical approach to reading and research that, in helping students learn to identify and question preconceived assumptions and values, allows them to engage and appreciate the interrelationship between diverse value systems and thereby to develop an analysis of the human and of human community. Courses offered in the Department of Humanities stress careful scrutiny of texts and cultural artifacts, critical thinking, reading, writing, seminar discussion, and close contact between teacher and student.

The Department of Humanities offers Honours BA, Honours iBA and BA degrees in **Humanities** which allow students to take advantage of a wide range of courses addressing important themes in the liberal arts. The Department also offers Honours BA, Honours iBA and BA degrees in **Canadian Studies, Children's Studies, Classics, Classical and Hellenic Studies, Culture & Expression, East Asian Studies, European Studies, Individualized Studies, Jewish Studies, Religious Studies and United States Studies**. The department also

participates in the **Latin American and Caribbean Studies** and **Science and Technology Studies** programs. Many Humanities courses reflect these areas of concentration, thereby ensuring that Humanities students have a wide range of course options to select from.

## AWARDS

*\*\*A complete list of awards, scholarships and bursaries is available:*

<http://sfs.yorku.ca/scholarships/index.htm>

The Humanities 25th Anniversary Book Prize: Awarded annually to the humanities major graduating with the highest cumulative grade point average of 7.50 or better for all years of study, calculated for all courses credited towards the major.

Carleton E. Perrin Book Prize for Excellence in Sciences: Awarded to the most outstanding science student taking a humanities course. Candidates considered for this award are expected to have demonstrated a minimum cumulative GPA of 7.50 and have a notable appreciation of the humanities.

The William Kilbourn Award: Awarded annually to a humanities major who has completed at least four humanities courses and is entering their final year of study with the highest grade point average. Must have a cumulative grade point average of at least 7.0 (B+) in humanities courses and a cumulative overall grade point average of 7.0 (B+). The Kilbourn Award in the Humanities commemorates the distinguished career of Professor William Kilbourn, historian, social activist, member of the Toronto City Council and Founding Chair of the Department of Humanities.

The Walter Gordon Prize in Canadian Studies: Awarded annually on the recommendation of the Course Director for AP/HUMA 1200 9.0 (Contexts of Canadian Culture), to the author of the best paper written in the course.

The Department of Humanities Retirees' Bursary: This award was established to assist an undergraduate student majoring in one of the following degree programs: Latin & Caribbean Studies; Science and Technology; Classical Studies; Religious Studies; East Asian Studies; Humanities or European Studies. The recipient must have completed between 30 and 60 credits with a cumulative GPA of 6.00 or higher and be registered in a minimum of 18 credits for the current academic year. The recipient must be a Canadian citizen, permanent resident or protected person, an Ontario resident and demonstrate financial need. For more information contact: Scholarships and Bursaries Unit, Student Financial Services, Bennett Centre for Student Services.

The Department of Humanities Award of Achievement: This award has been established to provide encouragement and financial support to a deserving York University third-year undergraduate student with a declared major in humanities. This award is renewable for one additional year assuming successful achievement of academic requirements. Recipients must be Canadian citizens/permanent residents or protected persons, residents of Ontario and

demonstrate financial need. For more information contact: Scholarships and Bursaries Unit, Student Financial Services, Bennett Centre for Student Services.

## **ADVISING**

When students first declare Humanities as a major or a minor they must contact the Humanities Program Coordinator, 416-736-5158, a professor who will help both select next year's courses and lay out a longer plan of study. Advising's goals: on the one hand: variety, range, flexibility, on the other: intellectual focus. Continuing students, both majors and minors, must meet annually with the coordinator to review progress and to fill out a degree program checklist of courses needed for the major/minor.

Note that students must satisfy not only the requirements of the Humanities Program but also those of the Faculty of Liberal Arts & Professional Studies.

## **GRADING SYSTEM**

### **Grading Scale**

Except for courses taken under the "Ungraded Option" (see below), courses in the Faculty of Liberal Arts & Professional Studies are graded according to the following scale:

Grade	Point Value	Definition
A+	9	exceptional
A	8	excellent
B+	7	very good
B	6	good
C+	5	competent
C	4	fairly competent
D+	3	passing
D	2	barely passing
E	1	marginally failing
F	0	failing

*Note: The Point Values in the middle column above are used only in calculating students' Grade Point Averages, both sessional and cumulative; they were not designed to be used to calculate marks in courses.*

### **Percentage Equivalents to Letter Grades:**

The Faculty of Liberal Arts & Professional Studies does not have an official table of "percentage equivalents" for its final letter grades. See the section on grades in courses, for information on conversion from percentages to letter grades within courses.

### **Grades In Courses Marking Scheme:**

a. Announcement in Class: The means of determining the final grade in a course must be announced in writing in each course within the first two weeks of classes. Such information

must include the kinds of assignments, essays, examinations, and other components which make up the grade; their relative weights; and any other procedures which enter into the determination of the final grade.

- b. Subsequent Changes: In exceptional circumstances, a previously announced marking scheme for a course may be changed, but only with the consent of all students; the new marking scheme must also be distributed in written form.
- c. "Feedback" During Course: Instructors are obligated to provide a mechanism by which students can be apprised of their progress in a course; in particular, students must be able to make an informed decision on whether to withdraw from a course. Graded feedback to be received by students prior to the final withdrawal date from a course without receiving a grade at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for 'full year' courses offered in the Fall/Winter Term.
- d. In courses where percentages are used as a means of reporting grades on individual pieces of work, the following conversion table is to be used in converting percentage grades to letter grades, unless alternative provisions for scaling and/or conversion are announced to students in writing within the first two weeks of classes.

**From Percentage    To Letter Grade**

90-100	A+
80-89	A
75-79	B+
70-74	B
65-69	C+
60-64	C
55-59	D+
50-54	D
40-49	E
0-39	F

**Release of Final Grades:**

Release Dates:

- (1) Fall/Winter Session: In the Fall/Winter Session, grades are normally released in January for Fall Term half courses, and in June for full courses and Winter Term half courses.
- (2) Summer Session: Grades for courses taken in the Summer Session are normally released in September.

**REQUESTS FOR REAPPRAISAL OF FINAL GRADES**

Students may, with sufficient grounds, request that a final grade in a course be reappraised. Further information may be obtained from the Department offering the course. Students applying to have a grade reappraised in a Faculty of Liberal Arts & Professional Studies course should note the following:

- a. Deadline: Requests for reappraisal must be filed with the unit offering the course within 21 calendar days of the release of the final grade in the course. February 15 for fall term grades; June 15 for Y term and winter term; September 30 for summer session grades.

- b. **Written Work Only:** Students may question the marking of specific pieces of work, or the overall course grade. Normally, however, only written work can be reassessed.
- c. **Possible Grade Changes:** When a student asks for a reappraisal, an original grade may be raised, lowered, or confirmed.
- d. **Reappraisal Request Form:** Students wishing to request the reappraisal of a final grade should fill out the appropriate form available from the Department offering the course and submit it to the same office.
- e. **Faculty Appeal Procedures:** The decision of the Department may be appealed to the Faculty of Liberal Arts & Professional Studies Executive Committee only on grounds of procedural irregularity or new evidence.

## **PETITIONS/APPEALS**

### **Deferred Standing**

Deferred standing (an extension) allows a student additional time to write a test or final examination, or to complete an assignment after the Faculty's deadline for submission of term work. In the Faculty of Liberal Arts & Professional Studies, deferred standing is arranged by means of a form called a Deferred Standing Agreement (DSA). Deferred Standing Agreement Forms are available on the Registrar's Office website [www.registrar.yorku.ca](http://www.registrar.yorku.ca). A petition for deferred standing will be accepted only if the course director indicates on a DSA form that she or he refuses to approve deferred standing. Appropriate forms and guidelines are available from the Office of the Registrar, Bennett Student Services Centre.

## **TERM WORK, TESTS AND EXAMINATIONS**

### **Term Work**

#### **1. Definition:**

Term Work includes reports, assignments, essays, tests and other written work assigned in a course with the exception of final examinations.

#### **2. Deadline for Submission:**

Term work must be submitted by the first day of the official Examination Period of the term in which the course ends. Instructors and departments may, however, set earlier deadlines for the submission of term work.

### **Tests And Examinations**

Tests and examinations are important parts of the educational process. They must be conducted under fair conditions which allow students to demonstrate what they have learned. Disruptions or attempts to obtain an unfair advantage are offenses against academic process and carry severe penalties. See Senate Policy on Academic Honesty and Academic Conduct found in the Undergraduate Programs Calendar.

## **POLICY ON ACADEMIC HONESTY**

A central purpose of the University is to teach students to think independently and critically. Cheating and other forms of academic dishonesty run counter to this purpose and violate the ethical and intellectual principles of the University; they are therefore subject to severe penalties. For more information, please see the Senate Policy on Academic Honesty found in the Undergraduate Programs Calendar.

### **DEPARTMENTAL POLICY ESSAY & ASSIGNMENT DROP BOX**

The staff of the Department of Humanities neither stamps nor receives essays/assignments of any sort. Course Directors let students know their arrangements for handing work in. There is a drop box for Humanities essays/assignments in the hall near Vanier 208. Faculty members with offices in Vanier and McLaughlin have mailboxes in this location.

### **DEGREE & PROGRAM REQUIREMENTS FW14:**

**As of the 2014-15 academic year, the Major or Minor Program in Humanities will require students to take AP HUMA 2600 6.0 *Humanities for a Global Age* as the single core course for their Major or Minor, to be taken, normally, as part of their first 18 credits towards the Humanities Major or Minor.**

### **Specialized Honours BA: 120 Credits**

**Residency requirement:** a minimum of 30 course credits and at least half (50 per cent) of the course credits required in each undergraduate degree program major/minor must be taken at York University.

**Graduation requirement:** students must successfully complete (pass) at least 120 credits which meet the Faculty's degree and program requirements with a cumulative grade point average of at least 5.00.

**General education:** a minimum of 21 general education credits as follows:

- 6.00 credits in natural science (NATS)
- a 9.00 credit approved general education course in the social science or humanities categories
- a 6.00 credit approved general education course in the opposite category to the 9.00 credit course in social science or humanities already taken

**Major credits:** students will take at least 54 credits in humanities of which at least 36 credits must be at the 3000 level or above, including:

- [AP/HUMA 2600 6.00](#);
- 12 credits in HUMA 4000-level seminars.

**Upper-level credits:** at least 36 credits at the 3000 or 4000 level, including at least 18 credits at the 4000 level.

**Credits outside the major:** at least 18 credits. (**Note:** students who are completing a double major or major/minor are deemed to have fulfilled this requirement.)

### **Honours BA: 120 Credits**

**Residency requirement:** a minimum of 30 course credits and at least half (50 per cent) of the course credits required in each undergraduate degree program major/minor must be taken at York University.

**Graduation requirement:** students must successfully complete (pass) at least 120 credits which meet the Faculty's degree and program requirements with a cumulative grade point average of at least 5.00.

**General education:** a minimum of 21 general education credits as follows:

- 6.00 credits in natural science (NATS)
- a 9.00 credit approved general education course in the social science or humanities categories
- a 6.00 credit approved general education course in the opposite category to the 9.00 credit course in social science or humanities already taken

**Major credits:** students will take at least 42 credits in humanities of which at least 24 credits must be at the 3000 level or above, including:

- [AP/HUMA 2600 6.00](#);
- 12 credits in HUMA 4000-level seminars.

**Upper-level credits:** at least 36 credits at the 3000 or 4000 level, including at least 18 credits at the 4000 level.

**Credits outside the major:** at least 18 credits. (**Note:** students who are completing a double major or major/minor are deemed to have fulfilled this requirement.)

### **Honours Double Major BA**

The Honours BA program described above may be pursued jointly with approved Honours Double Major degree programs in the Faculties of Environmental Studies, Fine Arts, Health, Liberal Arts and Professional Studies, Science or the Lassonde School of Engineering. For further details on requirements, refer to the listings for specific Honours programs that may be pursued jointly with other Faculties.

**Note:** in a double major program, a course may count only once toward major credit.

### **Honours Double Major Interdisciplinary (Linked) BA**

Humanities may be linked with any Honours Double Major Interdisciplinary BA program in the Faculty of Liberal Arts and Professional Studies.

**Note:** in a double major program, a course may count only once toward major credit.

**Major credits:** students must take at least 36 credits in humanities and at least 36 credits in the interdisciplinary program including:

- [AP/HUMA 2600 6.00](#);
- 12 credits in HUMA 4000-level seminars.

Courses taken to meet humanities requirements cannot also be used to meet the requirements of the interdisciplinary program. Students in these interdisciplinary programs must take a total of at least 18 credits at the 4000 level, including at least 12 credits in humanities and six credits in the interdisciplinary program. For further details of requirements, refer to the listings for specific Honours Double Major Interdisciplinary BA programs.

### **Honours Major/Minor BA**

The Honours BA program described above may be pursued jointly with approved Honours Minor degree programs in the Faculties of Environmental Studies, Fine Arts, Health, Liberal Arts and Professional Studies, Science or the Lassonde School of Engineering. For further details on requirements, refer to the listings for specific Honours programs that may be pursued jointly with other Faculties.

### **Honours Minor BA**

The Honours Minor BA program described may be combined with any approved Honours BA program that offers a major/minor option in the Faculties of Environmental Studies, Fine Arts, Health, Liberal Arts and Professional Studies, Science or the Lassonde School of Engineering. For further details on requirements, refer to the listings for specific Honours programs that may be pursued jointly with other Faculties.

**Note:** in a major/minor program, a course may count only once toward major credit or minor credit.

**Minor credits:** the

Honours Minor BA program in Humanities comprises at least 30 credits in humanities including at least 18 credits at the 3000 level or above, of which at least six credits must be at the 4000 level including:

- [AP/HUMA 2600 6.00](#)



**Upper-level credits:** at least six credits in the minor must be at the 4000 level.

### **BA: 90 Credits**

**Residency requirement:** a minimum of 30 course credits and at least half (50 per cent) of the course credits required in each undergraduate degree program major/minor must be taken at York University.

**Graduation requirement:** students must successfully complete (pass) at least 90 credits that meet the Faculty's degree and program requirements with a cumulative grade point average of at least 4.00.

**General education:** a minimum of 21 general education credits as follows:

- 6.00 credits in natural science (NATS)
- a 9.00 credit approved general education course in the social science or humanities categories
- a 6.00 credit approved general education course in the opposite category to the 9.00 credit course in social science or humanities already taken

**Major credits:** students will take at least 30 credits in humanities of which at least 18 credits must be at the 3000 or 4000 level including:

- [AP/HUMA 2600 6.00](#).

**Upper-level credits:** at least 18 credits at the 3000 or 4000 level.

**Credits outside the major:** at least 18 credits.

### **Honours iBA: 120 Credits**

**Residency requirement:** a minimum of 30 course credits and at least half (50 per cent) of the course credits required in each undergraduate degree program major/minor must be taken at York University.

**Graduation requirement:** students must successfully complete (pass) at least 120 credits which meet the Faculty's degree and program requirements with a cumulative grade point average of at least 5.00.

**General education:** a minimum of 21 general education credits as follows:

- 6.00 credits in natural science (NATS)
- a 9.00 credit approved general education course in the social science or humanities categories
- a 6.00 credit approved general education course in the opposite category to the 9.00 credit course in social science or humanities already taken

**Major credits:** students will take at least 42 credits in humanities of which at least 24 credits must be at the 3000 level or above, including:

- [AP/HUMA 2600 6.00](#);
- 12 credits in HUMA 4000-level seminars.

In addition, students in the Honours iBA program must fulfill the following requirements:

**Language study credits:** at least 18 credits in a modern language offered by York University, including the Advanced I university-level course in the chosen language.

**Internationally-oriented credits:** at least 12 credits of internationally-oriented courses chosen outside the major.

**International exchange:** at least one full term abroad as a full-time student at one of York University's exchange partners.

**Upper-level credits:** at least 36 credits at the 3000 or 4000 level, including at least 18 credits at the 4000 level.

**Credits outside the major:** at least 18 credits. (**Note:** for the Honours iBA, courses taken outside the major to satisfy the language study requirement and/or the internationally-oriented courses requirement can also be used to satisfy the outside the major requirement. Students who are completing a major/minor are deemed to have fulfilled this requirement.)

### **Honours Major/Minor iBA**

The Honours iBA program in Humanities described above may be pursued jointly with any Honours Minor BA program in the Faculty of Liberal Arts and Professional Studies.

**Note:** in a major/minor program, a course may count only once toward major credit or minor credit.

### **NEW GENERAL EDUCATION REQUIREMENTS FW2014:**

All LA&PS students will be required to take a minimum of 21 General Education credits from the approved list of LA&PS General Education courses.

To fulfill the Liberal Arts & Professional Studies General Education requirements students must take 21 credits of general education including:

- 6.00 credits in Natural Science (NATS)
- A 9.00 credit approved general education course in the social science or humanities categories
- And a 6.00 credit approved general education course in the opposite category to the 9.00 credit course in social science or humanities already taken.

## **FACULTY OF LIBERAL ARTS & PROFESSIONAL STUDIES GENERAL EDUCATION REQUIREMENTS (FW09 UNTIL FW13)**

The Faculty of Liberal Arts & Professional Studies General Education curriculum provides students with the foundation of interdisciplinary knowledge, breadth, methods and the approaches necessary for successful liberal and professional education. General Education courses expose students to ways of knowing and fundamental ideas spanning the Humanities, Modes of Reasoning, Natural Science and Social Science. These courses also provide explicit instruction in critical analytical skills and thought and its communication in writing and speech.

### **GENERAL EDUCATION REQUIREMENT BY DEGREE TYPES**

For all Honours BA, BA, Honours iBA and Honours BSW degree programs, the following is required:

- 24 credits of General Education chosen from Humanities, Modes of Reasoning, Natural Science and Social Science, including a minimum of 6 credits in each of Humanities, Natural Science and Social Science.

For all Honours BAS, BAS, Honours BHRM, BHRM degree programs, the following is required:

- 18 credits of General Education chosen from Humanities, Modes of Reasoning, Natural Science and Social Science, including a minimum of 6 credits in each of three areas: Humanities, Modes of Reasoning, Natural Science and Social Science.

Note: Modes of Reasoning is recommended for BAS and BHRM degrees.

Guidelines For General Education Courses

- It is strongly recommended that students successfully complete (pass) their first General Education course within the first 24 credits.
- It is strongly recommended that all General Education courses be successfully completed (passed) within the first 48 credits.
- A maximum of 9 credits in each of the four areas (Humanities, Modes of Reasoning, Natural Science and Social Science) will count towards fulfillment of General Education requirements.
- A maximum of 36 credits in General Education will count towards the degree. Students who are required to exceed the 36 credit maximum because of program/degree requirements must obtain permission to do so from their program of study.
- General Education courses may be used to satisfy more than one requirement, but are counted only once toward the total number of credits required for the degree as follows:

General Education courses may be used to fulfill the General Education requirement and, if applicable, major or minor program requirements. For the purpose of meeting major or minor program requirements, all 9 credit General Education courses will count as 6 credits towards the major or minor. The remaining 3 credits will count towards the total number of credits for the degree.

General Education courses used to fulfill the General Education requirement, or major or minor program requirements, may not also be used to fulfill required credits outside the major. Additional General Education courses not used to fulfill the General Education requirement, or major or minor program requirements, may be used to fulfill required credits outside the major.

## 1000 LEVEL COURSES

**1000 LEVEL COURSES:** Any remaining reserved spaces are released automatically by the online enrolment system in August.

### **AP/HUMA 1100 9.0A WORLDS OF ANCIENT GREECE & ROME**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

A study of the classical world with a view to understanding the origin and evolution of some of the literary, philosophical and political ideals of ancient Greece and Rome. Materials for this study will be drawn from Greek and Roman literature in translation, with illustration from the plastic arts.

COURSE DIRECTOR:  
TBA

RESERVED SPACES: Some spaces are reserved for Year 01 students.

Course Credit Exclusion: AP/HUMA 1710 6.00

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 1100 9.00, AK/HUMA 1710 6.00

### **AP/HUMA 1105 9.0 MYTH AND IMAGINATION IN GREECE AND ROME**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

The mythical narratives of the ancient Greeks and the Romans constitute a continuous tradition that extends from before the reach of history to the present day. Myths survive in literary texts and visual art because their narratives have continued to prove compelling and fascinating in different languages, historical eras, and social contexts (the myths of Odysseus or of Romulus and Remus are just a few examples). Literature and art of all kinds have been inspired to retell and represent stories from Greek and Roman mythology, while the search for the meaning of

mythic stories has informed and profoundly influenced a great range of intellectual disciplines including literary criticism, anthropology, and psychoanalysis. In these ways, myths have and continue to exercise a fundamental influence on western culture and, in consequence, even today they maintain a certain popular familiarity. On the other hand, the historical contexts in which the Greeks and Romans told and retold these mythical narratives are to us in the twenty-first century culturally alien and unfamiliar.

The aim of the course is two-fold: insofar as Greek and Roman culture is fundamental to the development of western culture, students will achieve a deeper historical understanding of the latter; yet because the world of the Greeks and Romans is in many ways very different from our own, students will develop the conceptual tools for comprehending another culture and so enhance their ability to understand and critique their own cultures. The course is also one of the Foundations courses and as such is intended to provide students with a solid grounding for undergraduate study by cultivating generally applicable and transferable skills; these include the development of clear, logical, and persuasive academic writing, critical and analytical skills for reading and understanding texts, constructive participation in group discussion and debate (primarily in tutorials), and basic methods and techniques of research.

**ASSIGNMENTS:**

1. Academic Honesty Tutorial
2. Diagnostic Writing Exercise
3. Essay Assignment Part I
4. Essay Assignment Part II
5. Mid-term Examination
6. Final Examination
7. Tutorial Participation

**REPRESENTATIVE READINGS:**

Hesiod, *Theogony*

Euripides, *Hippolytus*; *Trojan Women*

Homer, *Iliad* XXIV; *Odyssey*

Sophocles, *Ajax*; *Philoctetes*

Livy, *Ab Urbe Condita* I

Plutarch, *Romulus*, *Numa*, *Coriolanus*, *Publicola*, *Fabius Maximus*, *Marcus Cato* (selected passages)

Vergil, *Aeneid*

Ovid, *Fasti*; *Metamorphoses* XIV

Propertius IV (selected poems)

**COURSE DIRECTOR:**

R. Tordoff (section A)

**RESERVED SPACES:** Some spaces are reserved for Year 01 students.

**PRIOR TO FALL 2009:** Course credit exclusion: AS/HUMA 1105 9.00.

**AP/HUMA 1106 9.0A**

## EGYPT IN THE GREEK & ROMAN MEDITERRANEAN

***Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)***

This course looks at the Ancient Near East and Mediterranean world from the perspective of cultural exchange, focusing on Egypt from 1000 BCE to the 2<sup>nd</sup> century CE. Students will be introduced to the history and culture of Pharaonic Egypt and will study its interactions with other societies. They will trace its fall from superpower status at the end of the Bronze Age through a period of internal division and foreign invasion, to the country's long term colonization by Macedonians and Greeks and later Roman rule. They will learn how Egypt became home to different cultural and ethnic communities and how its culture adapted to this situation. This course places particular emphasis on the study of religious concepts and practices, especially as they relate to state sponsored ideologies and social developments.

### ASSIGNMENTS:

Diagnostic Essay – no grade assigned  
Second Essay– 10 %  
Third Assignment – 5%  
Fourth Assignment and Class Presentation –15%  
Three In-class exams @ 10% each– 30%  
Major Assignment in Second Term – 30%  
Class Participation– 10%

### REPRESENTATIVE READINGS:

Apuleius, *The Golden Ass*, translated by P. G. Walsh, Oxford University Press, 1994.  
Euripides, *The Bacchae*, translated by Paul Woodruff Indianapolis: Hackett, 1999.  
Herodotus, *The Histories*, (tr. R. Waterfield), Oxford: OUP, 1998.  
Plutarch, *Roman Lives* (tr. R. Waterfield), Oxford: OUP, 1999.  
W. K. Simpson (ed.), *The Literature of Ancient Egypt* (3<sup>rd</sup> edition). New Haven: Yale, 2003.

### COURSE DIRECTOR:

R. Gillam

RESERVED SPACES: Some spaces are reserved for Year 01 students.

Course credit exclusion: AP/HUMA 2110 9.00 (prior to Fall 2014).

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 2110 9.00.

## AP/HUMA 1110 9.0A

### GREEK AND BIBLICAL TRADITIONS

***Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)***

The stories, symbols and myths of Greek and Biblical literature have provided the basic images for Western society's interpretation of itself and its experience. An examination of Greek and Biblical traditions which inform personal and community life today.

**COURSE DIRECTOR:**

Y. Eisenstat

**RESERVED SPACES:** Some spaces are reserved for Year 01 students.

Course Credit Exclusion: AP/HUMA 1710 6.00.

PRIOR TO FALL 2009: Course credit exclusions: AK/HUMA 1710 6.00, AS/HUMA 1110 9.00.

**AP/HUMA 1125 9.0A**

**CIVILIZATION OF MEDIEVAL AND RENAISSANCE EUROPE**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

The course explores two stages in European civilization -- the Middle Ages and the Renaissance -- to which our present politics, religion, intellectual and artistic culture owe much. We look for the themes, tensions, habits of thought, values and manias that link and distinguish these two eras. The Middle Ages began when Rome collapsed (ca. 500) and shaded slowly into the Renaissance (1350-1630), just after the Black Death swept through Europe. The Middle Ages were not "dark." Though turbulent and at first impoverished, they produced feudal kingdoms, gothic cathedrals, and brilliant logical philosophy. In the first term we meet medieval hermits, saints, dragons, knights, crusaders, burghers, and assorted lovers, happy and unhappy. The Renaissance saw the beginnings of modernity emerge out of the medieval past. Great individual achievements blossomed in a world reshaped by commercial expansion, political consolidation and religious crisis. It was a time of cultural flux and growth, where novelty challenged tradition, and optimism vied with deep anxiety. In the second term, we encounter poets, storytellers, philosophers, sly politicians, acute scientists, and, again, men and women of deep faith. The course has two deep lessons: the "pastness of the past" and "the textuality of text" (for writings have their rules).

As a Foundations course, Humanities 1125 9.0 puts great stress on critical skills, and particularly on students' own writing. We stress both clarity and style. Students write something short almost every week, usually just a single sentence or one good paragraph. We do classroom editing to improve your grade before you hand these assignments in. The longest paper is just five or six pages. Students hand in a full outline first, for a critique of the argument by the teacher. The final exam covers the whole year.

**ASSIGNMENTS:**

Very many papers, usually very short: 50%; Mid-term: 15%; Final: 25%; Participation: 10%.  
(subject to change)

**REPRESENTATIVE READINGS:**

Beowulf; The Letters of Abelard and Heloise; Peter Abelard, History of his Calamities; The Song of Roland; Gottfried von Strassburg, Tristan; Jean de Jeanville, The Life of Saint Louis; Dante Alighieri, The Divine Comedy; Geoffrey Chaucer, The Canterbury Tales; Saint Catherine of Siena, Selected Letters; Raimundo of Capua, The Life of Catherine of Siena; Benvenuto Cellini, Autobiography; Desiderius Erasmus, Colloquies; Thomas More, Utopia; Niccolò Machiavelli, The Prince; Michel de Montaigne, Essays; William Shakespeare, The Tempest. (subject to change)

COURSE DIRECTOR:

T. Cohen

RESERVED SPACES: Some spaces are reserved for Year 01 students.

Course Credit Exclusion: AP/HUMA 1800 6.00.

PRIOR TO FALL 2009: Course credit exclusions: AK/HUMA 1800 6.00, AS/HUMA 1120 9.00, AS/HUMA 1125 9.00 and AS/HUMA 1130 9.00.

**AP/HUMA 1160 9.0A**

**THE ENLIGHTENMENT AND HUMAN UNDERSTANDING**

***Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)***

A fundamental feature of the Enlightenment is the view that human experience is the foundation of gaining knowledge and truth. We focus on selected Enlightenment writers and thinkers in order to understand this approach to learning.

This course, which is interdisciplinary in its approach, will begin with an examination of pre-Enlightenment views of method and truth. We will then examine the scientific revolution which influenced writers and thinkers in the Enlightenment period. Once this has been completed, we will turn to the writings of selected Enlightenment thinkers. Authors to be studied include Thomas Hobbes, René Descartes, Baruch Spinoza, Blaise Pascal, John Locke, George Berkeley, and David Hume. We will examine their methodological concerns as well as how the choice of method guides their respective investigations.

ASSIGNMENTS:

4 assignments associated with the lectures and the seminars. The nature of these assignments will be discussed at our first meeting.

REPRESENTATIVE READINGS:

Required: *Meditations on First Philosophy*, René Descartes (Caravan Books); *Dialogues Concerning Natural Religion*, David Hume (Caravan Books); *Leviathan*, Thomas Hobbes (Library of Liberal Arts edition); Recommended: *Inventing Human Science: Eighteenth-century Domains*, edited by Christopher Fox, Roy Porter, and Robert Wokler; *Philosophy and Science in the Scottish Enlightenment*, essays edited by Peter Jones; *Scepticism in the Enlightenment*, edited by Richard H. Popkin, Ezequiel de Olaso, Georgio Tonelli; *Essay Concerning Human Understanding*, John Locke; *Three Dialogues*, George Berkeley; *The Enlightenment*, Hugh Dunthorne; *The Enlightenment: The Culture of the Eighteenth Century*, Schneider, Isidor.



COURSE DIRECTOR:  
S. Tweyman

RESERVED SPACES: Some spaces are reserved for Year 01 students.  
PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 1160 9.00.

**AP/HUMA 1170 9.0A**  
**THE MODERN AGE: SHAPERS & DEFINERS**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

For the last couple hundred years or so, many people in the West, and increasingly beyond it, have often characterized themselves and their world as “modern.” But what does it mean to be modern and what does it mean to live in a modern age? What makes modernity different from other kinds of social organization and cultural expression that have existed in the world and continue to exist in it? This course will explore these questions by taking a threefold approach. First, we shall seek to understand the *historical development of modernity* through the Early Modern period, the Enlightenment, Romanticism, Modernism, and Postmodernism. Second, we shall seek to understand *what modernity is* and how to think through what is involved in living in a modern world. And, finally, we will turn to a consideration of *modernity in our present world* by looking at some the major contemporary assessments of modernity and by thinking about the interaction of modernity and globalization. In working through these three approaches, we will discuss major figures (shapers and definers) from philosophy, politics, literature, and art.

ASSIGNMENTS:

Participation 10%; Presentation 5%; Diagnostic Essay 15%; Passage Analysis Essay 20%; Thematic Essay 25%; Final Exam 25%.

REPRESENTATIVE READINGS:

Shakespeare, *Hamlet*; Immanuel Kant, “What is Enlightenment?”; William Blake, *Songs of Innocence and Experience* (selections); Karl Marx, *Economic and Philosophical Manuscripts*; Charles Baudelaire, *Painter of Modern Life*; Friedrich Nietzsche, *The Gay Science* (selections); Sigmund Freud, “The Unconscious” and *Civilization and Its Discontents*; Virginia Woolf, *To the Lighthouse*; (subject to change)

COURSE DIRECTOR:  
M. Cauchi

RESERVED SPACES: Some spaces are reserved for Year 01 students.  
Course Credit Exclusion: AP/HUMA 1750 6.00.  
PRIOR TO FALL 2009: Course credit exclusions: AK/HUMA 1750 6.00, AS/HUMA 1170 9.00.

**AP/HUMA 1200 9.0A**  
**AP/CDNS 1200 9.0A**  
**CONTEXTS OF CANADIAN CULTURE**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

Topics illustrating the ways in which culture in Canada resembles and is different from other cultures. The emphasis is on the 20th century. Materials to be used include fiction, poetry, folklore, the visual arts and various social and historical studies.

COURSE DIRECTOR:  
K. Bird (Section A)

RESERVED SPACES: Some spaces are reserved for Year 01 students.

Course Credit Exclusion: AP/HUMA 1740 6.00.

PRIOR TO FALL 2009: Course credit exclusions: AK/HUMA 1740 6.00, AS/HUMA 1200 9.00.

**AP/HUMA 1250 6.0A**  
**DIASPORA COMMUNITIES AND GLOBAL CULTURES**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

This course focuses on the ways that diasporic people conceive of, express, and represent their experiences in migration, settlement, and culture. Diaspora is a term that describes a group of people who identify with a particular nationality, region, religion, ethnicity, culture, or language, but have, for various reasons, migrated to different parts of the world. People in diasporas may live distantly from each other or from a place they consider to be 'home', but may still consider themselves to be part of a collective identity, community, or culture. The cultural and historical contexts with which these groups are associated can be very different, though there may be common elements to diasporic experiences. The course asks how diasporic writers and artists confront and critique ideas of 'tradition' and 'culture'. How do diaspora communities maintain connections with a 'home' place or culture? How do people in diasporas forge new identities? What challenges are experienced by diasporic people in their places of settlement? What new cultural formations emerge in diasporic artistic expressions such as literature, music, and film? To explore these questions, students will engage with a number of theoretical texts and thinkers on the concept of diaspora, as well as literary works, films, and music produced by and about diasporic people.

To provide a focus for discussion, this course will emphasize Canada as a location for diasporic engagement, while also considering the global reach of diaspora cultures. The course will feature works from Jewish, African, South Asian, Chinese, Japanese, Caribbean, and Latin American diasporas. Topics could include: forms of diasporic labour; the African diaspora and the slave trade; people in exile; race and ethnicity in diasporas; Canadian multiculturalism and

diasporic diversity; hybrid identities; second and third generation diasporas; diaspora and religion; double diasporas; music and diasporic identities.

**ASSIGNMENTS:**

Diagnostic essay 5%  
Essay 1 10%  
Group wiki project 10%  
Individual presentation 10%  
Research outline and essay 20%  
Digital storytelling project 10%  
Tutorial participation 10%  
Final exam 25%

**COURSE DIRECTOR:**

S. Krishnamurti

RESERVED SPACES: Some spaces are reserved for Year 01 students.

**AP/HUMA 1300 9.0A**

**CULTURES OF RESISTANCE IN THE AMERICAS: THE AFRICAN AMERICAN EXPERIENCE**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

This course addresses the ways in which diasporic Africans have responded to and resisted their enslaved and subordinated status in the Americas. Resistance is first addressed in relationship to slavery, but later in the course resistance is seen in a much broader context: in response to post-colonial and post-civil rights, and as an engagement of national, economic, cultural and social forces. Thus, resistance might be understood as a continuing legacy of black peoples' existence in the Americas. Resistance is, first, read in relationship to European domination in the Americas and, second, to national and other post-emancipation forms of domination which force us to think of resistance in increasingly more complex ways. The "anatomy of prejudices"—sexism, homophobia, class oppression, racism—come under scrutiny as the course attempts to articulate the liberatory project.

The course focuses, then, on the cultural experiences of African diasporic peoples, examining the issues raised through a close study of black cultures in the Caribbean, the United States and Canada. It critically engages the ways in which cultural practices and traditions have survived and been transformed in the context of black subordination. It addresses the aesthetic, religious and ethical practices that enable black people to survive and build "communities of resistance" and allow them both to carve out a space in the Americas they can call home and to contribute variously to the cultures of the region.

COURSE DIRECTOR:  
S. Krishnamurti

RESERVED SPACES: Some spaces are reserved for Year 01 students.  
PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 1300 9.00.

**AP/HUMA 1400 9.0A**  
**CULTURE AND SOCIETY IN EAST ASIA**

***Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)***

No single course can adequately address the richness and complexity of the cultures and societies of East Asia. However, this course will introduce students to important practices and concepts from a broadly humanistic perspective and offer a peek into what it might have been like to actually live in East Asia before widespread globalization. In order to do this, we will examine elements of the social, political, philosophical, artistic, and economic traditions that shaped both elite and popular culture in East Asia from the 1600s to the early 1800s. Our sources will include cultural artifacts (e.g., poems, paintings, clothing, etc.) from this period, writings by East Asians on their own and their neighboring societies, observations on East Asia by contemporary outsiders, and secondary sources by modern scholars who explore particularly challenging topics in depth. By analyzing both the forging of shared beliefs and the development of distinct identities in this critical period, we can better understand the ties between historical and contemporary East Asia, as well as between East Asia and the rest of the world.

Though the primary goal of the course is to teach students about a time and place quite removed from our own, the course is also designed to strengthen each student's ability to comprehend and critique his or her own culture. As a foundation for broader study at the university level, we will place significant emphasis on analytical skills, class participation, research methods, and writing. Since many aspects of East Asian culture will fall outside of the course curriculum, students will be expected to learn the critical skills of asking important and interesting questions and then figuring out how to produce informative and satisfying answers.

**ASSIGNMENTS:**

Document analysis (5%); 2 short essays (15% each); research essay (20%); examinations (15% each); class participation (15%). Several of these components will be broken down into specific exercises that are mandatory for receiving credit. A flexible point system will be used for the bulk of your class participation grade. (subject to change)

**REPRESENTATIVE READINGS:**

Tsao Hsueh-chin, *Dream of the Red Chamber*, abridged and translated by Chi-chen Wang; Shen Fu, *Six Records of a Floating Life*; Katsu Kokichi, *Musui's Story: The Autobiography of a Tokugawa Samurai*, translated by Teruko CRAIG, Ihara Saikaku, *The Life of an Amorous Woman*, translated by Ivan Morris; course reading kit.

COURSE DIRECTOR:  
G. Anderson

RESERVED SPACES: Some spaces are reserved for Year 01 students.  
PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 1400 9.00.

**AP/HUMA 1420 9.0A**  
**INTRODUCTION TO KOREAN CULTURE**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

This course offers an introduction to the study of Korean culture through a historical survey of literary, social, religious and political trends from ancient times to the present. Emphasis will be placed on developing critical reading and writing skills in the lectures and tutorials. There will be weekly assignments to aid students in improving these skills.

COURSE DIRECTOR:  
T. Hyun

RESERVED SPACES: Some spaces are reserved for Year 01 students.  
Course Credit Exclusion: AP/HUMA 2420 9.00 (prior to Fall 2014).

**AP/HUMA 1625 9.0A**  
**FANTASY AND TOPOGRAPHIES OF IMAGINATION**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

This interdisciplinary course utilizes a variety of materials to explore fantasy in the West, not as the opposite of reality, but as how people imagine and give meaning to their experiences, thereby both shaping and resisting what are typically believed to be the "realities" of Western cultures.

This course examines some of the dominating fantasies in the West. It explores how individuals (as well as groups) are influenced by them not simply in how they make meaning of their experiences, but also in how the dominating fantasies come to influence even what individuals might imagine. Throughout the course we will examine how individuals draw upon the dominating fantasies of the West to maintain and perpetuate cultural knowledges about the values of the culture, as well as definitions about what is human and what is "other", and what are appropriate human and non-human behaviours/relationships. We will also ask how it is possible for individuals to critique dominating fantasies by creating counter-fantasies that subvert and resist accepted knowledges and interpretations of experience and allow people to imagine things otherwise.

Some of the themes/issues that we will study include the power of words and images (with particular attention to propaganda and advertising and how we are sometimes trapped by language in the worlds that we have created); the role of fantasy in defining what is nature and natural; what First Nations people understand about North American fantasies and how works of fiction might be read as theory; the power of storytelling and learning to "read" primary and alternative worlds; the role of speculative/science fictions and utopias/dystopias in imagining how dominating fantasies might be told otherwise; political, religious and romantic quests; fantastic forms and spaces in architecture (with an exploration of how fantasy can directly structure our experience - often without our even being willing or conscious participants); the relationship of fantasy and body image/sexual identity; the "darkness of the mind" and the nature of monsters (with a focus on shifting our attention to a perspective which considers experiences from the position of that which is defined as "other" and/or "monster," and (re)imagining the boundaries between the forbidden and the allowed, desire and convention); popular fantasies and some failures of imagination; and the power of fantasy in imagining acts of subversion/resistance.

Students will learn to "read" multiple levels of texts and to "see" multiple perspectives offered through visual imagery. Together, we will be developing a collection of critical skill maps that will provide students with directions when they wish to explore a given text; that will help students to see the ways that some of the course materials relate to each other and to texts/experiences outside of the course; that will allow students to focus very narrowly on specific details/issues; and that will enable students to reflect on the paths that they have taken with respect to the course materials as well as on the paths that have yet to be taken. The selection of course materials as well as the design of lectures and course assignments have been done with special attention paid to a variety of learning preferences and styles so that students can hone the learning/critical strategies that already serve them well and be challenged to explore and develop new skills.

**ASSIGNMENTS:**

Response Papers: 5/10 each term (1% each), a 5% penalty for RPs missed or not accepted will be deducted from the grade of the Critical Thinking/Learning Portfolio ; Expanded Response Paper (10%); Essay, written in stages (15%); Fantasy Narrative/Dialogue (5%); Critical Self Analysis Paper/Discussion, completed during tutorial (3%); Collaborative Research Project/Presentation, multiple stages and components (25%); Critical Thinking/Learning Portfolio (20%); Participation (12%). (Subject to change.)

**REPRESENTATIVE READINGS:**

There will also be several films and visual/aural materials that will be required materials for students.

**COURSE DIRECTOR:**

S. Rowley

**RESERVED SPACES:** Some spaces are reserved for Year 01 students.

Course Credit Exclusion: AP/HUMA 1630 9.00.

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 1625 9.00, AS/HUMA 1630 9.00.

**AP/HUMA 1710 6.0A  
THE ROOTS OF WESTERN CULTURE  
THE ANCIENT WORLD (CIRCA 1000 BC-400 AD)**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

This course investigates the two major branches of Western thought: the Greco-Roman and the Judeo-Christian. The course begins by critically thinking about ancient times when oral stories were reworked and transmitted for generations. Students will be oriented to the ancient world by studying the emerging cultural identities of the ancient Hebrews against the background of ancient Mesopotamia. Most of the course will be engaged with the ancient Greeks from the Archaic period to the Classical and Hellenistic, and the Romans from the Republic to the early Empire. The course will end with a consideration of the emergence of proto-orthodox Christianity within the surprising mix of philosophical and religious ideas in the Roman world.

Our aim will be to examine texts both critically and in context. For example we will study the documentary hypothesis which suggests that the Hebrew Bible is a composite work from several sources, and we will consider how our knowledge of "the Greeks" is often based on scant physical remains, fragmentary literary sources which are themselves dependent on second and third hand authors.

Students will be introduced to many kinds of works that emerged in the ancient period: epic poetry, lyric poetry, fables, parables, dramatic works, philosophical and medical treatises and historical prose. We will want to engage in close readings of primary texts with a view to understanding key themes and ideas, historical, political, and social contexts, and religious beliefs and practices. We will consider influences from even more ancient civilizations; highlight certain Greek gods and goddesses and their festivals; consider the social status of women and slaves and differences between ethnic groups such as the Spartans and Athenians. We will engage with the texts interpretively which will involve examining various perspectives, the use of art and literature for ideological ends, as well as our own embedded assumptions about the past.

Our primary texts will include most of the following and many more: excerpts from the Hebrew Bible, Homer, Hesiod, Sappho, Aesop, Aeschylus, Sophocles, Aristophanes, Pythagoras, Plato, Aristotle, Herodotus, Thucydides, Hippocrates, Livy, Virgil, Lucretius, Epicurus, Epictetus, Apuleius, Marcus Aurelius, Ovid, and excerpts from the New Testament.

**ASSIGNMENTS:**

Response Papers 30%  
2 Group Presentations 10%  
Two Tests: 30%  
Essay (1500 words): 15%  
Final Exam 15%

COURSE DIRECTOR:

C. Bigwood

RESERVED SPACES: Some spaces are reserved for Year 01 students.

Course Credit Exclusion: AP/HUMA 1110 9.00.

PRIOR TO FALL 2009: Course credit exclusions: AK/HUMA 1710 6.00, AS/HUMA 1110 9.00.

**AP/HUMA 1720 6.0A**

**THE ROOTS OF WESTERN CULTURE**

**THE MODERN PERIOD (CIRCA 1500-1900)**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

This course explores the great ideas of Western Culture which still influence us today by examining the writings of the men and women who expressed those ideas in their books, essays, plays, novels, art and music. It examines the Scientific Revolution, the Ages of Enlightenment and Romanticism, including the anti-slavery crusade, and probes key political, social and economic ideologies such as liberalism, neo-liberalism and Marxism as well as the foundation of new scientific perspectives and freedom for women.

The modern period can be characterized by a series of revolutions, from the scientific revolution of the seventeenth century, through the 'Copernican' revolution of Kant's critical philosophy, a demand for equal rights for women, to the Bolshevik revolution in Russia in October 1917. This course traces the emergence and development of revolutions in the modern period in the scientific, philosophical, feminist, and political senses through a close reading of primary texts, in whole or in part, that represent the revolutionary impetus of the modern age. As one of the Department of Humanities General Education courses, students will develop their skills in writing essays, analyzing primary texts, and developing arguments. Students who complete all of the assigned readings will have a solid foundation of knowledge of some of the ideas that shaped the modern period.

COURSE DIRECTOR:

TBA

RESERVED SPACES: Some spaces are reserved for Year 01 students.

PRIOR TO FALL 2009: Course credit exclusions: AK/HUMA 1720 6.00.

**AP/HUMA 1740 6.0A**

**AP/CDNS 1740 6.0A**

**THE ROOTS OF MODERN CANADA**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*



This course introduces the student to some of the main themes in the development of Canadian culture as they manifest themselves in Canadian history, literature, politics and fine arts. Canadian culture is studied, in large measure, as the working out of European and other traditions in the experience and consciousness of Canadians as peoples within a North American context.

COURSE DIRECTOR:

TBA

RESERVED SPACES: Some spaces are reserved for Year 01 students.

Course Credit Exclusion: AP/HUMA 1200 9.00.

PRIOR TO FALL 2009: Course credit exclusions: AK/HUMA 1740 6.00, AS/HUMA 1200 9.00.

### **AP/HUMA 1770 6.0A**

#### **ONE WORLD: HISTORICAL AND CULTURAL PERSPECTIVES OF GLOBALIZATION**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

Explores the social and cultural interactions of the peoples of the World from pre-history to the 21st century with the main emphasis placed on the period between 1500 and the present.

In this course we will address the main features and developments of world civilizational history from the rise of agriculture to contemporary times. The course is structured around five distinct geographical and cultural areas: the Middle East, Europe (including Russia), Africa, the Americas, and Asia (i.e., China, India and Southeast Asia). Every stage in our great voyage will be approached from multiple angles. First, each civilization is analyzed from a historical, cultural-ideological, socio-political, and religious viewpoint. Second, constant reference will be made to gender issues, in particular the status of women in society. Thirdly, our approach will occasionally be comparative in nature, addressing the most significant similarities and dissimilarities between different civilizations in a particular historical period. Always with a critical purpose in mind, we will discuss the major religious systems, social arrangements, trading patterns, political institutions, artistic expressions, and technological feats of the world throughout its tumultuous history. The overall aim is to introduce students to the complex and particular profile of every major civilization; and to offer a global, dynamic understanding of the way in which civilizations interact with and influence one another.

COURSE DIRECTOR:

TBA

RESERVED SPACES: Some spaces are reserved for Year 01 students.

PRIOR TO FALL 2009: Course credit exclusion: AK/HUMA 1770 6.00.

### **AP/HUMA 1780 6.0A**

#### **STORIES IN DIVERSE MEDIA**

**Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)**

This course examines the ways that certain recurrent narratives have been realized in a range of media (oral stories, literature, film, television, virtual media). Stories are analyzed in terms of their settings, characters, action, motivation, and meaning. We will also examine the ways that specific media technologies affect stories, storytellers, and audiences. We will also examine the social and cultural significance and historical context for various versions of certain archetypal stories. The course is designed to give students a knowledge of how the process of storytelling has changed in different eras and to develop a variety of techniques for interpreting a wide range of culturally significant stories.

The course is organized in six modules. In the first, we will examine ways of interpreting and analyzing narratives, with a particular emphasis on the "dramatistic pentad," a method for understanding how stories work devised by the literary critic Kenneth Burke. We will also look at ways that the means of communication can affect how stories are told and how they shape the contents of particular stories. Each of the four modules will focus on a particular type of story—the quest, the confessional, the mystery, and the anti-narrative—as they appear in various media. In the sixth and final module, we will consider the future of storytelling in light of contemporary technological developments, particularly those associated with social media and mobile technology.

**ASSIGNMENTS:**

Book or Film Review (3 pages): 10%  
First Term Essay (5-7 pages): 15%  
Mid-Term Exam: 20%  
Second Term Essay: (10 pages): 25%  
Final Exam: 20%  
Tutorial Participation: 10%

**REPRESENTATIVE READINGS:**

Kalefah Sanneh, "The Reality Principle"  
Selections from:  
Walter J. Ong, *Orality and Literacy*  
Kenneth Burke, *A Grammar of Motives*  
John Cawelti, *Adventure, Mystery and Romance: Formula Stories as Art and Popular Culture*  
Richard Slotkin, *Gunfighter Nation*  
David Tell, *Confessional Crises and Cultural Politics in Twentieth-Century America*

**COURSE DIRECTOR:**

S. Bailey (Section A)

**RESERVED SPACES:** Some spaces are reserved for Year 01 students.

**PRIOR TO FALL 2009:** Course credit exclusion: AK/HUMA 1780 6.00.

## AP/HUMA 1780 6.0B STORIES IN DIVERSE MEDIA

***Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)***

This course explores storytelling, expression, and communication chronologically from oral culture to cyber culture. We will thus encounter many radically different kinds of media from early cave paintings and symbols, music, ritual and theatre through to the advent of writing, mass print, film, photography, news and television, the internet, social media and computer gaming.

In this course we will investigate how different media can change the way we express ourselves, communicate and transmit knowledge. We will look at how new media may adapt old media forms to suit its purpose, or may be an entirely new emergent form that encourages new habits of being, different ways of seeing and representing ourselves, and of experiencing nature, time and space.

Students will come to understand why stories are not just entertainment but crucial to human culture and how stories are constructed, including the recurring themes and character types in traditional stories, as well as the development of new narrative techniques in modern and postmodern culture. Many visual and written works will be studied including such media forms as music, paintings, comics, short stories, as well as advertising, TV programs, news, and a number of films. Sometimes a work may be studied with a view to its construction (for example, the construction of time in comics), or with a view to its relation to other media (for example, computer gaming can be seen as a work that unifies many art forms). Often the political and social context of the works will be studied with a view to exposing ideologies of race, gender and class. The varying roles of the audience as they change through history and according to the media form will also be considered. We may relate to media, for example, as an active participant, a speaker, a reader, a passive spectator, a consumer, a user, or through a cyber body.

Students will be expected to read on average about twenty to thirty pages per week. Sometimes you may be required to both read an article and view a film (streaming available at the moodle website) for that week. There will also be at least one novel over the course of the year. The selection of reading and viewing materials will be drawn from both canonical works of the Western tradition (such as *Gilgamesh* and *Don Quixote*) as well as from popular culture (such as *The Simpsons*, *The Matrix*, and *Pulp Fiction*). However, the reading and viewing assignments for this course will not only be fictional (and non-fictional) stories and films, but will also include a number of important theorists such as Plato, Benjamin, McLuhan, Baudrillard and Jameson who analyze media, and culture. Students will thus have the opportunity to study not only the writers, film makers and other artists who make creative use of the new media opportunities and the shifts in cultural sensibilities, but also various authors who worry about, or celebrate, the remarkable social changes wrought by new media.

ASSIGNMENTS:

Weekly Response Papers:	30%
Presentation in Tutorial:	10%
First Term Essay:	15%
First Term Test:	15%
Second Term Essay:	15%
Final Exam:	15%

COURSE DIRECTOR:  
C. Bigwood (Section B)

RESERVED SPACES: Some spaces are reserved for Year 01 students.  
PRIOR TO FALL 2009: Course credit exclusion: AK/HUMA 1780 6.00.

**AP/HUMA 1780 6.0C**  
**STORIES IN DIVERSE MEDIA**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

Focuses on recurrent stories and themes that have been realized in a variety of media (film, literature, music, theatre, visual arts). Emphasized are various settings for the arts and their reception by audiences, viewers and readers.

COURSE DIRECTOR:  
S. Davidson (Section C)

RESERVED SPACES: Some spaces are reserved for Year 01 students.  
PRIOR TO FALL 2009: Course credit exclusion: AK/HUMA 1780 6.00.

**AP/HUMA 1825 9.0A**  
**LAW AND MORALITY IN LITERATURE & CULTURE**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

This course examines the relationship between law and morality in literary, filmic, and philosophical works from Ancient Greece to the Modern World and in several modern court cases.

The purpose of this course is to provide students with an introduction to the conflict between law and morality in history, literature and culture. Through reading works of literature spanning two millennia, viewing feature films and discussing court cases, students will engage with some of the key questions in the field of law and humanities such as: the nature and purpose of law; the relationship between law and other social norms; the role of literature and film in critiquing and shaping our understanding of law in society; the relationship between literary criticism and legal analysis; and the nature of justice and how might it be achieved.

#### ASSIGNMENTS:

The course will include in-class writing assignments, a mid-term exam, and a final exam. Students are required to attend all lectures and tutorials. Students will be expected to read all the assigned readings and to view all the assigned films.

#### REPRESENTATIVE READINGS AND FILMS:

##### Books:

Aeschylus, *The Oresteia* (trans., Peter Meineck, 1998)  
Bolt, Robert, *A Man for All Seasons* (1960)  
Dickens, Charles, *Bleak House* (1852-53)  
Eliot, T.S., *Murder in the Cathedral* (1935)  
Euripides, *Medea* (trans., John Harrison, 2000)  
Fisher, Roger S., *Course Kit. AP/HUMA1825 9.0A Law and Morality*  
Fisher, Roger, *Antigone v. Creon: Sophocles's Antigone as a Courtroom Drama* (2014)  
Gray, C., *The Massey Murder* (2013)  
Melville, Herman, *Billy Budd and Other Stories* (2009)  
Miller, Arthur, *The Crucible* (1953)  
Plato, *The Last Days of Socrates* (trans., Hugh Tredennick, 2003)  
Shakespeare, William, *The Merchant of Venice* (1998)  
Shelley, Mary, *Frankenstein* (2003)

##### Reference Books:

Norton, Sarah and Brian Green, *The Bare Essentials: Form A*, Seventh Edition (2010)  
*Oxford Paperback Dictionary & Thesaurus*

##### Films:

Folkson, Sheree (dir.), *The Oz Trial* (1991)  
Welles, Orson (dir.), *Kafka's The Trial* (1962)  
Brault, Michel (dir.), *Les Ordres* (1974)  
Hughes, Ken (dir.), *The Trials of Oscar Wilde* (1960)  
Spielberg, Steven (dir.), *Amistad* (1977)  
Vigne, Daniel (dir.), *The Return of Martin Guerre* (1982)

#### COURSE DIRECTOR:

R. Fisher (Section A)

RESERVED SPACES: Some spaces are reserved for Year 01 new students.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 1825 9.00.

#### AP/HUMA 1825 9.0B

#### LAW AND MORALITY IN LITERATURE & CULTURE

**Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)**

This course examines aspects of the relationships between law and morality in literary, filmic and philosophical works from Ancient Greece to the Modern World and in several modern court cases.

COURSE DIRECTOR:  
TBA (Section B)

RESERVED SPACES: Some spaces are reserved for Year 01 new students.  
PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 1825 9.00.

**AP/HUMA 1840 9.0A  
EXISTENCE, FREEDOM AND MEANING: THE IDEA OF HUMAN IN EUROPEAN  
THOUGHT**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

The course addresses itself to three main themes: (1) how existence becomes a self-conscious project that involves faith and reason as its foundations; (2) how freedom involves an ethics that celebrates and fosters the plurality of interpretations; (3) how personal meaning involves a social context that is constituted by the paradoxical relationship of autonomy and responsibility. The course is dedicated to the reading and discussion of major works of literature, philosophy, and religion so that the search for the distinctively human may be made as intense and as meaningful as possible.

FORMAT: Students and faculty meet weekly in individual two-hour discussion groups. In addition, colloquia, which bring together all students and faculty in the course, are held regularly throughout the year. There are no formal lectures.

ASSIGNMENTS:  
three essays, 25% each; final take-home examination essay 25%.

REPRESENTATIVE READINGS:  
Nietzsche, *The Gay Science*; Kierkegaard, *Fear and Trembling*; Montaigne, *Selections from the Essays*; Descartes, *Discourse on Method*; Pascal, *Selections from the Thoughts*; Shakespeare, *Hamlet*; Berger, *Invitation to Sociology*; Kant, *Grounding for the Metaphysics of Morals*; Ibsen, *Ghosts* and *Rosmersholm*; Kafka, *The Trial*; Buber, *I and Thou*; Dostoevsky, *Notes from Underground*.

COURSE DIRECTOR:  
A. Kulak

RESERVED SPACES: Some spaces are reserved for Year 01 new students.  
PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 1840 9.00.

**AP/HUMA 1845 6.0A  
ISLAMIC TRADITIONS**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

The course examines the beliefs, rituals, doctrines and teachings that have constituted the Islamic tradition from its inception until the present.

COURSE DIRECTOR:  
TBA

RESERVED SPACES: Some spaces are reserved for Year 01 students.  
Course Credit Exclusion: AP/HUMA 2815 9.00 (prior to Fall 2014).  
PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 2815 9.00.

**AP/HUMA 1846 6.0A  
ARTS AND CULTURE IN SOUTH ASIA**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

This course examines Indian literature, arts and culture in historical and contemporary context. The course is organized around themes and issues in Indian and South Asian culture. To contextualize the assigned material, class lectures and tutorials will explore the region's various religious traditions, histories and politics. Arts and literature will provide a framework through which to explore a range of contemporary issues in India and the South Asian subcontinent, including (but not limited to): religion and social difference; communalism and religious conflict; environment, landscape and displacement; histories of music and dance; boundaries, nations, and partitions; gender, sexuality and rights; caste identities and caste-based oppression.

COURSE DIRECTOR:  
TBA

RESERVED SPACES: Some spaces are reserved for Year 01 students.  
Course Credit Exclusion: AP/HUMA 2440 9.00 (prior to Fall 2014).

**AP/HUMA 1850 6.0A  
THE BIBLE AND MODERN CONTEXTS**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

This course offers a survey of much of the Hebrew Bible (Old Testament) and the Christian Bible (New Testament). We begin with a discussion of pre-Israelite religion (i.e., a reconstruction of religion in Palestine before the composition of the Hebrew Bible) and its

parallels in Mesopotamian and Egyptian religious practices and texts. Then, we move through the texts of the Hebrew Bible from Genesis to Daniel, discussing each text's origins, themes, aims and parallels in ancient literature. In the second term we begin an examination of the New Testament noting, again, each text's origins, themes, aims and parallels in other literature of the time. Throughout the course we will note the historical context of each of the writings, and how ideas and imagery develop over time, from one text/location to another. Students taking the course will finish having a firm grasp of how the Bible is approached in the Humanities and a sound knowledge of fundamental writings that continue to influence Western culture.

**ASSIGNMENTS:**

Two map quizzes, weekly tutorial assignments, six unit tests, a brief research paper, a midterm and a final exam.

**REQUIRED TEXTS:**

David M. Carr and Colleen M. Conway. *An Introduction to the Bible: Sacred Texts and Imperial Contexts*. Wiley-Blackwell, 2010; and Michael Coogan, Marc Z. Brettler, Carol Newsom and PHEME PERKINS, eds. *The New Oxford Annotated Bible with Apocrypha: New Revised Standard Version*. College Edition. 4<sup>th</sup> edition. Oxford, 2010.

**COURSE DIRECTOR:**

T. Burke (Section A)

RESERVED SPACES: Some spaces are reserved for Year 01 students.

PRIOR TO FALL 2009: Course credit exclusion: AK/HUMA 1850 6.00.

**AP/HUMA 1850 6.0M(W)**

**THE BIBLE AND MODERN CONTEXTS**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

The course examines selected biblical texts, their social and historical contexts, and selected current issues such as the goddess, role of women in religion, social critique, sexual ethics, spirituality and biblical interpretation.

**COURSE DIRECTOR:**

TBA

RESERVED SPACES: Some spaces are reserved for Year 01 students.

PRIOR TO FALL 2009: Course credit exclusion: AK/HUMA 1850 6.00.

**AP/HUMA 1855 9.0A**

**BUDDHISM AND ASIAN CULTURES**



***Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)***

This course introduces students to the diversity of Buddhist ideas and practices in Asia. Exploring Buddhism as a living tradition, the course focuses on the impact and interpretation of Buddhism in historical and contemporary cultures. The course develops a background in basic Buddhist philosophy in order to explore its broader cultural impact in literature, art, ritual, ethics, economics, social interaction and politics.

COURSE DIRECTOR:

A. Turner

RESERVED SPACES: Some spaces are reserved for Year 01 students.

**AP/HUMA 1860 6.0A**

**AP/HUMA 1860 6.0B (Section B = FULLY ONLINE)**

**THE NATURE OF RELIGION**

***Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)***

Explores the nature of religious faith, religious language (myth and symbol) and clusters of religious beliefs through an examination of the primary texts of several major world religions. Methodologies for the study of religion will also be examined.

This course is a critical study, based on classical and contemporary readings, of such issues as: the basis of religious claims, the meaning of religious discourse, the relationship between faith and reason, the nature and existence of God, the nature of religious experience, and the problems of evil and human destiny.

We will critically examine the nature and various expressions of religious questions about human life, death, suffering, and the afterlife. One of our main goals is to better appreciate religion as it exists in a modern global society. We will examine many different views and ideas in this course. What is sacred? What role do myth, ritual, and scripture play in people's lives today? Should we (I) care about the transcendent?

COURSE DIRECTOR:

TBA

RESERVED SPACES: Some spaces are reserved for Year 01 students.

Course Credit Exclusions: AP/HUMA 2800 9.00, AP/SOSC 2600 9.00.

PRIOR TO FALL 2009: Course credit exclusions: AK/HUMA 1860 6.00, AS/HUMA 2800 9.00, AS/SOSC 2600 9.00.

**AP/HUMA 1865 6.0A**

## INTRODUCTION TO WORLD RELIGIONS

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

This course introduces students to a variety of human religious experiences and traditions. This year we will explore the history, literature, practices and contemporary issues of the following religions: Hinduism, Buddhism, Chinese and Japanese traditions, Judaism, Christianity and Islam. We will study and critically analyze the sacred texts in translation and the various concepts of the lived traditions. As a Foundations course we will include the teaching in both lectures and tutorials of a variety of critical skills and basic research methodologies including: critical reading of primary and secondary sources, forms of essay writing and referencing in the Humanities and Social Sciences, and critical thinking.

COURSE DIRECTOR:  
TBA

RESERVED SPACES: Some spaces are reserved for Year 01 students.

Course Credit Exclusions: AP/HUMA 1860 6.00, AP/HUMA 2800 9.00 (prior to Fall 2014), AP/SOSC 2600 9.00 (prior to Fall 2014).

PRIOR TO FALL 2009: Course credit exclusions: AK/HUMA 1860 6.00, AS/HUMA 2800 9.00.

## AP/HUMA 1875 9.0A CHRISTIANITY IN CONTEXT

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

This is an introductory course. It offers a general overview of the Christian tradition. From its beginnings, Christianity has been inextricably intertwined with the societies and cultures surrounding it. The focus of this course is the rituals, practices, beliefs and texts of Christianity, and how they were shaped by the political, social and cultural environments with which Christianity came into contact as it spread around the globe. Particular attention is paid to the diversity of Christian beliefs and practices resulting from those interactions.

This course examines Christianity as a socio-historical phenomenon. It explores with the tools of the academic study of religion the movements, texts, beliefs and practices of this religious tradition and the factors and forces shaping them.

This Foundations course focuses on the following critical skills:

- 1) Critical reading of primary and secondary texts
- 2) Critical thinking: examining the complex intersection of factors shaping the texts, beliefs, practices and debates within Christianity, and our own assumptions about them
- 3) Writing skills: planning, organising, writing and documenting an academic essay
- 4) Presentation skills: planning, preparing and executing a presentation
- 5) Introduction to the terms and concepts related to the academic study of religion

**ASSIGNMENTS:** (subject to change)

Two in-class tests – 20% each; Research Report – 20%; Research Essay, including proposal and annotated bibliography – 20%; Weekly Reading Assignments – 10%; Participation – 10%.

**REPRESENTATIVE READINGS:** (subject to change)

D. Jacobsen, *The World's Christians: Who They Are, Where They Are, and How They Got There*, Wiley-Blackwell, 2011. R. E. Van Voorst, ed., *Readings in Christianity*, 3rd ed., Wadsworth, 2015; Course Kit: Selections from M. J. Weaver, *Introduction to Christianity*, 4th ed., Wadsworth, 2009; M. Northey, *Making sense: A student's guide to research and writing: Religious Studies*, OUP, 2011.

**COURSE DIRECTOR:**

B. R. Lee

RESERVED SPACES: Some spaces are reserved for Year 01 students.

Course Credit Exclusion: AP/HUMA 2835 9.00 (prior to Fall 2014).

**AP/HUMA 1880 6.0A**

**THE JEWISH EXPERIENCE, CIVILIZATION AND CULTURE**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

An examination of the interaction of Jews and gentiles in selected periods from antiquity through the 20th century. A case study in ethnic adaptation, the course seeks to understand how Jews sometimes adapted their lives to the world around them, and at other times withdrew into themselves, and how at certain times they exerted considerable influence on the people among whom they lived or who lived among them.

**COURSE DIRECTOR:**

Y. Eisenstat

RESERVED SPACES: Some spaces are reserved for Year 01 students.

Course Credit Exclusion: AP/HUMA 2850 9.00 (prior to Fall 2014).

**AP/HUMA 1900 9.0A**

**INTRODUCTION TO TRADITIONAL AND POPULAR CULTURE**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

This course deals with the form, meaning and content of traditional and popular levels of culture, and discusses the respective roles of each in the human environment.

Genres of traditional culture studied include folktales, legends, myth, and traditional belief systems. The course will also study popular culture, the impact of the mass media, and how they contribute to the creation of gender and ethnic stereotypes.

**ASSIGNMENTS:**

1 mid-year test; 1 final test; 1 oral presentation per term (in tutorial); 2 written exercises per term (in tutorial); 1 major essay; 1 participation grade.

**SOME REPRESENTATIVE READINGS:**

--Matthew Beresford. From Demons to Dracula. London: Reaktion Books, 2008.

--James B. Twitchell. Twenty Ads that Shook the World. New York: Three Rivers Press, 2000.

**COURSE DIRECTOR:**

G. Butler

**RESERVED SPACES:** Some spaces are reserved for Year 01 students.

Course Credit Exclusion: AP/HUMA 2970 9.00 (prior to Fall 2014).

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 1925 9.00 (prior to Fall/Winter 2002-2003), AS/HUMA 2970 9.00.

**AP/HUMA 1905 9.0A**

**DANGEROUS VISIONS: BRAVE NEW WORLDS: THE SCIENCE FICTION CULTURE OF OUR SCIENTIFIC AGE**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

Science fiction has emerged as one of the most popular genres in our contemporary culture. Why are science fiction texts, including novels, short stories, films, and television shows, so culturally pervasive, and what does their popularity tell us about the impact of science and technology? This course will examine how science fiction, from its origins with Mary Shelley's *Frankenstein* to its more recent manifestations, has given cultural expressions to changing--and often ambivalent--attitudes towards modern science and technology.

The first half of the course will focus on the historical development of science fiction and the parallel developments of science and technology in their cultural context. Among the topics to be covered are responses to Enlightenment and Victorian science, representations of the scientist, scientific utopias, the mechanized society, and the reactions of science fiction authors to the brave new worlds of genetics, the Bomb, and space travel. In the second term we will concentrate on the attitudes of contemporary science fiction writers and film makers towards the cultural significance of science and technology. Themes to be discussed include feminist sf, the physics of time travel, the infinite universes of some interpretations of quantum mechanics, the threat of catastrophe (including environmental) due to technological progress, depictions of the process of scientific discovery, the complex relationship between science and religion, the ethical issues raised by the biotechnology revolution, and the disappearing boundaries between human and computer.

**ASSIGNMENTS:**

First Term short essay, 10%; First term long essay, 20%; Second term long essay, 20%; Group report on one of the second term themes 10%; Class Participation 15%; Final Exam 25%. (subject to change)

**REPRESENTATIVE READINGS:**

Mary Shelley, *Frankenstein* (1831); Jules Verne, *From the Earth to the Moon* (1865); H. G. Wells, *The Time Machine* (1895); Yevgeny Zamyatin, *We* (1924); Aldous Huxley, *Brave New World* (1932); Stanley G. Weinbaum, "A Martian Odyssey" (1934); Ursula K. Le Guin, *The Left Hand of Darkness* (1969); Phyllis Gotlieb, "Tauf Aleph" (1981); Walter M. Miller, Jr., *A Canticle for Leibowitz* (1959); George Alec Effinger, "Schrodinger's Kitten" (1987); Mary Doria Russell, *The Sparrow* (1996); films such as *The Day the Earth Stood Still* (1951); *2001: A Space Odyssey* (1968); *Blade Runner* (1982); *Gattaca* (1997); *Contact* (1997). Short stories and articles are found in the course kit.

**COURSE DIRECTOR:**

A. Weiss

RESERVED SPACES: Some spaces are reserved for Year 01 students.

PRIOR TO FALL 2009: Course Credit Exclusion: AS/HUMA 1905 9.00.

**AP/HUMA 1910 9.0A**

**SCIENCE AND THE HUMANITIES**

***Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)***

This course is concerned with the different and changing relationships of the sciences and the humanities. Human beings are a part of nature and are often studied as natural objects. Indeed, many would argue that science is best able to determine what constitutes human nature. Many developments in the sciences also have a direct impact on the personal and social lives of human beings, in both positive and negative ways. But science is itself a human activity practiced in specific social contexts. Natural objects are studied by human subjects whose interests and assumptions shape their view of the phenomena they examine. The particular understandings of nature put forward by particular scientists are informed by a wide range of sources, from philosophy to religion, to art, literature, and politics. This applies as much to the beginning of the twenty-first century as it does to the beginning of the sixteenth century.

The course explores themes in the study of nature and science both in the past and in the present. The interactions between the sciences and the humanities are examined in the course through topics including: How did science acquire cultural authority? How is science tied to cultural or national identity? To what extent can or should the sciences define what it means to be human? What are the changing images of the human body that science has given over time? What are the social and ethical responsibilities of scientists and who should determine such responsibilities? This course pursues such issues by examining the works of a wide range of natural and social scientists, philosophers, literary figures and artists.

**ASSIGNMENTS:**

Tutorial Contribution (15%); Essay I (10%); Essay II (15%); Essay III (15%); Annotated Bibliography (15%); Quizzes 10%; and Final Examination (20%).

**REPRESENTATIVE READINGS:**

Dear, *Revolutionizing the Sciences*; Fontenelle, *Conversations on the Plurality of Worlds*; Kant, "An Answer to the Question: What is Enlightenment?"; Shelley, *Frankenstein*; Darwin, *The Voyage of the Beagle*; Wells, *The Time Machine*; Watson, "A Personal View of the Human Genome Project;" Oppenheimer, "International Control of Atomic Energy."

**COURSE DIRECTORS:**

K. Anderson  
J. Steigerwald

RESERVED SPACES: Some spaces are reserved for Year 01 students.

Course Credit Exclusions: AP/HIST 2810 6.00, AP/STS 2010 6.00, SC/STS 2010 6.00.

PRIOR TO FALL 2009: Course credit exclusions: AK/HIST 2120 6.00, AK/STS 2010 6.00 (prior to Summer 2006), AS/HUMA 1910 9.00 and SC/STS 2010 6.00.

**AP/HUMA 1950 6.0A**

**CONCEPTS OF MALE & FEMALE IN THE WEST**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

An examination of the origins of, and the interrelationships among, gender, male and female concepts and roles through myth, literature, art and artifacts from various Western cultures, past and present.

**COURSE DIRECTOR:**

TBA

RESERVED SPACES: Some spaces are reserved for Year 01 students.

Course credit exclusions: AP/HUMA 1830 6.00, AP/HUMA 1950 9.00 (prior to Fall 2013), AP/HUMA 1951 9.00.

PRIOR TO FALL 2009: Course credit exclusions: AK/HUMA 1830 6.00, AS/HUMA 1950 9.00.

**AP/HUMA 1951 9.0A**

**INTRODUCTION TO GENDER: HISTORY, CULTURE & IDEOLOGY**

*Note: This course has been approved in the Faculty of Liberal Arts & Professional Studies for general education credit (Humanities)*

Course is on Moodle and includes lecture outlines that you can download.

This course explores gender concepts in the West as they have developed and changed in response to a range of historical developments such as individualism, religious doctrines, concepts of love, the needs of capitalism, and others. Gender is broadly understood to involve both subjective experiences and social interactions. The course examines the ways in which these interact and the consequences for individuals of deviation from socially mandated norms. We explore the ways in which gender involves the concepts of anatomical sex, sexuality, love, work, romance, marriage and family as well as the ways in which these concepts control and regulate both the individual and our social and material world. Throughout the course we explore the function of various dualisms such as male-female, mind-body, active-passive, heterosexual-homosexual and others that both function to structure gender and to create categories of oppressor and oppressed.

As a general education course we will concentrate on the study and application of a wide range of theoretical perspectives to the analysis and critique of cultural productions. The works encountered in the course are drawn from the Humanities disciplines and include theoretical works, works of literature and theology, film, music and popular culture. The theoretical frameworks we encounter include a variety of feminist and other oppositional theories, psychoanalytic theory, critical theory, semiotics, and postmodern approaches. The course will also provide an introduction to mindful meditations techniques which can be used to aid in the development of focus, concentration and stress reduction.

**ASSIGNMENTS:**

First Term Essay 10%; First Term Test 10%; Internet Research Project 15%; Second Term Essay 15%; Class Participation 10%; 3 pop Quizzes 5% each; Final Examination 25%. (subject to change)

**REPRESENTATIVE READINGS:**

Atwood, The Edible Woman; Chopin, The Awakening; Morrison, Sula; Hurston, Their Eyes Were Watching God; Brown, Rubyfruit Jungle; Bedier-Belloc, Tristan and Isuelt; Shakespeare, "Romeo and Juliet"; Hwang, "M. Butterfly"; Bornstein, Gender Outlaw; Finnbogason and Valleau, Canadian Writer's Pocket Guide; A Course Kit is available from the York Bookstore.

**COURSE DIRECTOR:**

D. Orr

**RESERVED SPACES:** Some spaces are reserved for Year 01 students.

Course Credit Exclusions: AP/HUMA 1950 6.00, AP/HUMA 1950 9.00 (prior to Fall 2013).

PRIOR TO FALL 2009: Course credit exclusions: AK/HUMA 1830 6.00, AS/HUMA 1950 9.00.

**AP/HUMA 1953 6.0A**

**AP/CLTR 1953 6.0**

**AP/EN 1953 6.0**

**AP/CDNS 1953 6.0**

**CANADIAN WRITERS IN PERSON**

Explores the works of 11 contemporary Canadian writers who give in class readings and respond to questions about their work. Explores the concerns and voices of a new generation of Canadian authors and gives students opportunities to develop their own writing voices.

**ASSIGNMENTS:**

Letter assignment (2 letters) min. 1000 words 15% each; Reading Log 15%; Critical Commentary 20%; Participation 15%; (Bio card/listserv participation = part of participation grade); In class exam 20%.

**REPRESENTATIVE READINGS:**

Tamas Dobozy, *Siege 13* (Thomas Allen), Ian Williams, *Personals* (Freehand Books ), Ann Charney, *Life Class* (Cormorant Books), Wayne Grady, *Emancipation Day* (Random House), Sylvia Hamilton, *And I Alone Escaped To Tell You* (Gaspereau Press), Louise Halfe, *The Crooked Good* (Coteau Books), Sheila Heti, *How Should a Person Be?* (Anansi), Catherine Bush, *Accusation* (Goose Lane Editions), Katrina Onstad, *Everybody has everything* (Grand Central Publishing ), Adam Dickinson, *The Polymers* (Anansi), Lynn Coady, *Hell Going* (Anansi)

**COURSE DIRECTORS:**

L. Sanders  
G. Vanstone

PRIOR TO FALL 2009: Course credit exclusions: AK/EN 1000A 6.0 (taken between Fall/Winter 1999-2000 and Fall/Winter 2000-2001), AK/EN 1953 6.00.

**AP/HUMA 1970 6.0A  
THE WORLDS OF CHILDHOOD**

**NOTE: This course is the first-year, required core course in the Children's Studies Program. To enter, continue in, and graduate from the Children's Studies Program as majors or minors, students require at least a "B" grade in this course**

This course explores the significant ways in which children, childhood and children's cultures are constructed differently in various times and cultures. We will analyze and explore the worlds of childhood through a variety of cultural forms including (but not limited to) arts, written texts, music, media, film and television. We will study the culture children create and transmit for themselves, including folklore, art, writing, activism, and responses to the world. We will focus on issues of children's rights and child power, with an eye to present and future developments in "the worlds of childhood."

**COURSE GOALS:**

- To cultivate a more developed sense of the multiplicities of childhood, children, and children's cultures from diverse backgrounds and histories.
- To understand the ways in which children are represented and the ways in which they represent themselves.
- To explore the vast diversity and individuality of children's cultures around the world. Through examples we will examine children's cultures (and their engagement with adult



cultures), how children perceive of their own cultures, and how children are the creators and perpetrators of their own distinctive cultures.

**ASSIGNMENTS:**

Assignments will focus on the development of skills in critical thinking, reading, viewing, speaking, and writing. Weekly In-Lecture Quizzes – 20%; Tutorial Participation – 15%; Textual Analysis of a Representation of Childhood – 15%; Research Essay – 25%; Final Exam (during Final Exam Period) – 25%. (Subject to change).

**REPRESENTATIVE READINGS:**

*Understanding Childhood: A Cross-disciplinary Approach*. Mary-Jane Kehily; *Children and Young People's Cultural Worlds*, Eds. Sarah Bragg and Mary Jane Kehily; a selection of children's picture books, novels, and documentary and fiction films and excerpts. (Subject to change).

**COURSE DIRECTOR:**

P. Cumming

**RESERVED SPACES:** All spaces are reserved for Children's Studies Majors and Minors.

Course Credit Exclusion: AP/HUMA 1970 9.0

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 1970 9.00.

## **2000 LEVEL COURSES**

### **2000 LEVEL HUMANITIES COURSES ARE NOT GENERAL EDUCATION COURSES IN THE FACULTY OF LIBERAL ARTS & PROFESSIONAL STUDIES**

**2000 LEVEL COURSES:** The online enrolment system will release any remaining reserved spaces on July 6 (FW Session).

**AP/HUMA 2002 6.0A**

**AP/CLTR 2100 6.0A**

#### **QUESTIONING CULTURE**

Designed to introduce students to the theoretical study of contemporary culture in past and contemporary society, offering tools for questioning and decoding the social and political contexts of cultural production. Areas of focus include popular media, consumer culture, digital culture, technology, music, subcultures, issues of gender, ideology, race, nationalism, ethnicity and identity.

As a subject area the study of culture defies easy description or encapsulation. While sometimes associated with the particular directions of the so-called Birmingham school in the

United Kingdom, the practice and teaching of Cultural Studies around the world is resolutely interdisciplinary and representative of a wide range of interests, issues and concerns. In this course we will map some of the territory of Cultural Studies with the broad aim being to create a critical "toolbox" with which to critically approach the study of culture, especially within the equally broad scope of media and communications studies, technology and artistic expression.

**ASSIGNMENTS:**

Essay 1: 15% (5 pages); Essay 2: 15% (5 pages); Essay 3: 20% (12 pages)- this assignment includes the submission of a proposal; In class exam 1: 15%; In class exam 2: 15%; Online reading logs: 10%; Tutorial Participation and Attendance: 10%

**REPRESENTATIVE READINGS:**

- Cultural Theory and Popular Culture: an Introduction*. John Storey 6<sup>th</sup> edition, 2012
- Robert Scholes. "Exploring the Great Divide: High and Low, Left and Right." *Narrative*, Volume 11, Number 3, Oct. 2003, pp. 224-269.
- Cheryl B. Torsney. "The Politics of Low and High Culture: Representations of Music in Some Recent Children's Picture Books." *The Lion and the Unicorn*, Volume 16, Number 2, Dec. 1992, pp. 176-183.
- Shelly R. Scott. "Conserving, Consuming, and Improving on Nature at Disney's Animal Kingdom." *Theatre Topics* 17.2 (2007) 111-127
- Foucault, Michel. "The Subject and Power." *Critical Inquiry*, Vol., 8, No. 4 (Summer, 1982), pp. 777-795
- C.B. Davis. "Cultural Evolution and Performance Genres: Memetics in Theatre History and Performance Studies." *Theatre Journal* 59.4 (2007) 595-614.
- Timothy Murray. "Artistic Simulacra in the Age of Recombinant Bodies." *Literature and Medicine* 26.1 (2007) 159-179.
- Imre Szeman. "Culture and Globalization or, the Humanities in Ruins". *CR: The New Centennial Review*, Volume 3, No. 2, Summer 2003, pp. 91-115
- Katja Lee. "Reconsidering Rap's "I": Eminem's Autobiographical Postures and the Construction of Identity Authenticity." *Canadian Review of American Studies*, Volume 38, No. 3, 2008, pp. 351-373.
- Sunaina Maira. "Henna and Hip Hop: The Politics of Cultural Production and the Work of Cultural Studies." *Asian American Studies* 3.3 (2000) 329-369.
- Elizabeth Keenan. "If Liz Phair's Exile in Guyville Made You a Feminist, What Kind of Feminist Are You?: Heterosexuality, Race, and Class in the Third Wave." *Women and Music: A Journal of Gender and Culture*, Volume 14, 2010, pp. 45-71.
- Linda Tuncay Zayer. "A Typology of Men's Conceptualization of Ideal Masculinity in Advertising." *Advertising and Society Review*, Vol. 11, Issue 1, 2010.
- Meredith Suzanne Hahn Aquila. "Ranma ½ Fan Fiction Writers: New Narrative Themes or the Same Old Story?" *Mechademia*, Volume 2, 2007, pp. 34-47.
- Teena Gabrielson. "The End of New Beginnings: Nature and the American Dream in The Sopranos, Weeds and Lost." *Theory and Event*, Volume 12, Issue 2, 2009.
- Brian Cogan. "Do They Owe Us a Living? Of Course They Do!" *Crass, Throbbing Gristle, and Anarchy and Radicalism in Early English Punk Rock.* *Journal for the Study of Radicalism*. 1.2 (2007) p77-90.

Gomez-Peña, Guillermo. "The New Global Culture: Somewhere between Corporate Multiculturalism and the Mainstream Bizarre (a border perspective)." *TDR* 45, no. 1 (Spring, 2001), pp. 7-30.

Jay David Bolter and Richard Grusin. "Remediation." *Configurations* 4.3 (1996) 311-358

McNeill, Laurie. "There Is No "I" In Network: Social Networking Sites and Posthuman Auto/biography." *Biography* 35.1 (Winter 2012).

Paul Budra. "American Justice and the First-Person Shooter." *Canadian Review of American Studies* 34.1 (2004) 1-12.

Evens, Aden. "The Logic of Digital Gaming." *Mechademia*, Volume 6, 2011, pp. 260-269.

COURSE DIRECTOR:

A. Kitzmann

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AK/CLTR 2100 6.00.

### **AP/HUMA 2105 6.0A**

### **ROMAN LITERATURE & CULTURE**

This course is an introduction to the major literature and culture of the ancient Romans. Beginning with the foundation myth of Romulus, and Remus, this course moves forward through the development and destruction of the Roman Republic into the age of the Roman Emperors, from Augustus to Nero and beyond. We read a wide variety of literature from throughout this period in translation, and also examine other sources for learning about the ancient world: archaeological sites including major monuments such as the Coliseum and Roman Forum; sculpture and painting; inscriptions; coins; papyri; ecological and other material evidence.

Some aspects of Roman culture will seem very familiar, but others remain alien. This course will cover much territory, but major themes will be: the Roman family; Roman militarism; the institution of slavery; imperialism; the role of the arena and gladiatorial games in culture; Roman gender roles; the relationship of literature to politics; pan-Mediterranean cultural interactions. The readings of the course include epic poetry, erotic and satiric poetry, comedies and tragedies, history and biography, oratory and philosophy.

No previous knowledge of the ancient world is necessary. This course aims to improve students' ability to comprehend different kinds of texts, to construct arguments based on close engagement with primary texts, to evaluate secondary sources critically and ultimately to communicate ideas clearly both verbally and in writing.

ASSIGNMENTS:

Three essays (10%; 15%; 20%); two exams (20%; 25%); tutorial participation (10%).

REPRESENTATIVE READINGS:

Plautus' comedies; Catullus' poems ; Cicero's speeches, letters and Dialogues; Livy's *From the Foundation of the City*; Virgil's *Aeneid*; Horace's *Odes*; Ovid's *Metamorphoses*, and other love poems; Lucan, *Civil Wars*; Suetonius' *Lives of the Twelve Caesars*.

COURSE DIRECTOR:

S. Blake

RESERVED SPACES: Some spaces reserved for Humanities & Classical Studies Majors and Minors.

Course credit exclusion: AP/HUMA 2105 9.00 (prior to Fall 2014).

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 2105 9.00.

### **AP/HUMA 2195 6.0A**

#### **DEFINING EUROPE: INTRODUCTION TO EUROPEAN STUDIES**

From the Middle Ages to the present, Europeans have repeatedly attempted to define their continent, their culture and their heritage by establishing a contrast to "others" that supposedly do not belong. While definitions of Europe are generally based on processes of inclusion and exclusion, these processes have historically operated on a number of different levels and scales: they differentiate populations within individual countries, among countries in continental Europe, and between Europeans and peoples they encountered in other parts of the world. They have also been based on a number of criteria, such as religion, race, ethnicity, and culture. The designation of who is an outsider and why has changed significantly over time. Examples of such contrasts between insiders and outsiders include: Christians versus Muslims and Christians versus Jews; Europeans versus Africans, Asians and Native Americans; northerners versus southerners. These historical processes are reflected in contemporary debates in Europe, such as debates over immigration and citizenship or debates over Europe's religious identities.

Focusing on such issues, this course provides an introduction to European Studies from the early Medieval period to the present, exploring the subject both thematically and chronologically and using an interdisciplinary approach. The course will draw on a diverse range of sources, incorporating literature, art and film as well as scholarly writings from such disciplines as History, Political Science and Anthropology.

COURSE DIRECTOR:

TBA

RESERVED SPACES: Some spaces reserved for Humanities & European Studies Majors and Minors.

Course Credit Exclusion: AP/HUMA 2195 9.00 (prior to Fall 2014).

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 2195 9.00.

### **AP/HUMA 2200 6.0A**

**AP/CDNS 2200 6.0A**  
**INTRODUCTION TO CANADIAN STUDIES**

An interdisciplinary introduction to the cultural and social analysis of Canada and a comparison and evaluation of the leading schools of thought concerning the central issues facing Canada.

COURSE DIRECTOR:  
TBA

RESERVED SPACES: Some spaces reserved for Humanities & Canadian Studies Majors and Minors.

Course Credit Exclusion: GL/CDNS 1920 6.00.

PRIOR TO FALL 2009: Course credit exclusions: AK/CDNS 2000 6.00 (prior to Summer 1998), AK/CDNS 2200 6.00, AK/CDNS 3000 6.00 (prior to Summer 1997), GL/CDNS 1920 6.00.

**AP/HUMA 2205 3.0**  
**AP/CLTR 2860 3.0**  
**IN OTHER WORLDS: THE ARTS AND ARTISTS IN THREE-DIMENSIONAL MULTI-USER DIGITAL ENVIRONMENTS**

This interdisciplinary course will examine critically three dimensional, multi-user digital environments (or "virtual worlds") that are rapidly becoming new forms of social literacy and new forums for the fine, performing and new media arts.

COURSE DIRECTOR:  
TBA

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

Course Credit Exclusion: FA/FACS 2920F 3.00 (prior to Fall 2011).

**AP/HUMA 2210 6.0A**  
**AP/CLTR 2210 6.0A**  
**MEDIA, CULTURE & TECHNOLOGY**

Combining historical and theoretical perspectives, the course explores media technologies from the invention of the printing press to networked digital media. Assessing the relationship between technology and culture, and how media technology mediates communication and cultural transformation, will be among the main concerns.

ASSIGNMENTS:  
Reading Response and Questions, Written Discussion Paper, Oral Discussion Facilitation

REPRESENTATIVE READINGS:  
Robertson, F. (2013). *Print Culture: From Steam Press to Ebook*. New York: Routledge.  
Gere, C. (2008). *Digital Culture*. London: Reaktion Books.

Giblet, R. (2008). *Sublime Communication Technologies*. Houndsmills, Basingstoke, Hampshire: Palgrave Macmillan.

Goggin, G. (2012). *New Technologies & the Media*. Houndsmills, Basingstoke, Hampshire: Palgrave Macmillan.

COURSE DIRECTOR:

B. Hanke

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

**AP/HUMA 2225 6.0A**

**AP/CLTR 2510 6.0A**

**POPULAR TECHNOLOGIES**

This course offers a technocultural studies approach to popular technologies. We begin with the relation between technology and culture, and an overview of the role of technology in modernity. We then examine an array of media technologies such as email, MP3s, personal stereos, social network sites, mobile phones, search engines, video file-sharing platforms and personal photography. We will consider some long-standing and topical issues, and conclude with a look at the future of popular communication technologies.

ASSIGNMENTS:

Various discussion papers and a final critical essay.

REPRESENTATIVE READINGS:

Slack, J. D., & Wise, J. M. (2005). Defining Technology. In *Culture + technology: A primer* (pp. 93-100). New York: Peter Lang.

Slack, J. D., & Wise, J. M. (2005). Space. In *Culture + technology: A primer* (pp. 135-147). New York: Peter Lang.

Shaw, D. B. (2008). Introduction: Technology and Social Realities. In *Technoculture: The key concepts* (pp 1-41). Oxford and New York: Berg.

Flew, T. (2005). New Media as Cultural Technologies. In *New media : An introduction* (pp. 20-39). New York: Oxford University Press.

van den Boomen, M. (2009). Interfacing by Material Metaphors. In van den Boomen, M, Lammes, S., Raessens, J., & Schäfer, M. (Eds.), *Digital material: Tracing new media in everyday life and technology* (pp. 253-265). Amsterdam: Amsterdam University Press.

Sterne, J. (2007). Out with the Trash: On the Future of New Media. In C. R. Acland (Ed.), *Residual media* (pp. 16-31). Minneapolis: University of Minnesota Press.

COURSE DIRECTOR:

B. Hanke

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AK/CLTR 2510 6.00.

**AP/HUMA 2310 6.0A  
AN INTRODUCTION TO CARIBBEAN STUDIES**

An introduction to the major cultural characteristics of the Caribbean through study of the scholars, writers, and artists of the region. Themes include colonialism, slavery and indentureship; the quest for national independence; the role of race, ethnicity and gender in the negotiation of individual and collective identities; the tension between elite and popular culture; and the Caribbean Diaspora in North America. Course materials include scholarly and literary works, films and music.

Critical skills taught in this course: critical thinking, analysis of texts, effective writing, oral expression, library and internet research.

**ASSIGNMENTS:**

Writing (short essays, annotated bibliography and research essay) 40%; mid-term and final exams 40%; oral presentations 10%; tutorial participation 10%. (subject to change)

**REPRESENTATIVE READINGS:**

M. Silvera, *The Heart Does Not Bend*; S. Mootoo, *Cereus Blooms*. Students are expected to purchase a kit of duplicated readings with articles, essays, poems and songs by authors such as P. Bellegarde-Smith, L. Bennett, E.K. Brathwaite, A. Césaire, Chalkdust, C. Cooper, E. Danticat, F. Fanon, M. Garvey, S. Hall, G. K. Lewis, W. Look-Lai, B. Marley, V.S. Naipaul, P. Mohammed, N. Morejon, R. Nettleford, J. Rhys, R. Reddock, S. Selvon, M. Trouillot, D. Walcott, and E. Williams. Suggested Summer Reading: E. Lovelace, *The Dragon Can't Dance*.

**COURSE DIRECTOR:**

TBA

**RESERVED SPACES:** Some spaces reserved for Humanities & Latin American and Caribbean Studies & International Development Studies Majors and Minors.

Course Credit Exclusion: AP/HUMA 2310 9.00 (prior to Fall 2014).

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 2310 9.00.

**AP/HUMA 2325 6.0A  
INTRODUCTION TO U.S. STUDIES**

Through the study and evaluation of primary texts (including essays, newspapers, books, political and legal documents, films, music, and the visual arts) students consider how individuals living in the U.S. have over the course of time perceived, articulated, celebrated, criticized or lamented their condition. The course addresses a variety of themes and controversies (the frontier, slavery and its legacies, republican government and constitutional law, regionalism, religion, immigration, popular and consumer culture, the U.S. in the world) in order better to comprehend the historical and mythic forces that have shaped and defined American life.

This course is a requirement for students in U.S. Studies and provides them with a foundation for the subsequent courses they take in this program. It introduces a broad range of disciplines including literary studies, history, political science, and the arts. It also provides a chronological overview of the development of the United States from its colonial origins to the present day. Other students, who are not majors, will similarly benefit from the coherent, but wide-ranging approach that characterizes the course.

COURSE DIRECTOR:  
V. Shea

RESERVED SPACES: Some spaces reserved for Humanities Majors and Minors.

**AP/HUMA 2600 6.0A**  
**HUMANITIES FOR A GLOBAL AGE**

This course provides students with important contexts for the study of the Humanities, including the place of Humanities in the curriculum of the modern university, key concepts for intellectual debate in the Humanities, and the place of Humanities-type inquiry in globalized world culture.

It is often said that we live in a global age, and without doubt that is in many ways true. But what is a global age? And what does it mean for us to live in one? The answers to these questions commonly involve economic, statistical, historical and geopolitical methods and theories. This course investigates the new global age from the perspectives of academic disciplines which together comprise "the humanities" (literary and art criticism, cultural studies, philosophy, religious studies, political theory, history), and shows how an interdisciplinary combination of Humanities subjects can help us understand what it is to live in a global age. How may diverse groups of people who nevertheless have more and more contact with each other understand themselves in ways that will encourage understanding and discourage conflict? The course also traces the history and the problematic of the humanities themselves, including their place in the university. Why and how do particular methods, theories, and institutions get created when they do? What do they illuminate/enable and what do they obscure/disable? In pursuing these issues, the course will make use of readings in philosophy, social and political theory, history, film, art, literature, criticism, and cultural studies.

**ASSIGNMENTS:**

Diagnostic passage essay: 10%; Thematic essay: 15%; Research essay: 25%; Midterm (December exam period): 15%; Final exam: Final exam (April exam period): 25%.

**REPRESENTATIVE READINGS:**

Chinua Achebe. Things Fall Apart. Edited by Francis Abiola Irele. Norton Critical Edition. ISBN 978-0-393-93219-5; Joseph Conrad. Heart of Darkness. Fourth Edition. Edited by Paul B. Armstrong, Brown University. Norton Critical Editions. ISBN 0-393-92636-2; Plato. The Last Days of Socrates (Euthyphro; The Apology; Crito; Phaedo). Translated by Hugh Tredennick; edited by Harold Tarrant. Penguin Classics. ISBN 9780140449280; William Shakespeare. The Tempest. Signet Classic. ISBN 9780451527127. Course Kit



COURSE DIRECTOR:

D. Freake

RESERVED SPACES: Some spaces reserved for Humanities Majors and Minors.

Course Credit Exclusion: AP HUMA 2600 9.0.

**AP/HUMA 2640 6.0A  
MODES OF FANTASY**

This course explores the creative process through the study of the works and lives of a select group of artists and writers. As well as novels, plays, short stories and poems, paintings, and films, the course considers journals, autobiographies, essays and letters that show writers reflecting on their work and its relation to their own lives and to the lives of others. What does it mean to live creatively? How does an artist arrive at such a life? What are the criteria for success – for the artist and for his or her age? What role does the unconscious (collective and individual) play in the creative process? What links exists between creativity and psychological disorder, and creativity and morality? These are some of the questions the course attempts to answer. The course moves behind “finished” works of art to observe the writer’s creative impulse and sensibility in its earlier stages, and also involves a consideration of the relation between art and life as well as art and its historical moment.

ASSIGNMENTS:

Two oral seminar presentations – 40% (10% each for oral presentations, totalling 20%, and 10% each for written versions of the oral presentations, totalling 20%); attendance and participation – 20%; major research paper – 40% (proposal and bibliography: 5%; paper: 35%). (NOTE: one seminar presentation will be a book review of a title chosen from the list of secondary readings, and the second seminar presentation will be about material related to the artist or writer studied for the chosen week. Oral presentations should last no longer than 15 minutes; written presentations should be about 1,500 words, or 5-6 typewritten, double-spaced pages.) E-mail submissions of written work are *not* accepted.

REPRESENTATIVE READINGS (to include):

Anna Akhmatova, *Selected Poems*; Anton Chekhov, *Five Plays*, selections from *Forty Stories*; Johann Wolfgang von Goethe, *The Sufferings of Young Werther*; D.H. Lawrence, *Sons and Lover*; May Sarton, *Journal of a Solitude* and *Mrs Stevens Hears the Mermaids Singing*; Gertrude Stein, *Selected Writings of Gertrude Stein*; van Gogh, *The Letters of Vincent van Gogh* and Dover’s selected images (on cards); Virginia Woolf, *To the Lighthouse*, *A Room of One’s Own/Three Guineas*.

COURSE DIRECTOR:

R. Teleky

RESERVED SPACES: Some spaces reserved for Humanities Majors and Minors.

Course Credit Exclusion: AP/HUMA 2640 9.00 (prior to Fall 2014).

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 2640 9.00.

**AP/HUMA 2690 6.0A  
INTRODUCTION TO CHILDREN'S STUDIES**

**NOTE: THIS IS A REQUIRED CORE COURSE IN THE CHILDREN'S STUDIES PROGRAM.**

**All spaces reserved for Children's Studies Majors and Minors who have successfully completed AP/HUMA 1970 6.0, with at least a "B".**

This course is an interdisciplinary introduction to the study of children and childhood from birth to age 18 ("child" as defined by the United Nations Convention on the Rights of the Child). The course draws on many disciplines, including anthropology, sociology, psychology, law, children's and adult literature, film, environmental studies, history, philosophy, and biology. The focus is on contemporary discourses about children and childhood, and the means through which they are constructed. Of particular importance are the lived experiences of children as well as their knowledges and cultures.

Some modules that may be explored in the course include histories of children's rights; global childhoods; children and critical race studies; children, gender, and sexuality; children and work; children's play; children and war; children and disability studies; and children's culture.

**ASSIGNMENTS:**

Position Papers (4 x 250 words) – 20%; Active Participation in tutorials and lecture – 10%; Short Seminar Presentation in Tutorial - 10%; Research Essay Outline and Annotated Bibliography – 10%; Research Essay (2500 words) – 30%; Final Exam – 20%.

**REPRESENTATIVE READINGS:**

*An Introduction to Childhood Studies* (Mary Jane Kehily); *Key Concepts in Childhood Studies* (Allison James and Adrian James); *Key Thinkers in Childhood Studies* (Carmel Smith and Sheila Greene); *Global Childhoods* (Kate Cregan and Denise Cuthbert); Various expressive texts, including literature, film, music, television, digital texts, etc. A course kit of selected readings from various disciplinary perspectives. (Subject to change)

**COURSE DIRECTOR:**

C. Cowdy

**RESERVED SPACES:** All spaces reserved for Children's Studies Majors and Minors.

Course Credit Exclusion: AP/HUMA 2690 9.0

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 2690 9.00.

**AP/HUMA 2805 6.0A  
AP/CDNS 2805 6.0A  
THE RELIGIONS OF CANADIANS**

Tracing the origins and development of different religious communities, this course identifies and analyzes ways in which the religious reflects, shapes and embodies the social and cultural

diversity and plurality of everyday life in Canada. It invites students to explore a variety of religious experiences and traditions, as they are domesticated in local and familiar contexts upon Canada's social and cultural landscape. The course examines the sacred texts, myths, doctrines, ethics, rituals, institutions and attitudes to contemporary issues of First Nations peoples, Jews, Christians, Muslims, Ba'hais, Hindus, Buddhists, Sikhs and East Asians in their personal spiritual and communal religious lives. The course compares and contrasts classical and Canadian forms of the religious traditions studied, both in terms of their historical dispersion and in terms of their dealings one with another in today's Canada in both urban and rural environments. New Religious Movements and less well-known expressions of the spiritual and the religious also receive attention. Students are encouraged to investigate the contemporary status and future development of the spiritual and the religious in Canada, especially instances of their individual and institutional manifestation in material culture and the popular media.

**ASSIGNMENTS:**

1) Two in-class tests 30%; 2) Mid-term examination 20%; 3) Tutorial quizzes and participation 10%; 4) Final examination 40%.

**REPRESENTATIVE READINGS:**

1) Jamie S. Scott, ed. *The Religions of Canadians* (Toronto: University of Toronto Press, 2012).  
2) Extensive weekly lecture materials posted on the course's Moodle website, including selected archival and scholarly readings, and excerpts and clips from popular media.

**COURSE DIRECTOR:**

J. Scott

**RESERVED SPACES:** Some spaces reserved for Canadian Studies, Humanities and Religious Studies Majors and Minors.

**AP/HUMA 2830 6.0A  
THE FOUNDERS OF CHRISTIANITY**

This course explores the origins of Christianity as reflected in early Christian literature of the first and early second centuries (including the New Testament). We will consider both common denominators and diversity in the worldviews and practices of various Christian communities, looking at the transformations which took place as an obscure Judean sect from Galilee made its way into the Greco-Roman world. We will be interested in exploring how various early Christians and early Christian authors lived their lives within the broader context of Judean, Greek, and Roman culture. We begin with the earliest surviving sources, namely Paul's letters, and work our way chronologically (with some exceptions) through other early Christian documents, including the Gospels. The methods of history, the social sciences (sociology and anthropology), and literary and rhetorical analysis will further our understanding of key issues. Throughout, we will place our discussions of early Christianity within framework of the ancient Mediterranean world. Students will gain some control of both the content of early Christian texts and the environment in which Christianity was born, as well as an ability to analyze primary materials from a historical perspective.

**ASSIGNMENTS:**

Quiz (10%), brief text analyses (30%), book reviews (20%), film analyses (30%), and class participation (10%).

**REPRESENTATIVE READINGS (subject to revision):**

Bart D. Ehrman, B. *The New Testament: A Historical Introduction to the Early Christian Writings* (5th ed.; New York/Oxford: Oxford University Press, 2011); Michael Coogan et al., eds., *The New Oxford Annotated Bible with Apocrypha, College Edition. New Revised Standard Version* (New York/Oxford: Oxford University Press, 2001 (another Bible is also acceptable but it must be the New Revised Standard Version); E. Randolph Richards, *Paul and First-Century Letter-Writing: Secretaries, Composition and Collection* (Wheaton, Ill.: Intervarsity Press, 2004); Bart Ehrman, *Misquoting Jesus: The Story Behind Who Changed the Bible and Why* (San Francisco: Harper, 2007); Burton H. Throckmorton, Jr., *Gospel Parallels: A Comparison of the Synoptic Gospels* (5th ed.; Nashville: Thomas Nelson, 1992).

**COURSE DIRECTOR:**

P. Harland

**RESERVED SPACES:** Some spaces reserved for Humanities & Religious Studies Majors and Minors.

Course Credit Exclusion: AP/HUMA 2830 9.00 (prior to Fall 2014).

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 2830 9.00.

**AP/HUMA 2920 6.0A**

**KNOWLEDGE, TECHNOLOGY & CULTURE**

This course explores technologies of knowledge in social and cultural context, examining histories of classification, ethical and political concerns about information, debates over artificial intelligence and artificial life, and the social impact of technologies like the book, telegraph and computer.

**ASSIGNMENTS:**

Attendance/Participation; Four in-class tests; Two minor assignments

**REPRESENTATIVE READINGS:**

Hansen, Mark B. N., and W. J. T. Mitchell, eds. *Critical Terms for Media Studies*. The University of Chicago Press, 2010.

**COURSE DIRECTOR:**

D. Cecchetto

**RESERVED SPACES:** Some spaces reserved for Humanities Majors and Minors.

Course credit exclusion: AP/HUMA 2920 9.00 (prior to Fall 2014).

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 2920 9.00.

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## 3000 LEVEL COURSES

**3000 LEVEL COURSES:** The online enrolment system will release any remaining reserved July 6 (FW Session).

### **AP/HUMA 3000 3.0/6.0 DIRECTED READING**

In any given year, a limited number of faculty members may be available to supervise a special program of study (for a limited number of students) equal in credit to one full or one half course. **INFORMATION AND APPLICATION FORM AVAILABLE AT ROOM 203 VANIER COLLEGE, 416-736-2100 EXT. 33223.**

**PREREQUISITE:** Permission of the instructor and the Undergraduate Program Director.  
**PRIOR TO FALL 2009:** Course credit exclusions: AK/HUMA 3700 3.00; AK/HUMA 3700 6.00.

### **AP/HUMA 3016 6.0A ANIMALS IN HUMAN CULTURE**

This course offers an interdisciplinary study of the images, meanings and values that humans have assigned to animals in specific historical and cultural contexts. The question "What is an Animal?," and various perspectives on why the answer matters, will be explored through readings in and encounters with social history, cultural studies, fiction, philosophy, animal rights, literature and visual culture.

**COURSE DIRECTOR:**  
J. Berland

**RESERVED SPACES:** Some spaces reserved for Humanities Majors and Minors.

### **AP/HUMA 3017 6.0A AGING IN LITERATURE AND FILMS**

This course introduces theories, issues, myths and realities around aging. Literature and films will provide insights as well as interdisciplinary and gerontological perspectives into aging as the wave of the future rather than a silver tsunami in which one-quarter of Canadians will become over 65 after 2030 -- the new normal for the next 50 years. It will broaden and complement the studies of aging for students in sociology, social science, equity studies, religious studies, history, literature, political science, psychology and health sciences.

**COURSE DIRECTOR:**

W. Gleberzon

RESERVED SPACES: Some spaces reserved for Humanities Majors and Minors.

**AP/HUMA 3019 6.0A**  
**CULTURAL TRANSGRESSIONS: THE TRICKSTER'S CREATIVE CHAOS**

Through the study of selected examples of tricksters from a diverse range of cultural contexts and historical periods, this course examines the importance of cultural transgression in the chaotic process of creating culture and the centrality of the trickster figure in this process. An interdisciplinary theoretical framework sets the context for the examination of contemporary expressions of the trickster.

COURSE DIRECTOR:  
S. Davidson

RESERVED SPACES: Some spaces reserved for Humanities Majors and Minors.

**AP/HUMA 3102 3.0M (WINTER)**  
**ANCIENT GREEK TRAGIC DRAMA**

In the second half of the sixth century BCE, there began a tradition of performing tragic drama at civic festivals in Athens, a tradition that still holds a central canonical place in the history of Western literature more than two and a half millennia later. A handful of the works of the three greatest fifth-century dramatists, Aeschylus, Sophocles, and Euripides, have survived from classical antiquity. In HUMA 3102 3.0 students receive a short introduction to the Greek tragic poets and a sample of their most famous works, including dramas such as Sophocles' *Antigone* and Euripides' *Bacchae*. Students in the course will discover what is known about the lives of Aeschylus, Sophocles, and Euripides, and will investigate the cultural surroundings and historical context in which their works received their original performances. Students will learn about the religious context in which Greek tragedy was performed and they will study the physical spaces of theatres in which tragic dramas were once performed through the archaeology of the theatres of classical Athens. In fleshing out the cultural context in which the texts read in the course were originally performed, students will encounter a number of topics in the history of classical Athenian culture including ancient Greek political theory and ethics, warfare, law, marriage, democracy, gender, death, religion, and a number of others. In addition to the reading list of ancient works, students will be required to read a small number of papers written by modern scholars, in order to explore some of the dominant theoretical approaches to the interpretation and criticism of Greek tragic drama among contemporary academic experts.

The assignments set in the course will teach students experientially how to research in the subject areas of literature and history and how to write polished and persuasive papers in the fields of literary criticism and the philosophy of literature, culminating in a major research essay

on a subject of their choice. Students will also participate in a class teaching exercise in which they will design a segment of the course, according to their particular interests, for the instructor to teach. In this framework, students will learn transferable research and writing skills experientially and will have experienced the practices of lesson planning and preparing for classroom (or other public) presentation. At the end of the course, certain aspects of the material will be examined; in-class preparation for this will allow students to learn skills in organizing information, in time management and planning, and in responding critically and reflectively to different kinds of questions.

**ASSIGNMENTS:**

Two shorter take-home essays; one take-home research essay; examination; participation in class discussion and teaching project.

**REPRESENTATIVE READINGS:**

1. Aeschylus, *Seven Against Thebes*;
2. Sophocles, *Antigone*;
3. Euripides, *Hippolytus*;
4. Euripides, *Bacchae*;
5. Aristotle, *Poetics*;
6. Selection of papers in modern scholarship on Greek tragedy.

**COURSE DIRECTOR:**

R. Tordoff

Course credit exclusion: AP/HUMA 3100 6.00.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 3100 6.00.

**AP/HUMA 3103 6.0A**

**CHILDHOOD AND CHILDREN IN THE ANCIENT MEDITERRANEAN**

The course will examine childhood experience and the social construction of childhood in the ancient Mediterranean from the Bronze Age down to the end of classical antiquity.

**COURSE DIRECTOR:**

TBA

RESERVED SPACES: Some spaces reserved for Humanities, Children Studies and Classical Studies Majors and Minors.

**AP/HUMA 3107 6.0A**

**ROMAN REPUBLICAN LITERATURE**

This course surveys the literature and culture of the Roman Republic (509 – 31 BCE). Beginning with the material and cultural record of pre-historical Rome in the 7<sup>th</sup> to 3<sup>rd</sup> centuries, this course examines the song and performance culture of Early Rome. The course then

considers the fusion of Greek and Italian elements that laid the foundation for the development of the distinctly Roman literature that emerged in the 2<sup>nd</sup> century BCE, amidst Rome's development into a hegemonic power throughout the Mediterranean world. The course then traces the growth and dramatic changes in Roman literature that correspond to the decades of civil war and turbulent politics that brought the Republic to an end (130 – 30 BCE).

The Roman Republic figures large in the history of Western political and cultural thought, serving, for example, as a touchstone for the French and American revolutions. This course takes a critical approach to the myths of the Roman Republic both in their contemporary moment and in their storied afterlife.

Major topics of analysis will be the relationship of literature to politics, militarism in literature, memory in literature, myths of Roman origin, song and performance culture, Roman translation of Greek literature, cultural responses to empire, art and architecture, *Romanitas* (Roman-ness) as expressed in literature, gender and class distinctions in literature and performance .

Ancient literature to be analyzed includes: comedy and tragedy; epic poetry; Roman philosophical writing; erotic and lyric poetry, historiography; biography; political and forensic rhetoric; and satire. We will also review major scholarly approaches to the study of Roman literature. Major authors include Plautus, Terence, Cato the Elder, Ennius, Lucretius, Catullus, Sallust, Livy, and Cicero.

The course is a seminar in which students play an active role in presenting information and ideas to their class mates through discussions and presentations. Weekly writing assignments along with a series of increasingly substantial essays will require the students to practice and improve their writing and research skills throughout the course. The final assignment is a research essay or project. A moodle site will support the course, providing a format for students to communicate with each other regularly outside of the class room.

COURSE DIRECTOR:  
S. Blake

RESERVED SPACES: Some spaces reserved for Humanities and Classical Studies Majors and Minors.

**AP/HUMA 3140 6.0B**  
**AP/CLTR 3140 6.0B (FULLY ONLINE)**  
**DIGITAL CULTURE IN THE HUMANITIES**

Explores the influence of digital technologies on particular aspects of the arts, popular culture, the internet as well as in venues where culture is archived such as universities and museums in North America and internationally. Critical analysis of these cultural practices is enriched with the development of a simple multimedia project. No technical knowledge expected or required.



COURSE DIRECTOR:

T.V. Reed

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

**AP/HUMA 3160 3.0A (FALL)**  
**AP/CLTR 3160 3.0A**  
**SOUND, POLITICS & MEDIA ART**

This course considers sound as a social, aesthetic, historical, material, and political phenomenon, highlighting how it integrates with contemporary artistic practices. Students will learn about sound art and experimental music; be introduced to the physics of sound; and explore how sonic and extra-sonic forces collide. Through these foci, the course addresses the cultural politics of sound, sound-making, hearing, and performance.

ASSIGNMENTS:

Attendance/Participation; Weekly blog entries; Presentation and response; Short written assignment; Major research assignment

REPRESENTATIVE READING:

Connor, Steven. 2009. "Earslips: Of Mishearings and Mondegreens."

<http://www.stevenconnor.com/essays.htm>

COURSE DIRECTOR:

D. Cecchetto

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

**AP/HUMA 3201 6.0A**  
**AP/CLTR 3100 6.0A**  
**CULTURE, MEANING & FORM**

This course explores cultural expression within a social and political context and provides tools for analyzing a wide range of forms of cultural communication. A particular emphasis will be placed on comparative analysis of expressive texts as they emerge through various cultural technologies and in different historical contexts. The objects of analysis will include literary, cinematic, televisual, musical, and virtual texts. The course aims to equip students to be sophisticated cultural critics and thoughtful interpreters of expressive works.

The course will be organized in modules associated with various analytical frameworks for interpreting forms of expressive culture. These will include genre analysis, myth-symbol criticism, feminist analysis, rhetorical analysis, and medium theory. Students will be encouraged to find relevant examples within a wide range of cultural practices and to develop

their own cultural and critical passions. Particular attention will be paid to a variety of questions that are relevant to the character of contemporary culture: What constitutes authenticity in cultural expression? Are conventional notions of plagiarism and/or appropriation still relevant? Is political expression still viable within contemporary popular culture? How have technological changes and especially those associated with information technologies reshaped popular and elite forms of culture?

**ASSIGNMENTS:**

Textual Analysis 1 (5 pages): 10%  
Textual Analysis 2 (5 pages): 10%  
Textual Analysis 3 (5 pages): 15%  
Textual Analysis 4 (5 pages): 15%  
Final Essay Proposal: 10%  
Final Essay (10-12 Pages): 25%  
Seminar Participation: 15%

**REPRESENTATIVE READINGS:**

Charles Reeves, "Myth Theory and Criticism"  
Ann Powers, "You Better Think: Why Feminist Cultural Criticism Still Matters in a 'Post-Feminist' Peer-to-Peer World"  
Selections from:  
Art Silverblatt, *Genre Studies in Mass Media: A Handbook*  
Joshua Meyrowitz, *No Sense of Place*  
Jim A. Kuypers, *Rhetorical Criticism: Perspectives in Action*  
Lynn Spigel and Jan Olsson, *Television After TV*

**COURSE DIRECTOR:**

S. Bailey

**RESERVED SPACES:** Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

**PRIOR TO FALL 2009:** Course credit exclusion: AK/CLTR 3100 6.00.

**AP/HUMA 3220 3.0M (WINTER)**

**AP/CLTR 3220 3.0M**

**MEMORY, MEANING AND COMMUNITY**

An experiential learning course on the study of memory from a cultural perspective. Topics include: collective vs. individual memory; memory and trauma; memory and media; historical memory; oral memory and testimony.

**COURSE DIRECTOR:**

V. Alston

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

Course credit exclusions: AP/ CLTR 3220 6.0

PRIOR TO FALL 2009: Course credit exclusion: AK/CLTR 3220 6.00.

**AP/HUMA 3226 3.0M (WINTER)**

**SC/STS 3226 3.0M**

**REPRESENTATIONS OF NATURE: CULTURAL AND HISTORICAL PERSPECTIVES**

This course examines the techniques of visual representations in science, analyzing the historical and cultural contexts of specific practices of representation.

COURSE DIRECTOR:

J. Steigerwald

RESERVED SPACES: Some spaces reserved for Humanities and Science & Technology Majors and Minors.

Course credit exclusion: AP/HUMA 4226 3.00.

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 4225A 6.00 (prior to Fall/Winter 2003-2004), AS/HUMA 4226 6.00.

**AP/HUMA 3250 6.0A**

**AP/CLTR 3250 6.0**

**RETHINKING CONTEMPORARY HISTORY THROUGH FILM AND POPULAR CULTURE**

Explores how history has been depicted through popular culture in cinema and other electronic media. Focuses on WWII and its aftermath when filmmakers began to rethink the function of cinematic representation and its political and cultural relationship to the contemporary world.

COURSE DIRECTOR:

TBA

Course credit exclusion: AP/CLTR 3250 3.00.

PRIOR TO FALL 2009: Course credit exclusions: AK/CLTR 3250 3.00, AK/CLTR 3250 6.00.

**AP/HUMA 3255 3.0M (WINTER) FULLY ONLINE**

**AP/CLTR 3255 3.0M**

**INDIGENOUS FILM STUDIES**

This course introduces students to Indigenous cinema in the United States and Canada, although films from Mexico, the Andes (Quechua) and Brazil will be screened when available. Students view approximately ten films and read works of film theory and criticism in order to analyze how Indigenous peoples use the moving image to re-present themselves and tell their own stories.

COURSE DIRECTOR: V. Alston

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

**AP/HUMA 3305 3.0A (FALL)**  
**THE CALYPSO AND CARIBBEAN ORAL LITERATURE**

This course examines developments in the calypso circa 1922-1992, including changes in its form, function and content. The course also explores the calypso for commentaries on nationhood, community relations in a multi-ethnic society and issues of sexuality and gender relations.

COURSE DIRECTOR:  
D. Trotman

RESERVED SPACES: Some spaces reserved for Humanities & Latin American & Caribbean Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 3305 3.00.

**AP/HUMA 3310 3.0A (FALL)**  
**THE WRITER AND FOLK CULTURE IN THE CARIBBEAN**

"High" culture has traditionally denigrated folk, oral, and popular culture. This course shows the importance of folklore, which is mythic in nature, to Caribbean literature and the cultural narrative. Folklore is the people's wisdom, a shared understanding and convention that is more communal than individual perception. Oral and popular traditions inspire writers to retell and rewrite the emotions, desires, imaginations and imaginaries, beliefs, social and sexual attitudes contained in folklore. Caribbean writers transform these elements from Western models into new meanings and relations. The course examines some of the following issues: oral literature, cultural identity, the relationship between discourse and power, the re-inscription of the feminine and masculine as gender constructs, the contribution of diverse ethnicities to folklore, the countercultural impulse to avoid alienation through imitation, and folklore as an aesthetic tropism.

The course also investigates other art forms such as music, carnival performance and painting. The focus will be on the British West Indies.

"We know that cultures never attain a perfect state but remain in a condition of constant dynamism seeking out unexplored areas and possibilities, a dynamism that does not involve dominating but relating, that does not pillage but exchanges."

-Jean Bernabé, Patrick Chamoiseau, Raphael Confiant, *L'éloge de la créolité*, 1989

ASSIGNMENTS:

The final grade for HUM 3310 3.0 will be based on the following items weighted as indicated.

Assignment #1: Essay 25%  
Assignment #2: Life Writing Presentation 15%  
Assignment #3: Final Essay 35%  
In-class test: 10%  
Class Participation: 15%

**REPRESENTATIVE READINGS:**

Additional readings may be assigned or recommended during the course.

The following books and course kit are readings for the course.

Jean Rhys, *Wide Sargasso Sea*

Earl Lovelace, *The Dragon Can't Dance*

Nalo Hopkinson, *Skin Folk*

**COURSE DIRECTOR:**

D. Cooper-Clark

**RESERVED SPACES:** Some spaces reserved for Humanities & Latin American & Caribbean Studies Majors and Minors.

Course credit exclusion: AP/HUMA 3310 6.00.

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 3310 3.00, AS/HUMA 3310 6.00.

**AP/HUMA 3316 3.0A (FALL)**

**BLACK WOMEN'S WRITING: DIASPORA AND GENDER IN THE CARIBBEAN, CANADA AND THE UNITED STATES**

This course introduces students to literature produced by black women writers in the Caribbean, Canada and the United States after the 1970s.

**COURSE DIRECTOR:**

A. Davis

**RESERVED SPACES:** Some spaces reserved for Humanities & Latin American & Caribbean Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 3316 3.00.

**AP/HUMA 3320 6.0A**

**CARIBBEAN THOUGHT: POST-COLONIAL PERSPECTIVE**

This course explores the humanities through the work of Caribbean thinkers and writers. It addresses the question of what it means to be human in the context of an experience marked by colonialism, slavery, indentureship and racism. The course covers the early generation of anti-colonial, nationalist intellectuals in the Anglophone, Francophone and Hispanic Caribbean, as well as contemporary postcolonial theorists and writers. Themes to be studied include: race and representation; cultures of resistance; nationalism and national culture; ethnicity, identity

and cultural hybridity; gender and sexuality; and diasporic and cosmopolitan cultures. Students will study a range of texts including theoretical, historical and literary works.

**ASSIGNMENTS:**

presentation (10%); three papers (15%, 15%, 30%); final exam (20%); participation (10%).

**REPRESENTATIVE READINGS:**

Nigel Bolland, ed., *The Birth of Caribbean Civilization*; Maryse Condé, *I Tituba, Black Witch of Salem* (novel); Frantz Fanon, *Black Skin, White Masks*; Frantz Fanon, *The Wretched of the Earth*; C.L.R. James, *The Black Jacobins*; Patricia Powell, *The Pagoda* (novel), Silvio Torres-Saillant, *An Intellectual History of the Caribbean*.

Students will also be expected to purchase a kit of readings with essays by thinkers such as Stuart Hall, Percy Hintzen, Patricia Mohammed and Rhoda Reddock.

**COURSE DIRECTOR:**

P. Taylor

**RESERVED SPACES:** Some spaces reserved for Humanities & Latin American & Caribbean Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 3320 6.00

**AP/HUMA 3423 3.0A (FALL)  
THE NEW TESTAMENT APOCRYPHA**

The New Testament Apocrypha—or better: non-canonical early Christian literature—has had a great impact on western culture despite attempts by mainstream Christianity to suppress it. Stories and ideas from these texts appear in literature, art, church doctrine, and even modern fiction such as Dan Brown's *The DaVinci Code*. This course is designed to introduce students to a wide range of non-canonical Christian texts—from gospels, to acts of individual apostles, letters, and apocalypses. The goals will be to understand each text's place in the development of Christian thought and to observe their use in modern scholarship. Particular emphasis will be placed on the work of the so-called "new school" in New Testament Studies that claims some of these texts may predate, and therefore may have influenced, the canonical gospels.

**ASSIGNMENTS:**

three brief text analyses (10% each), book review (20%), major paper (40%), and class participation (10%).

**REPRESENTATIVE READINGS** (subject to revision): Tony Burke, *Secret Scriptures Revealed: A New Introduction to the Christian Apocrypha* (Grand Rapids, Mich.: Eerdmans, 2013); Bart Ehrman, *The Lost Scriptures: Books That Did Not Make It into the New Testament* (New York: Oxford University Press, 2003); Andreas J. Köstenberger and Michael J. Kruger, *The Heresy of Orthodoxy: How Contemporary Culture's Fascination with Diversity has Reshaped our Understanding of Early Christianity* (Wheaton, Ill.: Crossway, 2010).

**COURSE DIRECTOR:**

T. Burke

**RESERVED SPACES:** Some spaces reserved for Humanities & Religious Studies Majors and Minors.

Course Credit Exclusion: AP/HUMA 3457 6.00.

PRIOR TO FALL 2009: Course credit exclusions: AK/HUMA 3423 3.00, AK/HUMA 3457 6.00.

**AP/HUMA 3424 3.0M (WINTER)**

**THE HISTORY OF THE BIBLE**

Most people take the existence of the modern English Bible for granted—they assume it sprang fully-formed from the hands of the ancient writers or even directly from God. But the Bible has been three millennia in the making. This course traces the development of the Bible beginning with discussions in the first to third centuries on canon formation, through the myriad translations made from antiquity to today, to modern scholars' attempts to reconstruct the original form of the biblical texts. We will look also at the form various Bibles have taken—from the original scrolls and codices, to elaborately decorated manuscripts, to modern books—as well as the historical events that precipitated the creation of several key editions, and the impact these editions have made over time. Particular attention will be paid to the techniques of text criticism—i.e., the painstaking efforts to sift through the variety of readings in ancient manuscripts to recover the biblical writers' original words.

**ASSIGNMENTS:**

a short introductory essay, an essay in the style of an encyclopedia article, a book review, and class participation.

**REQUIRED TEXTS:**

Paul D. Wegner, *The Journey from Texts to Translations: The Origins and Development of the Bible* (Grand Rapids, MI: Baker, 1999; ISBN 9780801027994); Clinton E. Arnold, *How We Got the Bible: A Visual Journey* (Grand Rapids, MI: Zondervan, 2008; ISBN 9780310253068); Timothy Beal, *The Rise and Fall of the Bible: The Unexpected History of an Accidental Book* (Boston & New York: Houghton Mifflin Harcourt, 2011; ISBN 9780547737348).

**COURSE DIRECTOR:**

T. Burke

**RESERVED SPACES:** Some spaces reserved for Humanities & Religious Studies Majors and Minors.

**AP/HUMA 3481 6.0A**

**STUDIES IN WORLD RELIGIONS**

Examines selected religions such as Islam, Hinduism, Buddhism, Christianity and Judaism with special reference to selected texts, traditions and thought.

COURSE DIRECTOR:  
TBA

RESERVED SPACES: Some spaces reserved for Humanities & Religious Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AK/HUMA 3481 6.00.

**AP/HUMA 3500 6.0A**  
**CHINESE CULTURE IN HONG KONG, TAIWAN AND SINGAPORE: THEIR LITERARY TEXTS AND FILM**

Through an analysis of major works of literature and film, this course offers a picture of the cultural life of three variant Chinese communities, as well as an understanding of the interaction between these groups and the contemporary globalized context. Various Chinese communities live in Asia, outside Mainland China. They have developed unique socio-political features that clearly differentiate them from Mainland China as well as from each other. Yet, they share some common ground in terms of written or spoken language, as well as ethical and religious values. Through close textual reading and filmic analysis of some major literary and cinematic works from different Chinese areas such as Taiwan, Singapore and Hong Kong, this course offers an understanding of the complexity of Chinese culture. This course problematizes topics such as family life, love and sexuality, education and law. Also, it analyses the interaction between Chinese culture and the contemporary globalized context. Issues such as that of a monolithic notion of « chineseness » will be discussed and essentialist constructions as well as nationalist agendas will be analysed.

**ASSIGNMENTS:**

First Term: First Written Test (20%)

Second Term: Second Written Test (25%)

Oral Presentation (20%)

Major Essay (35%)

**REPRESENTATIVE READINGS:**

Books

Abbas, M.A, Hong Kong : Culture and the Politics of Disappearance, Minneapolis, University of Minnesota Press, 1997 (Excerpts Course Kit)

Ang Li, "A Love Letter Never Sent", From: The Butcher's Wife and Other Stories, (Course Kit)

Bai Xianyong, "Wandering in the Garden, Waking from a Dream" From: Wandering in the Garden, Waking from a Dream : Tales of Taipei Characters, (Course Kit)

Ching, Leo, Becoming "Japanese" (London, England: UCP, 2001), pp. 174-210 (Course Kit)

Chua Beng Huat, Life Is not Complete Without Shopping – Consumption Culture in Singapore, (Excerpts, Course Kit)

Eng, Lai Ah, "Rachel, Her Parents, My Mother and I", in: More than Half the Sky, (Course Kit)



Ho Mingfong, "Turning Thirty", in: *More than Half the Sky*, (Course Kit)  
Hwang, Chun-Ming, "Sayonara-Tsai Chien", from: *The Drowning of an Old Cat and Other Stories*, (Course Kit)  
Kwan Laishan, "The Angel and the Angel's Halo" in: *Hong Kong Stories*, (Course Kit)  
Lo, Kwai-Cheung, *Chinese Face/Off – The Transnational Popular Culture of Hong Kong (Urbana and Chicago, UIP, 2005)* (Excerpts, Course Kit)  
Lim, Catherine, "Kiauisim: A Socio-Historic-Cultural Perspective", from: *O Singapore – Stories in Celebration*, Singapore, Times Books International, 1989 (Course Kit)  
Lim, Catherine, "The Journey" , in *Tapestry*, (Course Kit)  
Lim, Catherine, "Vanessa Theng Boey Li", from: *The Shadow of a Shadow of a Dream*, in: *Tapestry*, (Course Kit)  
Lim, Catherine, "A Singapore Story", in: *Tapestry*, (Course Kit)  
Tan, Nalla, "The Other Woman", in: *Tapestry*, (Course Kit)  
Su, Elizabeth, "Gareth's Room" , in: *More than Half the Sky*, (Course Kit)  
Tamney, Joseph B., *The Struggle Over Singapore's Soul*, (Course Kit)  
Tang Xiaobing, "On the Concept of Taiwan Literature", from: *Writing Taiwan*, (Course Kit)  
Xi Xi, "A Woman Like Me", from: *Columbia Anthology of Modern Chinese Literature*, pp. (Course Kit)  
Zhang Dachun, "Lucky Worries About His Country", from: *Columbia Anthology of Modern Chinese Literature*, (Course Kit)  
Zhu Tianwen, "Fin-de-Siècle Splendor", from: *Columbia Anthology of Modern Chinese Literature*, (Course Kit)

(Film)

Hou Hsiao-Hsien, *Three Times*  
Neo, Jack, *I Not Stupid*  
Wong Kar wai, *In The Mood for Love*

COURSE DIRECTOR:

P. Giordan

RESERVED SPACES: Some spaces reserved for Humanities & East Asian Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 3415 6.00.

### **AP/HUMA 3519 6.0A**

#### **CONTEMPORARY WOMEN'S RITUALS: AN INTRODUCTION**

Women have been creating their own significant rituals both inside and outside established religious movements for centuries. Understanding the nature of women's rituals allows us to comprehend more fully women's relationship to humanity and to the numinous. This course will explore the phenomenon of women ritualizing and analyze a variety of contemporary women's

rituals in light of classical and feminist ritual theory and methodologies. We will be analyzing rituals sanctioned by both monotheistic and polytheistic traditions as well as contemporary women's re-visioning and recreating of liturgy and ritual. Our approach will be interdisciplinary. We will introduce, develop, and expand upon several themes in ritual theory and women's liturgical communities.

COURSE DIRECTOR:  
TBA

RESERVED SPACES: Some spaces reserved for Humanities & Religious Studies Majors and Minors.

Course Credit Exclusion: AP/WMST 3519 6.00 (prior to fall 2010).

**AP/HUMA 3604 6.0A**  
**IMAGINATIVE REPRESENTATIONS OF ITALY**

This course explores the various meanings of Italy as a country laden with cultural, spiritual and psychological significance. Themes examine Italy as home of the Roman Empire and Catholicism, birthplace of the Renaissance and modern locus of artistic richness, drama and innovation. Readings in fiction, travel literature and essays are supplemented by film and documentaries.

**ASSIGNMENTS:**

Minor Essay 6 pages in autumn term 15%  
Major Essay 12 pages in winter term 30%  
In-class Test in winter term 20%  
Oral Presentations one each term 10%  
Class Participation 20%  
Attendance 5%

**REPRESENTATIVE READINGS:**

1. Frances Mayes, *Under the Tuscan Sun*. New York: Broadway Books, 1996
2. Ernest Hemingway, *A Farewell to Arms*. New York: Scribner, 2003
3. Madame De Stael, *Corinne, or Italy*. Oxford University Press, 1998
4. Geraldine A. Johnson, *Renaissance Art: A Very Short History*. Oxford University Press, 2005
5. Zygmunt A. Baranski & Rebecca J. West, *Modern Italian Culture*. Cambridge University Press

COURSE DIRECTOR:  
F. Sturino

RESERVED SPACES: Some spaces reserved for Humanities and European Studies Majors and Minors.

Course Credit Exclusion: AP/HUMA 3604 3.00.

**AP/HUMA 3605 6.0A  
IMAGINING THE EUROPEAN CITY**

This course examines selected traditions of imagining cities in European literature and film. It introduces students to the most significant source material and theories in the European tradition and provides examples of how narratives and visual representations have come to shape our understanding of the urban.

COURSE DIRECTOR:  
TBA

RESERVED SPACES: Some spaces reserved for Humanities & European Studies majors and minors.

Course Credit Exclusion: AP/HUMA 3605 3.00.

**AP/HUMA 3609 6.0A  
EUROPE'S PASTS IN FILM AND LITERATURE: REPRESENTATIONS OF MEMORY IN  
PRE- AND POSTWAR EUROPE**

Is the past changeless? Or does the historical context of the interpreter of history affect the interpretation? Could it be that history has a history? In this course, we will investigate how European history is re-interpreted and reimagined in film and literature, and how these are themselves affected by major events and developments of European social, cultural, and intellectual history. We will pay special attention to the effects of, and representations of, World War I and World War II in these literary and cinematic works. To provide us with tools for thinking about history, memory, literature and cinema, we will draw upon philosophy, theology, political theory, psychoanalysis, film and literary theory.

**ASSIGNMENTS:**

Participation 10%; Presentation 10%; Diagnostic Essay 15%; Thematic Essay 20%; Research Essay 25%; Film Reviews 10%; Reading Reviews 10%; (subject to change)

**REPRESENTATIVE READINGS:**

Augustine, *Confessions* (selections); Kierkegaard, *Philosophical Fragments*; Charles Dickens, *A Tale of Two Cities*; Nietzsche, "Use and Abuse of History," *Gay Science* (selections); Freud, "Mourning and Melancholy;" Virginia Woolf, *To the Lighthouse*; Benjamin, "Theses on the Concept of History," *Arcades Project* (selections); Paul Celan, *Poems of Paul Celan* (selections); W. G. Sebald, *Austerlitz* and *A Natural History of Destruction* (selections); (subject to change)

**REPRESENTATIVE FILMS:**

Carl Th. Dreyer, *Joan of Arc*; Renoir, *Grande Illusion*; Roberto Rossellini, *Paisan*; Alain Resnais, *Night and Fog*; Tarkovsky, *The Mirror*; Michaelangelo Antonioni, *Blow Up*; Wim Wenders, *Wings of Desire*; Claire Denis, *Beau Travail*; (subject to change)

COURSE DIRECTOR:  
M. Cauchi

RESERVED SPACES: Some spaces reserved for Humanities & European Studies majors and minors.

**AP/HUMA 3665 3.0A (FALL)  
AFRICAN ORAL TRADITION**

By definition, the oral tradition involves the transmission of cultural information from one generation to the next, resulting in a cultural world view which defines and differentiates different groups of people. This course will examine traditional oral communication using concrete examples drawn from various African cultures, past and present.

**ASSIGNMENTS:**

1 mid-term test (20%); 1 final test (20%); 3 written exercises (3 x 10%); 1 class presentation (15%); in-class participation (15%).

**REPRESENTATIVE READINGS:**

Houk, James T. *Spirits, Blood and Drums: The Orisha Religion in Trinidad*.  
Okpewho, Isidore. *African Oral Literature*.

**COURSE DIRECTOR:**

G. Butler

RESERVED SPACES: Some spaces reserved for Humanities Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 3665 3.00.

**AP/HUMA 3690 6.0A  
CHILDREN'S LITERATURE & FILM ADAPTATIONS**

This course analyzes changing constructions of childhood and adolescence in children's literature and adaptations of these constructions in film versions. Issues of 'translation' are highlighted both in critical readings and through the pairing of literary and film texts. Note: Internet access is required for this course.

**COURSE DIRECTOR: TBA**

RESERVED SPACES: Some spaces reserved for Humanities & Children's Studies Majors and Minors.

**AP/HUMA 3691 3.0A (FALL)  
PICTURE BOOKS IN CHILDREN'S CULTURE**

The genre of picture books, the only genre unique to Children's Literature, provides a complex site for theories of narratology, simultaneously invoking differing codes of meaning-making from literary, visual, and performative arts. Students will read critical sources about narratology, literary theory, and picture book theory in conjunction with a variety of picture books that

expose them to the historical development of the genre. They will study a diverse representation of genres of picture books, including fiction, non-fiction, verse, wordless picture books, postmodern picture books, and other illustrated texts such as comic books, manga, and graphic novels. Course participants will explore together how pictures mean, how text means, and how pictures and words inform, animate, and unsettle each other in the art and performance of the picture book. Attention will be paid both to sites of production and reception in the readings, class discussions, and written assignments in this course on the semiotics of picture books.

**ASSIGNMENTS:**

Participation (including visit to Lillian Smith library) -- 10%; In-class and online quizzes – 10%; Seminar Presentation – 20%; Position papers (4) - 20%; Research Essay Outline and Annotated Bibliography – 10%; Research Essay - 30%. (Subject to change).

**REPRESENTATIVE READINGS:**

*Amulet*, Kazu Kibuishi; *Children's Picturebooks: The Art of Visual Storytelling*, Martin Salisbury and Morag Styles; *The Freddie Stories*, Lynda Barry. *Harvey*, Hervé Bouchard and Janice Nadeau; Shaun Tan, *Lost & Found*; Mariko and Jillian Tamaki, *Skim*; Geneviève Castrée, *Susceptible*; *The Twentieth Century Children's Book Treasury*, Janet Schulman; *Wonderstruck*, Brian Selznick; *Words About Pictures: The Narrative Art of Children's Picture Books*, Perry Nodelman; (Subject to Change).

**COURSE DIRECTOR:**

P. Cumming

RESERVED SPACES: Some spaces reserved for Humanities & Children's Studies Majors and Minors.

**AP/HUMA 3693 3.0M (WINTER)**

**THE RAINBOW LIST: GLBTQ LITERATURE AND CULTURE FOR CHILDREN AND YOUTH**

Each year, the Rainbow Project Committee announces its annual Rainbow List. These titles reflect significant gay, lesbian, bisexual, trans-gendered and queer-questioning (GLBTQ) experience for young people from birth to age 18. This course analyzes some of that literature in addition to other expressions and representations of GLBTQ children and youth (film, television, digital media, music, etc.) in a variety of child-centred socio-cultural contexts.

**COURSE DIRECTOR:**

TBA

RESERVED SPACES: Some spaces reserved for Humanities & Children's Studies Majors and Minors.

**AP/HUMA 3694 3.0A (FALL)**

**CONTEMPORARY CHILDHOODS: THEORIES, POLICIES AND STEREOTYPES**

This is an in-depth course that will explore contemporary theories of childhood and their implication on the lived experiences of children around the world. The first module of the course explores new and developing childhood theories within the fields of children's geographies, children and development, gender studies, digital culture and within international rights discourse. Reviewing these theories allows students to understand how children are conceptualized and how various social, political, economic and cultural contexts impact upon their unique cultures. The second module explores how theories intersect with the creation, implementation and enforcement of children's policies worldwide. National policies concerning children around the world will be analyzed including policies on child marriage, children's participation in armed service and child labour laws. The United Nations Convention on the Rights of the Child will be examined, particularly the mechanics of international monitoring and the impact of the UNCRC on children's lives worldwide. Building on students' previous exposure to normative discourses, understandings and constructions of childhood, the policy module will ask students to think critically about how stereotypes about children and childhoods intersect with global policy, and impact upon the lives of children worldwide.

COURSE DIRECTOR:  
TBA

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Children's Studies Majors and Minors.

Prerequisites: **AP/HUMA 1970 6.00, AP/HUMA 2690 6.00.**

Course Credit Exclusion: AP/HUMA 3694 3.00.

### **AP/HUMA 3695 6.0**

#### **LISTENING TO CHILDREN: ETHICS & METHODOLOGY OF CHILD CENTRED STUDIES**

**RESERVED SPACES: ALL SPACES RESERVED FOR CHILDREN'S STUDIES MAJORS AND MINORS**

This course will explore modes and methodologies for child-centred research with a focus on ethical standards and guidelines that shape the field and sustain best practice for research with children. Students will learn and follow the ethics set forth by the Government of Canada Tri-Council Policy Statement on ethical conduct for research with humans (TCPS2). Students will be required to complete the York University Research Ethics Protocols for research with humans and will examine the review process for all research with children and youth.

Under the UN Convention of Rights of the Child (adopted 1989), young people under 18 are defined as a vulnerable population with special rights of provision, protection and participation. Therefore, realizing a child-centred approach is central to examining how children can be an integral part of the research process without being subjected to objectification and/or marginalization. This course will build concrete skills in research methodologies while providing a framework for conceiving and undertaking research with children from diverse populations. Drawing on case studies and research projects undertaken by students in the class, we will explore both creative and standard methodologies for unique research situations that recognize

and support children's agency in the world of research. Not being bound by any one mode of research, this course will provide access to cultivating the necessary skills for successful research across the broad field of children's studies and beyond.

Coursework will include conceptualizing and building a research project, completing fieldwork and research tasks, research reports, ethics applications, presentations, discussions, listening, watching, reading, critical thinking and more. Most significantly, this course requires active participation by everyone in the class and a willingness to explore diverse frameworks for research design, implementation and analysis that are firmly grounded in ethical practice and standards for research with children.

Course Goals: Expand knowledge about research methodologies and ethics in the field of Children's Studies; Learn and develop skills needed for fieldwork with children in diverse settings; Develop and realize a comprehensive research project with children; Understand the complexity of ethics that underscore all research with children and complete and successfully gain ethics approval for a research project; Identify goals for applying knowledge and understanding of research with children; Develop skills to review and critique ethical and methodological issues in case studies and reports.

**ASSIGNMENTS:**

Research project proposal (20%); Ethics Review Package (20%); Research Report (20%); Research Presentation/Poster (20%); Class Assignments (20%).

**REPRESENTATIVE READINGS:**

Title: *Doing Research With Children: A Practical Guide*. 2013.

Author: Grieg, Taylor and MacKay

*ISBN: 978-0-85702-885-3*

*Publisher: Sage Publications*

Title: *The Ethics of Research with Children and Young People*. 2011.

Author: Alderson and Morrow

*ISBN: 978-0857021373*

*Publisher: Sage Publications*

Also available as an e-book.

The United Nations Convention on the Rights of the Child. <http://www.unicef.org/crc/>

**COURSE DIRECTORS:**

SECTION A (FALL TERM): TBA

SECTION M (WINTER TERM): A. Emberly

**RESERVED SPACES:** All spaces reserved for Children's Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 3695 6.00.

**AP/HUMA 3697 3.0M (WINTER)  
WRITING BY CHILDREN AND YOUTH**

Analyzes various types of writing by children and youth rather than what is usually (and problematically) understood by "children's literature"--writing by adults for children. Can adults access "authentic" children's writing? Can such writing be considered literature? If so, what can literature written by children tell us about children and about literature?

COURSE DIRECTOR:

TBA

RESERVED SPACES: Some spaces reserved for Humanities & Children's Studies Majors and Minors.

**AP/HUMA 3699 3.0M (WINTER)  
CHILDHOOD, CULTURE, AND MUSICAL ARTS**

This course examines the role of musical arts in the lives of children and young people in global contexts. Students will engage in an in-depth examination of musical arts in its broadest sense from culturally specific examples around the world. Through reading, listening, watching, engaging, performing, and analysis, students in this course will have the opportunity to critically examine how culture, music, and childhood are integrated in the musical lives of children and young people and the impact this has both locally and globally. Students will have the opportunity to engage with current research in the fields of ethnomusicology, childhood studies, humanities, and beyond to explore why music is integral to children's lives and how the arts contribute to wellbeing indicators. This course will also explore the intrinsic relationship between music and wellbeing as a means to support the welfare of children and young people.

The objectives of this course are for students to:

- Develop an understanding of the study of musical arts in the lives of children and young people in relation to culture, context, and community;
- Expand knowledge about children's musical learning, musical arts engagement, and the impact this has on wellbeing;
- Examine the role of music in children's lives and the potentials this has for contributing to our greater understanding of children's culture.

Students will:

- Examine the role of musical arts in children's lives in a global context including contextually specific research and case studies;
- Explore the idea of musical arts in its most broadest sense (including the integration of dance, poetry, storytelling, singing, and instrument playing);
- Engage with relevant theories that are determined by the context of the specific case studies that will provide further insight into children's musical cultures and issues of wellbeing;
- Engage in learning that includes listening, engaging, and watching musical performances both in-person and pre-recorded;



- Identify and debate issues related to the study of musical arts and explore the impact of culturally specific material to children's musical cultures in each context (i.e. methods for musical learning, music composed for children, music composed by children, the constellation of musical arts and how music is taught in specific cultural contexts);
- Identify limitations of research on music and childhood in different contexts and outline the Western construct of music that dominates the ways in which we think about music in children's lives;
- Examine the intersections between wellbeing and musical arts in children's lives;
- Identify related contexts that may provide further insight into the study of children's music;
- Apply knowledge from core courses in Children's Studies to the study of children's musical cultures in specific contexts.

**ASSIGNMENTS:**

Midterm (20%), In-class assignments (20%), Research paper (30%), Final exam (20%), Class participation (10%).

**REPRESENTATIVE READINGS:**

Boynton, S., & Kok, R. (2006). *Musical childhoods & the cultures of youth*. Middletown, CT: Wesleyan University Press.

Campbell, P. S. (2010). *Songs in their heads: Music and its meaning in children's lives* (2nd ed.). New York: Oxford University Press.

Green, L. (2011). *Learning, teaching, and musical identity: Voices across cultures*. Bloomington: Indiana University Press.

Herbst, A., Nzewi, M., Agawu, V. K. (2003). *Musical arts in Africa: theory, practice and education* (1st ed.). Pretoria: Unisa Press.

Nzewi, M., & Kloppert, C. (2005). *Learning the musical arts in contemporary Africa: derived from indigenous knowledge systems* (1st ed.). Pretoria: Centre for Indigenous Instrumental African Music and Dance Ciimda.

Marsh, K. (2008). *The musical playground: Global tradition and change in children's songs and games*. Oxford: Oxford University Press.

Wiggins, T. & Campbell, P. (eds). (2013). *The Oxford handbook of children's musical cultures*. Oxford: Oxford University Press.

**COURSE DIRECTOR:**

A. Emberly

**RESERVED SPACES:** Some spaces reserved for Humanities & Children's Studies Majors and Minors.

Prerequisites: AP/HUMA 1970 6.00, AP/HUMA 2690 6.00.

**AP/HUMA 3802 3.0A (FALL)**

**AP/REI 3802 3.0**

**SIKH HISTORY AND THOUGHT: DEVELOPMENT AND INTERPRETATION**

This course introduces Sikhism by exploring its main historical developments and religio-philosophical teachings. To understand these historical and religious discourses within their broader social settings a number of themes and contexts are explored: scripture, interpretation, gender, colonialism and the diaspora.

**COURSE DIRECTOR:**

TBA

RESERVED SPACES: Some spaces reserved for Humanities & Religious Studies & South Asian Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 3802 3.00.

**AP/HUMA 3803 3.0A (FALL)**

**METHODS IN THE STUDY OF RELIGION**

Explores the key approaches to the study of religion through an examination of various methodologies. Working through well-known case studies, students investigate a variety of approaches in practice to explore how questions of method shape our broader understanding of religious traditions.

This course explores key disciplinary approaches in the study of religion to understand how the choice of method shapes one's understanding of beliefs, rituals, everyday practices and religious meaning in general. We begin by asking questions about the value and significance of the term 'religion', which is neither self-evident nor easily defined. The course examines different disciplinary perspectives that inform the ways in which religion is approached, understood and conceptualized, while providing an opportunity for students to appreciate the complex role religion plays in today's world at many levels of social, cultural and political action. Finally, the course offers an overview of the field of 'Religious Studies' in terms of its historical and methodological scope, and examines its implications and challenges in light of many current issues such as secularism, spirituality, fundamentalism, globalization, minority and gender rights, and others.

**ASSIGNMENTS:**

Oral in-class presentation; course blog; research essay; test.

**REQUIRED READINGS:**

*The Routledge Companion to the Study of Religion*

**COURSE DIRECTOR:**

A. Buturovic

RESERVED SPACES: All spaces reserved for Religious Studies Majors and Minors only.

**AP/HUMA 3804 3.0M (WINTER)  
THEORIES IN THE STUDY OF RELIGION**

Introduces students to the foundational theorists and key questions in the history of the academic study of religion. This course examines the lenses through which we view religion, that is, how differing theoretical models shape our understanding of religion as a human phenomenon. Starting with Marx, Durkheim and Weber, the course explores a variety of theoretical models and contemporary debates.

COURSE DIRECTOR:  
A. Turner

RESERVED SPACES: All spaces reserved for Religious Studies Majors and Minors only.

**AP/HUMA 3810 6.0A  
ANCIENT ISRAELITE LITERATURE: THE HEBREW BIBLE/OLD TESTAMENT IN  
CONTEXT**

A survey of the literature of ancient Israel concentrating on the Hebrew Bible with the context of its world. Students examine the text in translation and become familiar with a variety of literary, historical and theological approaches to the text.

COURSE DIRECTOR:  
Y. Eisenstat

RESERVED SPACES: Some spaces reserved for Religious Studies & Humanities Majors and Minors only.

Course Credit Exclusions: AP/HUMA 3415 3.00, AP/HUMA 3417 3.00.

PRIOR TO FALL 2009: Course credit exclusions: AK/HUMA 3415 3.00, AK/HUMA 3417 3.00, AS/HUMA 2810 6.00 (prior to Fall/Winter 2003-2004), AS/HUMA 3810 6.00.

**AP/HUMA 3814 6.0A  
GENDERING ISLAM: DISCOURSES ON THE MUSLIM MALE AND FEMALE**

This course examines the representation and the construction of the gendered roles of "Muslim Woman" and "Muslim Man" in different Islamic societies. Interdisciplinary in approach, the course exposes the students to a variety of Muslim and non-Muslim sources, including works of historiography, jurisprudence and literature which provide a fertile ground for the analysis of the construction of the roles of Male and Female in different Muslim societies. During a critical examination of the source material, the students are asked to discuss the notion of alterity and its relevance for the development of the current myths about "Muslim woman and "Muslim man." Moreover, students become familiar with the ideas of "male epistemology" and its

relevance for the interpretation of the position of the Muslim woman and Muslim men in Islamic legal discourses.

**ASSIGNMENTS:**

1. Attendance: 5 %; 2. Participation: 10%; 3. Weekly questions for in-class discussions (10%); 4. In-class presentation of a scholarly article or a book-chapter: 10%; 5. Midterm exam: 20%; 6. Research essay proposal including bibliography (2-3pages): 5%; 7. Research essay (12 pages inclusive) 20%; 8. Final (in-class) exam: 20%

**REPRESENTATIVE READINGS:**

To be purchased at the University Bookstore: Kecia Ali. *Sexual Ethics & Islam: Feminist Reflections on Qur'an, Hadith, and Jurisprudence*. (Oxford: Oneworld Publications, 2006); Kathryn Babayan and Afsaneh Najmabadi (editors). *Islamicate Sexualities: Translations across Temporal Geographies of Desire* (Cambridge: Harvard University Press, 2008); Abdelwahab Bouhdiba. *Sexuality in Islam* (New York: Routledge, 2008); Dror Ze'evi *Producing Desire: Changing Sexual Discourse in the Ottoman Middle East, 1500-1900* (Berkeley and Los Angeles: University of California Press, 2006).

**COURSE DIRECTOR:**

S. Zecevic

RESERVED SPACES: Some spaces reserved for Humanities & Religious Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 3814 6.00.

**AP/HUMA 3815 6.0A**

**ASPECTS OF ISLAMIC THOUGHT**

This course introduces students to some of the major aspects of classical Islamic thought. Based on primary sources, the course explores the writings of leading figures in Islamic theology, jurisprudence, Qur'anic exegesis, mysticism and philosophy.

**COURSE DIRECTOR:**

A. Buturovic

RESERVED SPACES: Some spaces reserved for Humanities & Religious Studies Majors and Minors.

Course credit exclusion: AP/REI 3815 6.00 (prior to Fall 2013).

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 3815 6.00.

**AP/HUMA 3816 3.0A (FALL)**

**RELIGION, CULTURE AND IDENTITY IN THE BALKANS**

This course explores the intersections between religion, culture and identity in the Balkans. It offers an interdisciplinary examination of this complex religious and ethnic mosaic through a

wide range of sources, including consideration of the image of the Balkans in Europe and beyond.

COURSE DIRECTOR:  
TBA

RESERVED SPACES: Some spaces reserved for Humanities & Religious Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 3816 3.00.

### **AP/HUMA 3819 3.0M (WINTER) OUTSIDERS *INSIDE* RELIGION**

Religion plays an important role in inculcating and perpetuating societal norms and values. However, that is only part of the story. Many members of marginalized groups have also found within religion a space within which to resist and to manoeuvre within those same norms and values. For religion is not just the site of patriarchal domination; at the same time that its symbols, rituals, practices, and beliefs serve to shape the worldview of those participating in them, those participants are also re-interpreting and re-configuring those symbols, rituals, practices and beliefs. Members of marginalized groups have always taken advantage of that dynamic, revising, transforming, and challenging the religious rituals, practices, symbols and beliefs inculcating and perpetuating patriarchal norms and values. This course examines the strategies employed by members of marginalized groups over the past several decades to resist and to manoeuvre within patriarchal stereotypes, norms and values from *within* their religious traditions.

The strategies explored will include those employed by feminists; racialized groups; members of lesbian, gay, bisexual, transgendered and queer communities (LGBTQ); members of post-colonial nations; and persons with disabilities.

#### **ASSIGNMENTS:**

(subject to change) Weekly Reading Assignments – 20%; Internet Research Exercise – 20%; Research Essay - 30%; Group Presentation – 30%.

#### **REPRESENTATIVE READINGS:**

A course kit including readings from (subject to change): G.D. Comstock, et al. ed., *Que(e)rying Religion: A Critical Anthology*; L. E. Donaldson & K. Pui-Lan ed., *Postcolonialism, Feminism and Religious Discourse*; N. L. Eiesland, . *The Disabled God: Toward a Liberatory Theology of Disability*; *First Peoples Theology Journal*; R. S. Sugirtharajah, *The Bible and the Third World: Precolonial, Colonial and Postcolonial Encounters*; P. Taylor, ed. *Nation Dance: Religion, Identity, and Cultural Difference in the Caribbean*; E. M. Townes, ed. *Embracing the Spirit: Womanist Perspectives on Hope, Salvation, and Transformation*.

COURSE DIRECTOR:  
B. R. Lee

RESERVED SPACES: Some spaces reserved for Humanities & Religious Studies Majors and Minors.

Course Credit Exclusion: AP/GL/WMST 3518 6.00.

PRIOR TO FALL 2009: Course credit exclusions: AS/AK/GL/WMST 3518 6.00, AS/HUMA 3819 3.00.

### **AP/HUMA 3831 3.0M (WINTER)**

#### **TORAH AND TRADITION: JEWISH RELIGIOUS EXPRESSIONS FROM ANTIQUITY TO THE PRESENT**

This course offers a historical exploration of Jewish beliefs, institutions, and bodies of literature, emphasizing continuities and changes in religious expression within and across different places, circumstances, and times. The course takes up five broadly defined periods: biblical, Second Temple, rabbinic, medieval, and modern. Its integrating perspective is an exploration of Jewish religious expressions in their continuities and diversities within and across these different periods, with special attention paid to evolving (or revolutionary) conceptions or interpretations of Judaism's foundation document, the Torah, as a result or reflection of immanent developments within Jewish life or in consequence of Jewish dialogues and disputations with a variety of "external" (that is, non-Jewish) stimuli, or some combination of these. A sub-section of the course explores Judaism's cycles of sacred days and the liturgies and ritual observances associated with them.

Topics covered include Israelite religion and biblical texts (including the "First Temple" period); Judaism in Persian and Greco-Roman times (the "Second-Temple" period); the emergence of rabbinic Judaism and its classical texts, with emphasis on Judaism's second "foundation document" (after the Bible), the Babylonian Talmud; varieties of Jewish literature and piety in medieval times; modern religious cross-currents (Reform, Orthodox, Conservative, Reconstructionist), and contemporary issues and challenges (e.g., post-Holocaust theology, feminism). Themes covered include God, the Jewish people, Torah and its interpretation, the land of Israel; the commandments (*mitzvot*) and their *halakhic* (legal) expressions; the Sabbath; daily and calendrical cycles of holiness; rites of passage, and messianic teachings.

#### ASSIGNMENTS: (subject to change)

- Class participation 10% (based on attendance *and* actual involvement)
- Paper proposal 10%
- Term paper 40%
- Final exam 40% (during exam period)

#### REPRESENTATIVE READINGS: (subject to change)

- Breslauer, S. Daniel, *Understanding Judaism through History* (Toronto, 2003).
- Fishman, Sylvia Barack, *The Way into Varieties of Jewishness* (Woodstock, Vermont, 2007).
- Marcus, Jacob Rader (ed.), *The Jew in the Medieval World: A Sourcebook: 315-1791* (Revised edition with introduction by Marc Saperstein; Cincinnati, Ohio, 1999).

- Schiffman, Lawrence H. (ed.), *Texts and Traditions: A Source Reader for the Study of Second Temple and Rabbinic Judaism* (Hoboken, New Jersey, 1998).

COURSE DIRECTOR:

C. Ehrlich

RESERVED SPACES: Some spaces reserved for Humanities & Jewish Studies and Religious Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 3831 3.00.

### **AP/HUMA 3850 6.0A**

#### **THE FINAL SOLUTION: PERSPECTIVES ON THE HOLOCAUST**

The attempt of the Nazis to annihilate world Jewry was in many ways unprecedented in human annals. It was a turning-point in history, the way for which was prepared by revolutionary political, social, technological, and philosophical developments. In other ways, however, it was a not unpredictable outgrowth of the past. Although analysis may be difficult and painful, especially for survivors, the Holocaust must be analyzed and understood if those who live on are to learn from it. Such analysis involves the examination of different aspects of life, using the tools of the historian, the theologian, the literary critic, and, to a lesser extent, the social scientist.

The course is divided into several sections, each of which approaches a different aspect of the Holocaust: the historical and philosophical background, the psychological and historical reality, the religious questions that arise in its aftermath.

COURSE DIRECTOR:

TBA

RESERVED SPACES: Some spaces reserved for Humanities, Jewish Studies & Religious Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 3850 6.00.

### **AP/HUMA 3855 6.0A**

#### **IMAGINING THE WORST: RESPONSES TO THE HOLOCAUST**

This course explores responses to the Holocaust in imaginative texts - fiction, poetry and film - alongside autobiographical, historical and philosophical accounts. Works by survivors and others enable us to examine forms of Holocaust memory, and their concomitant implications.

COURSE DIRECTOR:

TBA

RESERVED SPACES: Some spaces reserved for Humanities, Jewish Studies & Religious Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 3000R 6.00 (prior to Fall/Winter 2003-2004), AS/HUMA 3855 6.00.

**AP/HUMA 3901 3.0A (FALL)**  
**AP/CLTR 3542 3.0A**  
**CONSUMER & POPULAR CULTURE**

This course examines the practice of individual and collective expression within contemporary consumer and popular cultures with the broad aim of highlighting the potential for creative, expressive and political agency. While acknowledging the hegemonic forces behind mainstream consumer society, the course will focus on the possibilities that exist within the parameters of normative consumer life for engaging in creative/critical work that while not necessarily counter-hegemonic, is at least not in total lock step either. In this sense, the course departs from the Frankfurt School inspired stream of cultural studies that posits mass (or popular)/consumer culture as a great evil that demands unwavering conformity and strips its citizens of the ability to make informed, critical choices and lifestyle decisions. Rather, popular/consumer society is presented here as a non-deterministic force or context around which "real" creativity and cultural engagement can be envisioned and enacted.

In addition to presenting important theoretical/methodological concepts and tools for the study of popular and consumer cultures across a variety of disciplines, the course is structured around a selection of contemporary phenomena or cultural practices, which will vary from year to year. Among those that could be chosen are the following: Urban subcultures, Popular music and resistance, Music cultures and subcultures, The Pleasures of shopping, Social change as driven by consumption patterns and behaviours, Food culture, Design Culture, Lifestyle as expressions of self and identity, Brands, identity and power, Fanzines, Cult movies, The Web: places of self and community, Gadgets: expression, empowerment and conformity, Style and Substance, Wine Culture, Trends, it-girls/boys and other hot spots, Celebrity culture, Reality TV and fame, Public/Private Space - invasions and opportunities, On the Fringe - outcasts, freaks and UFOs

With such topics, the aim is to provide students with the opportunity to make direct connections between theoretical concepts and the everyday life experiences of contemporary consumer/popular culture.

**COURSE DIRECTOR:**  
J. Berland

**RESERVED SPACES:** Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

Course Credit Exclusion: AP/CLTR 3542 6.00.

PRIOR TO FALL 2009: Course credit exclusions: AK/CLTR 3542 3.00, AK/CLTR 3542 6.00.

**AP/HUMA 3903 6.0A**  
**AP/CLTR 3610 6.0A**  
**POPULAR EXPRESSION IN NORTH AMERICAN MUSIC**



A survey of North American musical idioms from their Indigenous, European and African antecedents to the present. Selected styles and creators are situated within their immediate contexts of commerce, identity, and aesthetic norms.

COURSE DIRECTOR:  
TBA

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

Note: AP/CLTR 3610 3.00 (AK/CLTR 3610 3.00 prior to Fall 2009) and first half of AP/CLTR 3610 6.00 (AK/CLTR 3610 6.00 prior Fall 2009)

Course Credit Exclusion: AP/CLTR 3610 3.00.

**AP/HUMA 3904 6.0A**  
**AP/CLTR 3570 6.0**  
**EXPERIENCING CANADIAN CULTURE**

An exploration of how a unique Canadian sensibility manifests itself in contemporary cultural forms. Students are encouraged to attend contemporary plays, movies, readings, art shows and concerts to supplement reading materials.

COURSE DIRECTOR:  
G. Vanstone

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusions: AK/CLTR 3570 6.00, AK/HUMA 3640 6.00 (prior to Fall/Winter 1999-2000).

**AP/HUMA 3908 3.0M (WINTER)**  
**AP/CLTR 3520 3.0**  
**ARTS AND THE LAW: POLICIES AND PERSPECTIVES**

Examines the interaction between the creative arts and contemporary legal and social issues presented by new forms of technology, the relationship between copyright and creativity, the concept of creative works as private property, and the conflict between artists and consumers in the digital age.

COURSE DIRECTOR:  
R. Fisher

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

Course credit exclusion: FA/FACS 3360 3.00 (prior to Fall 2011).

**AP/HUMA 3975 3.0A (FALL)**  
**SC/STS 3975 3.0A**  
**SCIENCE AND RELIGION IN MODERN WESTERN CULTURE**

Ordinarily, when we consider the relationship between modern science and religion, our thoughts are dominated by a series of vivid scenes from the past. We may remember the heroism of the seventeenth century scientist, Galileo who, when forced by the Catholic Church to abjure his belief in the heliocentric world system, defiantly murmured under his breath, "yet the earth still moves," as he was led away from his trial. Or the famous debates of 1860 on the validity of evolutionary theory, which pitted the biologist T. H. Huxley against Bishop Samuel Wilberforce, may come to mind. Perhaps we may even recall the sensational Scopes trial of the twentieth century as symbolic of the relations between science and religion. Dramatic, confrontational episodes such as these have come to symbolize our sense that ever since the seventeenth century there has been a war between supporters of science and the upholders of religion. But does the "conflict" thesis really capture the historical reality?

In this course we will examine the relationship between science and religion through a study of the implications of scientific thought for significant intellectual developments from the seventeenth century to the present. We will focus on the words and thoughts of major thinkers who tried to articulate their views on the relationship between science and religion, starting with the ideas of the seventeenth and eighteenth century intellectuals who investigated the consequences of Newtonian science for the religious perspective. Next, we will discuss the disruption of the harmonious relationship between science and religion in the nineteenth century by new discoveries in geology and Darwin's theory of evolution. Then, we will study important twentieth century developments including the challenges presented by relativity theory, quantum physics, modern astronomy, and creationism to the peaceful co-existence of science and religion. Finally, we will examine the relationship between science and unbelief as well as the science-religion issue outside of the west. Throughout the course we will question the validity of the "conflict" thesis, or even its opposite the "harmony" thesis, to accurately describe the historical relationship between science and religion.

**ASSIGNMENTS:**

Research essay 30%; Oral report 20%; Final take home essay 30%; Class participation 20%.

**REPRESENTATIVE READINGS:**

Peter Harrison (ed.). The Cambridge Companion to Science and Religion (Cambridge);  
David Lindberg and Ronald L. Number (eds). When Science and Christianity Meet(University of Chicago Press);  
Ronald Numbers (ed.). Galileo Goes to Jail and Other Myths About Science and Religion (Harvard UP);  
Ronald Numbers and John Brooke (ed.). Science and Religion Around the World(Oxford UP).

**COURSE DIRECTOR:**

B. Lightman

**RESERVED SPACES:** Some spaces reserved for Humanities and Science & Technology Majors and Minors.

Course credit exclusions: AP/HUMA 3975 6.00, SC/STS 3975 6.00.

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## **4000 LEVEL COURSES**

**ALL SPACES WILL BE RESERVED FOR HUMANITIES MAJORS/MINORS AND  
INTERDISCIPLINARY PROGRAM MAJORS/MINORS.**

**4000 LEVEL COURSES:** Reserved spaces will NOT be released.

### **AP/HUMA 4000 3.0/6.0 DIRECTED READING**

In any given year, a limited number of faculty members may be available to supervise a special program of study (for a limited number of students) equal in credit to one full or one half course. **INFORMATION AND APPLICATION FORM AVAILABLE AT ROOM 203 VANIER COLLEGE, 416-736-2100 EXT. 33223.**

**PREREQUISITE:** Permission of the instructor and the Undergraduate Program Director.

### **AP/HUMA 4105 6.0A THE RHETORICAL TRADITION: PERSUASION AND ELOQUENCE**

This course examines rhetoric and its social function from the classical cultures of Greece and Rome to our own time. Topics include the technical handbooks; oratory; rhetoric in literature; philosophy and rhetoric; and the role of rhetoric in modern life.

Is the pen truly mightier than the sword? In ancient Greece and Rome, the answer was yes. Rhetoric, or the art of speaking well, was a crucial skill that young men started honing as soon as they embarked on education. A good rhetorician could make the weaker argument seem stronger, could calm an angry crowd, and could convince democratic populations to enter wars that would lead to their destruction.

In a world without electronic technology, rhetoric and oratory were the only forms of mass communication. They required skills -- indeed, technologies -- that were only acquired through long training. We will read many of the ancient speeches that were required by that training and analyze their rhetorical techniques. At the end of the course, we'll apply our knowledge to modern rhetoric and see how it measures up to antiquity.

#### **ASSIGNMENTS:**

- 3 speech analyses at 15% each -- 45%
- 2 research presentations at 10% each -- 20%
- 1 presentation on modern rhetoric -- 10%

Final project -- 25%

REPRESENTATIVE READINGS:

Ancient: Lysias, *Against Eratosthenes*; Demosthenes, *On the Crown*; Aristophanes, *Clouds*; Thucydides (selections, including the Funeral Oration and Melian Dialogue); Aristotle, *Rhetoric* (selections); Cicero, *Second Philippic*, *de Oratore*, and *Pro Sestio*; Quintilian (selections); Pliny, *Panegyricus*; Aelius Aristides, *To Rome Modern*; Joy Connolly, *The State of Speech*; Cecil Wooten, *Cicero's Philippics and their Demosthenic Models*; Robert Morstein-Marx, *Mass Oratory and Popular Participation in Republican Rome*.

COURSE DIRECTOR:

J. Neel

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & Classical Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 4100D 6.00 (prior to Fall/Winter 2003-2004), AS/HUMA 4105 6.00.

**AP/HUMA 4140 6.0**

**CHILDHOOD IN CANADIAN CULTURE**

This course analyzes childhood as *represented and experienced in Canadian culture through time, across regions, and among cultural groups*. There are two primary aspects to the course: first, an exploration of the range of representations of children and childhood in Canadian expressive culture through different moments of history, throughout different regions, and among different cultural groups; and second, the relationship of these cultural constructs to the real-life experience of children at various times in different parts of, or groups within, Canada. The course will also focus on children's own culture (through their folklore, reminiscences of being a child, and similar documents); on "child agency," children's rights, and their limitations; and on contemporary concerns about the role and status of children in Canada. The course utilizes several genres of "texts" (including visual art, fiction, poetry, life-writing, drama, and film) and multidisciplinary approaches (including the studies of literature, film, history, and ethnography).

ASSIGNMENTS:

Position Papers (2 x 750 words) – 20%; Active Participation in class – 15%; Seminar Presentation - 20%; Research Essay Outline and Annotated Bibliography – 10%; Research Essay (3500 words) – 35%.

REPRESENTATIVE READINGS:

*Histories of Canadian Children and Youth* (Nancy Janovicek and Joy Parr); *A Question of Commitment: Children's Rights in Canada* (R. Brian Howe); *Depicting Canada's Children* (Loren Lerner); memoirs of childhood (such as *Paper Shadows* by Wayson Choy); documentary films (such as *We Were Children*); television programs (such as *Degrassi, Franklin*); adult novels and films about childhood and youth (such as *Mon Oncle Antoine, Eve and the Firehorse, Lullabies for Little Criminals*); and children's and young adult novels (such as *Anne of Green Gables*,

*Jacob Two-Two and the Hooded Fang, Hold Fast, In Search of April Raintree, Harriet's Daughter, Harvey, The Chaos*). A course kit consisting of several primary and secondary texts. (Subject to change)

COURSE DIRECTOR:  
C. Cowdy (Section A)

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Children's Studies Majors and Minors.  
PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 4000B 6.00 (prior to Fall/Winter 2003-2004), AS/HUMA 4140 6.00.

**AP/HUMA 4141 6.0A (FULLY ONLINE)  
CHILDREN, YOUTH, AND DIGITAL CULTURE**

Investigates how children and youth use digital technologies and new media both as "extensions" of individual identities and facilitators of "youth culture." Texting, sexting, tweeting, learning, playing, protesting, creating-how are youth making meaning of the world through digital youth cultures? What are children and youth doing in a digital world and what are the implications of this for everyone?

COURSE DIRECTOR:  
TBA

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Children's Studies Majors and Minors.

**AP/HUMA 4142 6.0  
CONTEMPORARY CHILDREN'S CULTURE**

**PRE-REQUISITE/CO-REQUISITE: AP/HUMA 3695 6.0: LISTENING TO CHILDREN**

This course proceeds from an understanding of children as agents in and of culture. It argues that children are not mere receivers of culture, but active producers of it as well. Like all distinguishable human groups, children have cultural artifacts with which they identify collectively and by which they are identified by outsiders. These artifacts may be material, oral, behavioural and, increasingly, virtual or digital. Young people manipulate these artifacts in response to a multiplicity of physical and social milieux to fulfill various needs and achieve desired ends. These artifacts comprise childhood culture as well as children's own culture.

Childhood culture is that which supports and reflects the social construction(s) or child and childhood amongst a given people at a particular time and place. Its persistence tends to rely predominantly upon adults and the media and institutions they control. Examples include rhymes and games adults play with infants, manufactured toys, children's literature, and traditional singing games taught in preschools and kindergartens.

Children's own culture is that which resonates with young people's sense of "childness" or state of being a child, again in particular sociocultural and historical-geographical contexts. Children inherit some of their own culture through oral tradition, as well as through observation and imitation of their older peers; some they appropriate from the world around and re-create or manipulate to their liking; while some they create themselves and share within whatever child-centered milieux and avenues are available to them.

Taken together, childhood culture and children's own culture support childhood as a microcosm of the larger culture in which it exists. As such, children's culture at any given time or place serves as a worthy topic for serious study as a means to appreciate the nature, meanings and functions of children's "ways of being" and their "shared set of ideas," these being two of the most humanistic definitions of culture. Further, children's culture (by virtue of being typically more subversive and more creative than its "parent" culture) offers a particularly significant perspective on that larger culture and its potential trajectory into the future.

The course will address the nature, significance and relevance of children's culture today by exploring the qualities of children's own culture has typically exhibited whenever it has been documented worldwide. This is not to essentialize children or their culture – the content definitely varies, but the characteristics persist. The culture that children themselves have considered strong enough to be remembered and passed on for their own use is oral, interpersonal and interactive; shows an omnipresence of play; is active as well as secretive, displaying strong boundary maintenance; is superstitious, imaginative and primarily creative; values tradition and honours fairness and justice (especially retributive justice); displays imagination and creativity; has short generations; is subversive and serves as children's locus of control and a primary means for their development empowerment. We will consider contemporary children's culture in terms of these attributes that children themselves have value and that evidently have served them well. By so doing, we will analyze the ways and means by which contemporary culture of and for children does or does not work in their best interests. Further, we will explore contemporary social constructions of child and childhood and the agenda of child concern association with them as well as the childness of contemporary childhoods and its potential enduring impact on people's lives.

COURSE DIRECTOR:  
TBA

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Children's Studies Majors and Minors.  
PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 4142 6.00.

**AP/HUMA 4144 3.0A (FALL)**

**AP/CDNS 4144 3.0**

**AP/MIST 4144 3.0**

**INDIGENOUS KNOWLEDGE AND CHILDREN'S LITERATURE IN NORTH AMERICA**

Analyzes and examines Children's Literature and Indigenous Knowledge in North America, focusing on the similarities among diverse traditions of contemporary Indigenous Children's

writers in both Canada and in the United States. Explores the many and the varied interpretations of the Indigenous Children and their historical experiences, residential schools, definitions of cultures, childhood self-determination and the meaning and implication of "Indian" identities and their representations in communities and in cities. Issues include on growing up Indigenous, including the experiences of Indigenous Children in Residential, Boarding and Day schools in North America. N. Scott Momaday, Louise Erdrich, Thomas King, Tomson Highway, Edward Benton-Banai, among others, will be the focus.

COURSE DIRECTOR:  
D. McNab

RESERVED SPACES: Spaces reserved for Yr 03 & 04 Humanities, Canadian Studies, Children's Studies & Multicultural and Indigenous Studies Majors and Minors.

### **AP/HUMA 4145 6.0A FANTASY AND CHILDREN'S CULTURE**

This course explores the fantasy mode in childhood and children's culture made by and for them, including literature (poetry, picture books, and novels), film (live action and animated), toys, songs, and games (including video games).

The course examines the concept of fantasy, investigating the role fantasy plays in the lives of children through the study of various genres of fantasy, including heroic and epic fantasy, talking animal fantasy, and time-travel fantasy. The roots of fantasy in Victorian and Edwardian fantasy, in Britain, the United States, and Europe, will be explored, as will the evolution of literature, film, and game fantasy from throughout the 20<sup>th</sup> century, including contemporary manifestations of fantasy in children's and young people's culture.

COURSE DIRECTOR:  
TBA

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Children's Studies Majors and Minors.  
PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 4145 6.0

### **AP/HUMA 4150 6.0A LIFE WRITING**

This course explores the genre of life writing through an analysis of its conventions, variations and its traditional and experimental forms. Central questions of the course include: What is life writing? What are its historical and literary functions? What is the role of Life Writing in cultural and historical memory, and how do we assess it?

COURSE DIRECTOR:  
TBA

**RESERVED SPACES:** All spaces reserved for Yr 03 & 04 Humanities Majors and Minors.  
**PRIOR TO FALL 2009:** Course credit exclusions: AS/HUMA 4000M 6.00 (prior to Fall/Winter 2003-2004), AS/HUMA 4150 6.00.

**AP/HUMA 4151 3.0M (WINTER)**

**IMAGINATION AND REALITY: DON QUIXOTE IN LITERATURE, FILM AND ART**

**AP/HUMA 4151 3.0M (WINTER)**

**IMAGINATION AND REALITY: DON QUIXOTE IN LITERATURE, FILM AND ART**

This course examines the nature and function of the imagination and its relation to reality through an analysis of the influential *Don Quixote* (1605, 1613) – considered by many to be the “first modern novel” and “the greatest novel ever written” – and subsequent representations of *Don Quixote* in literature, art, film and music. The goal of the course is to provide students with foundational knowledge of one of history’s most influential novels, and to encourage critical thinking and response regarding the many-faceted relation between reality and the imagination. The Spanish novel will be read in English translation, as will other relevant course materials.

Since the novel is 940 pages in length, the first half of the course is dedicated to a close reading of the text. The framework for this close reading is that of “imagination and reality” as explored in *Don Quixote’s* various comic episodes. The story concerns an elderly man who, having read too many chivalric romances, believes himself to be a brave knight in search of noble adventures. Along the way, other characters in the novel either indulge in or try to disabuse him of his fantasies. Students will be encouraged to analyze the characters and their predicaments as related to aesthetic, social, historical, national, cultural, religious, political, psychological and gender debates that explore the nature and function of the imagination, its epistemological and ontological capacities, and its multi-faceted relation to “reality”. How the imagination can be used as both a beneficial and destructive force for the individual and/or for society will be of primary interest as we examine how Don Quixote and other characters use their imaginations to negotiate, enliven, participate in, escape, and/or counteract reality.

The second half of the course focuses on how writers and other artists have responded to Cervantes’ novel. Selections from literature as well as the visual arts, film and music, show the vast influence and debate regarding the imagination and its relationship to reality this book has garnered over time. Issues of adaptation, translation, revisionism, and critique, and how these are expressed in differing genres and art forms, are explored. Students examine the responses to *Don Quixote* by paying particular attention to how subsequent authors and artists have altered the text, or provided alternate readings of it. While all art forms cannot be examined in detail, a selective approach can highlight the significance of the novel’s influence in a variety of media, and students are encouraged to delve more deeply into these materials for their research papers.

**ASSIGNMENTS:** 5 or 6 short in-class quizzes on *Don Quixote* (the final quiz grade is based on the average of the student’s four best quiz-marks; there are no make-up quizzes for any missed quizzes): 10%; Oral/written seminar presentation: 25%; Tutorial participation: 15%; Term paper Proposal and Bibliography: 5%; Final term paper: 45%.



**Note:** The penalty for late work is a deduction of one full grade per week (or part thereof). Students must complete ALL course requirements in order to receive a passing grade in the course. Assigned readings (viewing of films, listening to music) are mandatory. Assignments due should be ready at the start of class (e-mail papers are NOT accepted.) Classes begin promptly – participation marks will be deducted for any persistent late arrival. Students are responsible for keeping up with the course and class discussions and collecting any handouts distributed during absence.

**REQUIRED READINGS: NOTE: specified translations MUST be used.** Cervantes, Miguel, *Don Quixote*. Translated by Edith Grossman.

**COURSE DIRECTOR:**  
R. Teleky

**RESERVED SPACES:** All spaces reserved for Yr 03 & 04 Humanities Majors and Minors.  
Course credit exclusion: AP/SP 4350 6.00.

**AP/HUMA 4155 3.0A (FALL)**  
**THE "VICTORY" OF THE BODY IN 20TH CENTURY WESTERN CULTURE**

This course examines how the body, in contrast to the soul or mind, was "redeemed" after 1900 so as to make it the immanent source of new values that transformed a range of social attitudes.

**COURSE DIRECTOR:**  
D. Freake

**RESERVED SPACES:** All spaces reserved for Yr 03 & 04 Humanities Majors and Minors.  
**PRIOR TO FALL 2009:** Course credit exclusion: AS/HUMA 4155 3.00.

**AP/HUMA 4160 6.0A**  
**STORYTELLING, MULTICENTERED WORLDS, AND RESISTANCE**

The world around us is changing rapidly and there are many who suggest that the values, perspectives and behaviours of human beings need also to change in order to meet the challenges posed by this new world. In the face of increasing globalization, some are calling for a rethinking of Western values that focuses more on who we are and how we live with respect to the places in which we live: our locals. This is an interdisciplinary course that examines what some of these changes in values and perspectives might be by drawing upon a wide range of theories and studying a diversity of texts, artifacts and cultural practices to interrogate the ways that humans make meaning of their lives, their values and their communities through stories and storytelling. We will explore the notion that stories emerge from a context of situated embodied knowledges that are grounded in a "local" and that comprise our multicultural and multicentered worlds, and focus on those that challenge some of the current and dominating

stories of Western cultures.

The course will use a concept of “the local” that is derived especially from Native and Environmental philosophies, and from the idea of mult centered societies of feminist artist Lucy Lippard in which “the local” is a concept of place which is spatial as well as temporal, personal as well as political, and which encompasses all of the senses and is intimately connected with the histories, memories, and the relationships of all beings that reside there. We will consult a multiplicity of materials and disciplines such as oral traditions, literature, music, performance, art, film, architecture, ceremony/ritual, comics and graphic novels, news media, documentaries, historical documents, myth, folklore, popular culture, feminist studies, cultural studies; religious studies, anthropology, archaeology, and geography, to consider notions of place, notions of relationships, respect, and responsibility among human and other-than-human beings in the stories that we encounter, and to examine how individuals and groups whose stories and “locals” are different might, at particular moments, identify common concerns in their stories and work together over those common concerns to strengthen their communities and/or to make change.

**ASSIGNMENTS:**

Cognitive Mapping: An Oral Narrative of Your “Locals” (in stages) (15%); Telling Stories “Otherwise” Research Project (in stages) (30%); Collaborative Research Project/Presentation: Stories / Memory or “Oughtness” Maps and Affinity Groups (in stages) (40%); Participation (15%). (Subject to change.)

**REPRESENTATIVE READINGS:**

Lynda Barry, *One! Hundred! Demons!*, Daphne Marlatt, *ANA Historic*, *Humanities 4160 6.0 Course Kit*, available from the York Bookstore, various online materials. (Subject to change.)

There will also be several films and visual/aural materials that will be required materials for students.

**COURSE DIRECTOR:**

S. Rowley

**RESERVED SPACES:** All spaces reserved for Yr 03 & 04 Humanities Majors and Minors.

**AP/HUMA 4185 6.0M (WINTER)**

**MODERN MOODS: NOSTALGIA AND MELANCHOLY**

Nostalgia is often described as a type of melancholy. In fact, both were associated at different points in history with pathology, withdrawal from the here and now, and the cultivation of aesthetic and moral sensibility. This course will explore to what extent nostalgia and melancholy have been linked, intertwined, and confused in contemporary literature, as well as to what extent a categorical distinction between them is justifiable today.

To provide a basis for our investigations, we will survey the culturally diverse history of the discourse about melancholy (and, by extension, spleen, melancholia, and depression, its medical sisters) and juxtapose it with the discursive trajectory of nostalgia: its scientific problematization in the seventeenth and eighteenth centuries as a nosological category (severe homesickness rendering soldiers unfit for service, which would be given different political significance and uses up well into the twentieth century); its sociocultural treatment in European thought of the late eighteenth and nineteenth centuries (influenced by Romanticism and industrial capitalism); its role in totalitarian ideologies of the early twentieth century; its subsequent emergence as a politicized cultural phenomenon in the 1970s; and its more recent, largely depoliticized, commercial use ("retro marketing"), with some notable exceptions (nostalgia for imperialism, communism, and fascism, or their elements). The immediate goal of this course is to reflect on, and try to define, the changing value of nostalgia in modern culture. We will also contextualize our discussion within the recent "affective turn" in cultural theory and history.

**ASSIGNMENTS:**

Active participation -15%; Three oral presentations -35% (10%, 10%, 15% for highest mark of 3); Essay(s) - 50% (or 25%, 25%).

**REPRESENTATIVE READINGS:**

Primary readings include but are not limited to: selections from Robert Burton, *The Anatomy of Melancholy* (1621), Walter Benjamin, *Illuminations: Essays and Reflections* (1969), Jennifer Radden, *The Nature of Melancholy: From Aristotle to Kristeva* (2002), and Svetlana Boym, *The Future of Nostalgia* (2001); Jean-Jacques Rousseau, *Reveries of the Solitary Walker* (1782); Charles Baudelaire, *Paris Spleen* (1869); Friedrich Nietzsche, *The Birth of Tragedy* (1872); W.G. Sebald, *Rings of Saturn* (1995). These will be supplemented by a number of shorter critical and theoretical texts.

**COURSE DIRECTOR:**

S. Chrostowska

**RESERVED SPACES:** All spaces reserved for Yr 03 & 04 Humanities & European Studies Majors and Minors.

**AP/HUMA 4195 3.0A (FALL)**

**UKRAINIAN CULTURE WITHIN THE EUROPEAN CONTEXT**

This course traces the evolution of Ukrainian national and cultural identity as examined through the prism of Ukrainian cultural history. It analyzes key works of Ukrainian literature, drama, and intellectual thought and discusses their place within the wider European context.

**COURSE DIRECTOR:**

TBA

Course credit exclusion: AP/HUMA 3987 3.00.

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 3987 3.00, AS/HUMA 4195 3.00.

**AP/HUMA 4196 3.0M (WINTER)**  
**UKRAINE IN TWENTIETH-CENTURY EUROPE: CULTURAL PERSPECTIVES**

This course traces the evolution of modern Ukrainian culture and national identity within a wider European context through discussion of key works of Ukrainian literature, drama, and intellectual thought from the 1920s to the present.

COURSE DIRECTOR:  
TBA

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 3988 3.00

**AP/HUMA 4410 6.0A**  
**NARRATIVES OF THE FAMILY IN MODERN KOREA**

This course places the development of novels, tales, folk operas and other narratives focusing on the family within the context of changing cultural patterns in modern Korea.

COURSE DIRECTOR:  
T. Hyun

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & Children's Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 4000D 6.00 (prior to Fall/Winter 2003-2004), AS/HUMA 4410 6.00.

**AP/HUMA 4425 6.0A**  
**WORLDS WITHIN, WORLDS WITHOUT: THE "SELF" IN QING PROSE AND POETRY**

This course explores the concept of self as it is expressed through the works of major writers and poets in China during the Qing dynasty (1644-1911).

COURSE DIRECTOR:  
G. Anderson

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & East Asian Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 4425 6.00.

**AP/HUMA 4605 6.0M (WINTER)**  
**LITERARY UTOPIAS IN WESTERN CIVILIZATION**

The course introduces students to the canon of European utopian fiction in historical context. Emphasis will be on literary utopias and their social, cultural, and philosophical backgrounds.

COURSE DIRECTOR:  
S. Chrostowska

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & European Studies Majors and Minors.

**AP/HUMA 4730 6.0A  
ARTS & IDEAS**

HUM 4730 6.0 explores the synthesis of the arts. This is the ordering of aesthetic and critical perceptions in terms of the interrelationship of the arts and the social and aesthetic ideas that inform them. What transformations occur when one cultural reproduction influences other mediums? The course examines the arts and ideas of the "frontier", physical, metaphysical and symbolic, the crossing of borders of the mind, imagination and the arts. The course looks at the ways in which frontiers are embodied and transformed. **First Term:** Vietnam War films: *The Green Berets*, *Rambo: First Blood 11*, *Apocalypse Now*, *Platoon*, *Born on the Fourth of July*. **Second Term:** Architecture (Frank Lloyd Wright, Frank Gehry and others), the religious in painting, and speculative fiction and the series *Star Trek: The Next Generation*. Throughout the year, HUM 4730 investigates the unifying and fracturing concepts of frontiers in all of their diversity.

**ASSIGNMENTS:**

First Essay: 20%  
Final Essay: 25%  
In Class Test: 15%  
First annotated research bibliography: 10%  
Second annotated research bibliography: 15%  
Class Participation: 15%

**REPRESENTATIVE READINGS:**

**Course Kit**

The course kit has articles on frontier theories, Vietnam war films, Joseph Conrad's novel, *Heart of Darkness*, architecture, the religious in art. Anna Ruth Henriques's *The Book of Mechtilde* and speculative science fiction.

**Book**

Ursula Le Guin, *The Left Hand of Darkness* (Ace Edition via Penguin)  
ISBN: 978-0-441-47812-5

COURSE DIRECTOR:  
D. Cooper-Clark

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 4730 6.00.

**AP/HUMA 4750 3.0M (WINTER)  
GENDER & SEXUALITY IN JEWISH LIFE**

This course offers an exploration of distinctive Jewish approaches to questions of gender, sexuality, and the body, as formulated in their historical, religious, ethical and social dimensions. While we begin our journey with Biblical and other traditional sources, we focus most of our attention on contemporary encounters between gender/sexuality and Jewish life and the gendered nature of religious practice and religious authority. The course explores normative constructions of women's and men's societal and sexual roles in law and custom, and compares these to social realities.

Our analysis is situated within wider theoretical frameworks which include discussions of feminism, queer theory and social constructionism. The objective of the course is to use the theoretical categories of gender and sexuality as analytical tools to help us enrich our understanding of Judaism and Jewish life.

Particular topics include:

- explorations around the inclusion/exclusion of women in Jewish religious life, both historically and in the contemporary period.
- Social and religious constructions of masculinity and femininity in a Jewish context
- the relationship of gay/lesbian identities to Judaism and Jewish life; we document the variety of Jewish approaches to gay and lesbian realities and the changing nature of these encounters (this includes LGBT participation in synagogue ritual, Jewish marriage and Jewish communal life)
- exploring the understudied area of transgender identities in Jewish life; we examine traditional Jewish sources which address this phenomenon and examine how transgender issues are playing out in contemporary Jewish life.

COURSE DIRECTOR:  
R. Schnoor

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & Religious Studies & Jewish Studies Majors and Minors.

**AP/HUMA 4770 3.0A (FALL)  
BUDDHISM IN MODERN SOUTHEAST ASIA: COMMUNITY, CONFLICT AND CHANGE**

Explores Buddhist responses to the changing conditions of modernity in Southeast Asia. Seeking to understand Buddhism as a living religion, it investigates how Buddhists have drawn on religious narratives, symbols and rituals to respond to social and political challenges from the nineteenth century to the present, including issues of religious reform, colonialism, nationalism and ethnicity. Course credit exclusions: None.

**COURSE DIRECTOR:**

A. Turner

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & Religious Studies Majors and Minors.

**AP/HUMA 4775 3.0A (FALL)  
SOUTH ASIAN RELIGIONS AND POPULAR CULTURE**

The objective of this course is to inquire into how South Asian religions are represented, practiced, communicated, and transformed through popular culture. How are religious themes, images, and ideas explored in contemporary film, television, print media and music? What roles do language, gender, caste, literacy, and poverty play in the reading of cultural texts, and in the practice of religion? What can 'popular culture' mean in a subcontinent with more than 1.5 billion people, with hundreds of languages and multifarious religious traditions? How are ideas about religion transmitted and disseminated through the South Asian diaspora and around the world?

We will begin by considering historical contexts for 'popular' culture, studying some significant early and medieval art forms and their engagement with Hinduism, Buddhism, Islam, and Sikhism. With this grounding, we will then move on to consider contemporary popular cultural forms like visual art, film, television, photography, and comics in their historical, regional and social contexts. Throughout the course, we will consider religion and popular culture in relation to colonialism, nationalism and communalist conflict. The course travels through India, Pakistan, Bangladesh and Sri Lanka, allowing us to explore several religious and cultural locations. In the latter part of the course, we will also consider South Asian religions in the diaspora and the role of globalization. Taking an interdisciplinary approach to the History of Religions, the course draws on theory and research in cultural studies, art history and film studies.

**ASSIGNMENTS:**

Textual analysis Value (%): 20  
Seminar facilitation on assigned reading Value (%): 10  
Research project proposal and bibliography Value (%): 10  
Final research project Value (%): 30  
Oral presentation of research project Value (%): 5  
Participation (seminar discussions) Value (%): 15  
Weekly reading journal Value (%): 10

**COURSE DIRECTOR:**

S. Krishnamurti

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & Religious Studies Majors and Minors.

**AP/HUMA 4803 6.0A**

**AP/HIST 4225 6.0A**

**CHURCH, MOSQUE AND SYNAGOGUE: JEWS, MUSLIMS AND CHRISTIANS IN  
MIEVEAL SPAIN**

The Muslim conquest of the Iberian peninsula in 711 inaugurated a complex trireligious society that was to endure nearly eight hundred years (and more than eight centuries on the Muslim lunar calendar). This development has given rise to Spain's designation as a "land of three religions" and Spain's reputation as premodern western Europe's foremost "pluralist" society. It has also made Spain, as compared with other European lands, a hard country for non-Spaniards to understand.

This course seeks to explore diverse facets of Jewish-Muslim-Christian convivencia ("dwelling together"; coexistence), a topic that continues to be the object of attention for a range of scholars -- and many beyond the academy who have found it pertinent to an understanding of our own age. The course focusses on religious, intellectual, and cultural contacts and their socio-psychological dynamics, placing these in various historical and at times (very partial) geographic, linguistic, political, economic, and technological contexts. The course centers on written sources but does not wholly neglect iconography, music, and architecture. It stresses diverse perspectives within and across religious boundaries and at times forces us to ponder difficulties faced by scholars seeking to explain religious or religiously-linked phenomena (e.g., what actual human experience lies behind the metaphor of "religious conversion"?). Methodologically, our enterprise emphasizes study of primary sources as the only way to arrive at a trustworthy model of convivencia. In the course of such study, attention is paid to peculiarities of genre, the frequent indeterminacy of evidence, and difficulties involved in formulating historical assessments.

COURSE DIRECTOR:

TBA

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & Religious Studies and History Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 4000V 6.00 (prior to Fall/Winter 2003-2004), AS/HUMA 4803 6.00.

**AP/HUMA 4808 6.0A**

**SEX AND VIOLENCE IN THE HEBREW BIBLE**

The Hebrew Bible presents a varied tapestry of views regarding sexuality and violence. In addition, metaphors employing sexual and martial imagery occur frequently in the biblical text. While some of these texts are empowering, many of them are disturbing to the modern reader. This course will attempt a nuanced reading of texts dealing with sexuality and/or violence in the



Hebrew Bible. The discussion will focus both on a contextual and on a contemporary reading of these texts.

ASSIGNMENTS: (subject to change)

Classroom participation	10%
In-class presentation	20%
Paper proposal (300 words)	10%
Annotated bibliography	10%
Paper outline	10%
Research paper (4000-5000 words)	40%

REPRESENTATIVE READINGS: (subject to change)

- Course Kit HUMA 4808 6.0.
- Susan Niditch, *War in the Hebrew Bible: A Study in the Ethics of Violence* (New York-Oxford: Oxford University Press, 1993).
- Phyllis Trible, *Texts of Terror: Literary-Feminist Readings of Biblical Narratives* (Philadelphia: Fortress Press, 1984).

COURSE DIRECTOR:

C. Ehrlich

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & Religious Studies and History Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 4820E 6.00 (prior to Fall/Winter 2003-2004), AS/HUMA 4808 6.00.

**AP/HUMA 4813 6.0A**

**THE ARABIAN NIGHTS: MORALITY, SEXUALITY AND STRATEGIES OF INTERPRETATION**

This course examines the history of the reception and interpretation of The Arabian Nights from its first appearance in Galland's 1701 translation, to its latest edition by Malcolm Lyons in 2010. Interdisciplinary in approach, this course exposes students to a variety of textual interventions – omissions, inventions, alterations, interpretations, – which European and non-European editors and translators committed as they engaged in different editions of this text. In the course of analysis of the significance of these 'transactions' – the students focus on the tales which deal with Islamic morality and sexuality in an imaginary society of 'the Orient.' As the students perform close readings of differing editions of these tales, they examine continuities and discontinuities in the interpretations of the tropes of 'Oriental' morality and sexuality in European and non-European renditions of The Arabian Nights.

ASSIGNMENTS:

1. Attendance: 5 %;
2. Participation: 10%;
3. Weekly questions for in-class discussions (10%);
4. In-class presentation of a scholarly article or a book-chapter: 10%;
5. Midterm exam: 20%;

6. Research essay proposal including bibliography (2-3pages): 5%; 7. Research essay (15 pages inclusive) 20%; 8. Final (in-class) exam: 20%

REPRESENTATIVE READINGS:

*The Arabian Nights*, Introduction and Notes by Muhsin al-Musawi (New York: Barnes & Noble Classics, 2007); Robert Irwin. *The Arabian Nights: A Companion* (London: I.B. Tauris, 2005); *The Arabian Nights Reader*, edited by Ulrich Marzolph (Detroit: Wayne State University Press, 2006); Naguib Mahfouz. *Arabian Nights and Days* (New York: Anchor Books, 1995);

COURSE DIRECTOR:

S. Zecevic

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & Religious Studies Majors and Minors.

Course Credit Exclusion: AP/HUMA 4813 3.00

**AP/HUMA 4815 6.0A  
STUDIES IN ISLAMIC MYSTICISM**

The course examines the development of Islamic mystical tradition (Sufism) in reference to two issues: one, the development of Sufism as a form of social organization institutionalized in the tariqa orders, and two, the employment of different themes and symbols in Sufi thought that seek to personalize religious experience through esoteric interpretations of the sacred texts.

COURSE DIRECTOR:

A. Buturovic

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & Religious Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 4000A 6.00 (prior to Fall/Winter 2003-2004), AS/HUMA 4815 6.00.

Course credit exclusion: AP/HUMA 4815 3.00.

**AP/HUMA 4816 6.0A  
WOMEN IN ISLAMIC LITERATURE**

The course focuses on the representation of Muslim women in modern Islamic literatures (novel and short stories) and other forms of Islamic cultural production, such as photography and film.

COURSE DIRECTOR:

TBA

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & Religious Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 4890C 6.00 (prior to Fall/Winter 2003-2004), AS/HUMA 4816 6.00.

**AP/HUMA 4818 3.0M (WINTER)**

**SHAPING JEWISH MEMORY: MEANING, IMAGINATION, AND IDENTITY**

This course explores how Jewish communities and individuals have remembered, interpreted and given meaning to the past to shape identity and values. It studies fiction, non-fiction, photographs, films, liturgy, and other vehicles of memory.

COURSE DIRECTOR:

S. Horowitz

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & Jewish Studies and Religious Studies Majors and Minors.

Course credit exclusion: AP/HUMA 4818 6.00.

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 4818 6.00, AS/HUMA 4818 3.00.

**AP/HUMA 4825 6.0A**

**DIVERSITY IN EARLY CHRISTIANITY**

This course explores diversity in early Christian thought and practice by investigating groups traditionally viewed as "heretical". This will include analysis of the New Testament Apocrypha, Nag Hammadi writings, and the opponents attacked in canonical and heresiological literature.

COURSE DIRECTOR:

P. Harland

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & Religious Studies Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 4825 6.00.

**AP/HUMA 4826 3.0A (FALL)**

**URBAN LIFE AND THE ISLAMIC CITY: RELIGION, SOCIETY AND THE FORMATION OF SPACE**

This course addresses city formation, urban space, and the socio-religious structure in Islamic cities from early Islam to the modern period. The course approaches the Islamic city both as an urban phenomenon and as a modern analytical concept. Its content include some central themes in Islamic studies such as the place of religion in the social life of Muslims; the royal/princely domain; the markets or bazaars; institutions of education and public welfare; the domestic space; and the changing role of women.

COURSE DIRECTOR:

S. Zecevic

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & Religious Studies Majors and Minors.

**AP/HUMA 4827 3.0A (FALL)  
GRAECO-ROMAN, BIBLICAL, AND EARLY CHRISTIAN CONCEPTS OF THE SOUL**

This course explores concepts of soul from early Greek Civilization to the early Christian era. It examines a cluster of related concepts -- soul, spirit, shade, consciousness, will, and mind - that express the self or "inner person". Entailed are soul as a thing separate from body; sensation and perception; relation of soul to body; conflict within the soul; and the soul's eternity.

COURSE DIRECTOR:  
M. Herren

RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities & Religious Studies Majors and Minors.

**AP/HUMA 4903 6.0A (FULLY ONLINE)  
AP/CLTR 4810 6.0  
ARCHITECTURE AND SOCIAL CHANGE**

Modern architecture and design has often been based on identifiable visions and dreams of a future utopia made possible through good design and careful planning. Indeed, many architects and designers depict themselves as visionaries capable of positively altering the social and cultural structures that dictate the course of everyday life. This course will probe the relationship between such visions and their intended or unintended results in terms of improving or seriously damaging the cultural fabrics of cities, towns, communities and individuals. The central focus will be on architects, designers, movements, projects and critics of the 20<sup>th</sup> and 21<sup>st</sup> centuries, such as the Bauhaus School, the Archigram Group, the International Style, Jane Jacobs, Leon Krier, Rem Koolhaas, Daniel Libeskind, and Zaha Hadid.

The course will be structured as a seminar, with a selection of case studies and readings serving as the platform for discussion and debate. Among the central issue to be probed, are the political and ethical questions raised by deliberate attempts to "remodel" societies through architectural/design models and practices. Can better design make the world into a better place? While there are many examples of failures that could be used to negate such optimism, there are also many instances where architectural/design visions have indeed made significant and positive alterations to social and cultural life. Given contemporary concerns over the environment, the role of architecture and design is particularly important in that it provides one context through which social and cultural structures (and the habits and behaviours associated with those structures) could potentially be reconfigured to decrease humanity's negative impact on the environment.

#### ASSIGNMENTS:

Seminar/Discussion presentation and participation: 25% students will be responsible for leading some online discussions group/seminars on a specific reading and/or case study as outlined in a separate instruction sheet. The overall grade for this assignment is based on the actual presentation and the participation in the online discussion.

Research Proposal and Annotated Bibliography: 20% the proposal should provide a detailed thesis statement and outline (3-4 pages for the proposal itself NOT including the bibliography). The bibliography should have at least 10 academic sources, with each source being described with a short paragraph.

Weekly reading logs/blogs: 25% each student will be required to keep a reading log. This log should review the main ideas of each of the assigned readings and, as well, make references, where appropriate, to outside examples. Basically, this means that if there are some ideas or concepts in the readings that you think could be illustrated by an something that you have encountered, please make a reference to it or include an image, commentary, etc.. However, the main objective of the reading log is to demonstrate that you have read the assigned readings carefully. Please see additional handout for more details.

Final Paper/project: 30% A formal research paper, as described in a separate handout is required.

#### REPRESENTATIVE READINGS:

Mario Ballesteros, Albert Ferre, Irene Hwang eds. *Verb Crisis*. Barcelona, Actar Press, 2008.

Bognar, Botund. "Toward an Architecture of Critical Inquiry." *Journal of Architectural Education* 43, no. 1 (Autumn, 1989), pp. 13-34. Available online through Jstor.

Groat, Linda. "Architecture's Resistance to Diversity: A Matter of Theory as Much as Practice." *Journal of Architectural Education* 47, no. 1 (Sept. 1993), pp. 3-10. Available online through Jstor.

Wigley, Mark. "Story-Time." *Assemblage* 27, Tulane Papers: The Politics of Contemporary Architectural Discourse (Aug., 1995), pp. 80-94. Available online through Jstor.

Upton, Dell. "Architecture in Everyday Life." *New Literary History*, Volume 33, Number 4, Autumn 2002, pp. 707-732.

Nesbitt, Kate. "The Sublime and Modern Architecture: Unmasking (An Aesthetic) of Abstraction." *New Literary History*, Vol. 26, No. 1, Narratives of Literature, the Arts, and Memory (Winter, 1995), pp. 95-110.

Ward, Tony. "Totalitarianism, Architecture and Conscience." *Journal of Architectural Education*, 24., no. 4 (Autumn, 1970), pp. 35-49. Available online through Jstor.

Azrujan, Dmitry. "Dinosaur of Totalitarianism or Plato's Academy of Design?" *Design Issues* 15, no. 3 (Autumn, 1999), pp. 45-77. Available online via Jstor.

Buscaglia, Jose. "Puerto Rico '98: Architecture and Empire at the Fin de Siecle." *Journal of Architectural Education* 48, no. 4 (May 1995), pp. 250-259. Available online via Jstor.

Peter Eisenman. "The End of the Classical: The End of the Beginning, the End of the End." *Perspecta* 21 (1984), pp. 155-173. Available online via Jstor.

Foucault, Michel. "The Subject and Power." *Critical Inquiry*, Vol., 8, No. 4 (Summer, 1982), pp. 777-795.

Foucault, Michel. "Of Other Spaces." *Diacritics*, Vol. 16, No. 1 (Spring, 1986), pp. 22-27.

Yacobi, Haim. "Architecture, Orientalism, and Identity: The Politics of the Israeli-built Environment." *Israel Studies*. Volume 13, Number 1, Spring 2008, pp. 94-118.

- Brody, David, Eric. "Building Empire: Architecture and American Imperialism in the Philippines." *Journal of Asian American Studies*, Volume 4, Number 2, June 2001, pp. 123-145.
- Wakeman, Rosemary. "Nostalgic Modernism and the Invention of Paris in the Twentieth Century." *French Historical Studies*, Volume 27, Number 1, Winter 2004, pp. 115-144.
- McLeod, Mary. "Architecture or Revolution: Taylorism, Technocracy, and Social Change." *Art Journal* 43, No. 2, (Summer, 1983), pp. 132-147. Available online via Jstor.
- Mumford, Lewis. "Mass Production and the Modern House." *Architectural Record*, January 1930. Part one available online at: <http://archrecord.construction.com/inTheCause/onTheState/0311mumford.asp> Part two available online at: <http://archrecord.construction.com/inTheCause/onTheState/0312mumford.asp>. A pdf version is also available on both of these websites.
- Le Corbusier. "Engineer's Aesthetic and Architecture." Available online at: <http://archrecord.construction.com/inTheCause/onTheState/corb.pdf>
- Koolhaas, Rem. "Urbanism After Innocence: Four Projects: The Reinvention of Geometry." *Assemblage* 18 (August 1992), pp. 82-113.
- Jacobs, Jane. "Strategies for Helping Cities." *The American Economic Review*. Vol. 59, No. 4, Part 1 (Sept., 1969), pp. 652-656.  
"Madrid, pp. 38-45; "Residential Periphery," pp. 136-149; "Building the Periphery," pp 204-239.
- Anker, Peder. "The Bauhaus of Nature." *Modernism/modernity*. Volume 12, Number 2, April 2005, pp. 229-251.
- Cavalcanti, Lauro and Caldeira, Marta. "The Role of Modernists in the Establishment of Brazilian Cultural Heritage." *Future Anterior*, Volume 6, Number 2, Winter 2009, pp. 14-31.
- Kwinter, Sanford. "La Citta Nuova: Modernity and Continuity." Excerpt. Available online.
- Harries, Karsten. "The Dream of the Complete Building." *Perspecta* 17 (1980), pp. 36-43. Available online via Jstor.
- Morshed, Adnan. "The Aesthetics of Ascension in Norman Bel Geddes's Futurama." *Journal of the Society of Architectural Historians*, 63, no. 1 (March 2004), pp. 74-99. Available online via Jstor.
- MacLeod, Gordon and Ward, Kevin. "Spaces of Utopia and Dystopia: Landscaping the Contemporary City." *Geografiska Annaler, Series B, Human Geography* 84, no. 3/4 (2002), pp. 153-170. Available online via Jstor.
- Antonio Sant' Ella. "Manifesto of Futurist Architecture." Available online at: <http://www.unknown.nu/futurism/architecture.html>
- Hawkinson, Laurie, Kruger, Barbara, et. Al. "Imperfect Utopia/Un-Occupied Territory." *Assemblage* 10 (Dec. 1989), pp. 19-45.
- Massive Change Website: <http://www.massivechange.com/>
- Wong, Yoke-Sum. "Modernism's Love Child: The Story of Happy Architectures." *Common Knowledge*, Volume 14, Issue 3, Fall 2008, pp. 445-471.
- Leibowitz, Rachel. "The Million Dollar Play House: The Office of Indian Affairs and the Pueblo Revival in the Navajo Capital." *Building and Landscapes: Journal of the Vernacular Architecture Forum*, Volume 15, Fall 2008, pp. 11-42.
- Mary McLeod. "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism." *Art Journal* 43, no. 2. Revising Modernist History: The Architecture of the 1920s and 1930s (Summer, 1983), pp. 132-147. Available online via Jstor.

- Rick Poyner. "Inside the Blue Whale: A Day at the Bluewater Mall." *Harvard Design Magazine* 11 (Summer 2000) pp 1-5. Available online via <http://www.gsd.harvard.edu/research/publications/hdm/back/11poyner.pdf>
- Chase, John. "The Role of Consumerism in American Architecture." *Journal of Architectural Education* 44, no. 4 (Aug., 1991), pp. 211-224. Available on line via Jstor
- Whiteley, Nigel. "Pop, Consumerism, and the Design Shift." *Design Issues*, 2, no. 2 (Autumn, 1985), pp. 31-45.
- Laura Levin and Kim Solga. "Building Utopia: Performance and the Fantasy of Urban Renewal in Contemporary Toronto." *TDR: The Drama Review*, Volume 53, Number 3, Fall 2009, pp 37-53.
- Varga-Harris, Christine. "Homemaking and the Aesthetic and Moral Perimeters of the Soviet Home During the Khrushchev Era." *Journal of Social History*, Volume 41, Number 3, Spring 2008, pp. 561-589.
- William McDonough. "Toward a Sustaining Architecture for the 21<sup>st</sup> Century." Available online at: [http://www.mcdonough.com/writings/towards\\_a\\_sustaining.htm](http://www.mcdonough.com/writings/towards_a_sustaining.htm)
- William McDonough. "Design, Ecology, Ethics and the Making of Things." Available online at <http://www.mcdonough.com/writings.htm>
- Orr, David. "In the Tracks of the Dinosaur: Modernization & the Ecological Perspective." *Polity* 11, no. 4 (Summer, 1979), pp. 562-587.
- Fuad-Luke, Alastair. "Slow Theory: a paradigm for living sustainability." [www.slowdesign.org/pdf/Slow%20design.pdf](http://www.slowdesign.org/pdf/Slow%20design.pdf)
- Ekman, Ulrik. Irreducible Vagueness: Mixed Worlding in Diller and Scofidio's Blur Building." *Postmodern Culture*, Volume 19, Number 2, January 2009.
- Maria Ludovica Tramontin. "Textile Tectonics: An Interview with Lars Spuybroek." *Kwinter, Sanford. "Virtual City, or the Wiring and Waning of the World." Assemblage*, No. 29 (April, 1996), pp. 86-101.

**COURSE DIRECTOR:**

A. Kitzmann

**RESERVED SPACES:** All spaces reserved for Yr 03 & 04 Humanities and Culture & Expression Majors and Minors.

Course Credit Exclusion: AP/CLTR 4810 3.00.

PRIOR TO FALL 2009: Course credit exclusion: AK/CLTR 4810 6.00.

**AP/HUMA 4907 6.0A**

**AP/CLTR 4851 6.0A**

**AP/EN 4851 6.0A**

**LITERARY, MUSICAL, AND VISUAL CULTURES: MODERNISM ACROSS THE ARTS**

The underlying project of the course is the analysis of how we make meaning through art forms. More specifically, we will investigate the literary, music, and visual cultures of the late-nineteenth and early-twentieth centuries to examine what we could call, with hindsight, a burgeoning interdisciplinary and interartistic inclination. The course contextualizes how and why this interdisciplinary impetus occurs during the period, as well as how such crossovers between

artistic forms contribute to the generation of new modes of cultural material. Issues to be explored include: questions about visual culture, such as the nature of images and the crucial role that "looking" plays in societies; how the aural provides alternatives to, interacts with, and/or destabilizes the visual; and, how media that combine the visual and aural achieve their efficacy. These concerns will be problematized by overarching questions about gender, race, ethnicity, sexuality, nation, and class.

**ASSIGNMENTS:**

First-term Essay (1500 words)–20%  
Second-term Research Essay (2500-3000 words)–30%  
Two Seminar Presentations (one each term) –10% each  
Final Exam (in final class)–20%  
Class Participation–10%

**REPRESENTATIVE TEXTS:**

Henry James, *Turn of the Screw*; Elmer Rice, *Street Scene*; Gertrude Stein, *Tender Buttons*; Oscar Wilde, *The Picture of Dorian Gray*; Virginia Woolf, *To the Lighthouse*; E. M. Forster, *Howard's End*

**Operas for viewing and/or listening from SMIL:**

Benjamin Britten, *Turn of the Screw*; Igor Stravinsky, *The Rake's Progress*; Kurt Weill, *Street Scene*; Richard Strauss, *Salome*

Poetry, novel excerpts, libretti, and theoretical readings will be provided in a course kit. Primary texts will include selections from James Joyce's *Ulysses* and Langston Hughes' poetry. Visual art by Claude Monet, Vanessa Bell, Duncan Grant, Pablo Picasso, and Jacob Lawrence, will be available for study and reference on the course website.

**COURSE DIRECTOR:**

E. Clements

**RESERVED SPACES:** All spaces reserved for Yr 03 & 04 Humanities and Culture & Expression and English Majors and Minors.

Course Credit Exclusion: AP/CLTR 4851 3.00.

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