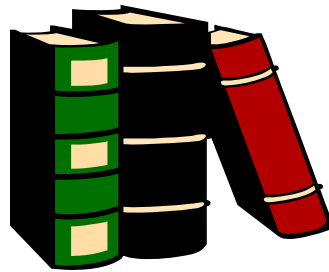


**DEPARTMENT OF HUMANITIES
FACULTY OF LIBERAL ARTS & PROFESSIONAL STUDIES
262 Vanier College
416-736-5158
FAX: 416-736-5460**

**UNDERGRADUATE SUPPLEMENTAL
CALENDAR
FW2016/2017**



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. 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 2.

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 developing a critical understanding of the origin, nature, and evolution of some of the literary, philosophical and political ideals of ancient Greece and Rome. Materials for this study will be drawn from ancient Greek and Roman literature in translation.

ASSIGNMENTS:

Participation and class preparedness (10%); tutorial quizzes and assignments (10%); first major essay (15%); mid-year examination (20%); second major essay (20%); final examination (25%).

REPRESENTATIVE READINGS:

Aeschylus: *Agamemnon*, *Libation Bearers*, and *Eumenides*; Bible (selections); Hesiod: *Works & Days* and *Theogony*; Homer: *The Iliad*; Livy: Book 1 of *The Early History of Rome*; Plato: *Euthyphro*, *Apology*, *Phaedo*, and *Symposium*; Sophocles: *Antigone* and *Oedipus the King*; Virgil: *The Aeneid*.

COURSE DIRECTOR:

M. Khimji

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 9.0A 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 myths of the ancient Greeks and Romans constitute a continuous tradition that stretches back beyond the writing of history down to our present day. These narratives have survived for millennia because they continue to compel, fascinate, and inspire their audiences, despite differences in language, historical era, and social context. The legends of complex, larger-than-life mythological heroes like Hercules, Theseus, and Odysseus have been retold and reimagined countless times, as have the dark and difficult tales of Medea, Persephone, and Oedipus. The search for the meaning of these myths has profoundly influenced a wide range of intellectual disciplines including psychoanalysis, anthropology, and literary criticism, while visual artists, musicians, writers, film makers, and game designers have returned to these stories for inspiration time and again. Ancient Greek and Roman mythology continues to exercise a fundamental influence on western culture, including popular culture.

This course has three objectives: (a) students will achieve familiarity with the major mythological narratives of the ancient classical world in their historical and cultural context; (b) students will develop the conceptual tools to understand how this culture and its myths are both familiar and alien to contemporary cultures and to think about how ancient mythology can provide us with ideas for understanding and critiquing our own culture and its myths; and finally, (c) as a Foundations course, students will acquire a solid grounding for undergraduate study by learning critical academic skills that can be used in this course and also transferred to other courses and environments. We will focus on developing the following strengths: reading, comprehending, and thinking critically about a variety of kinds of texts; writing clear, logical, and persuasive academic prose; participating constructively and collaboratively in group discussions and debates.

ASSIGNMENTS:

Diagnostic writing exercise; short essay; longer essay; mid-term and final exams, participation in tutorial.

REPRESENTATIVE READINGS:

Hesiod, *Theogony*, *Works and Days*; The Homeric Hymns; Homer, *The Odyssey*; Sophocles, *Oedipus Rex*; Euripides, *Bacchae*; Livy, *Early History of Rome*; Ovid, *Metamorphoses*, *Fasti*; Seneca, *Medea*.

COURSE DIRECTOR: (Section A)

S. Blake

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 2nd 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.
W. Grajetzki (ed.), *Digital Egypt for Universities*,
<http://www.digitalegypt.ucl.ac.uk/Welcome.html> (background reading and reference)
Herodotus, *The Histories*, (tr. R. Waterfield), Oxford: OUP, 1998.
Plutarch, *Roman Lives* (tr. R. Waterfield), Oxford: OUP, 1999.
Readings in Humanities 1106,09, Toronto: Scholars' Press (course kit)
W. K. Simpson (ed.), *The Literature of Ancient Egypt* (3rd 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 1165 9.0A

GODS AND HUMANS

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

This course explores the interactions between gods and humans in literature, art, and philosophy. We focus on critical questions, emotional struggles, and personal journeys that characterize interactions between the two worlds. Special attention is given to the reasons why religious and secular people are interested in these interactions today.

Using texts, films, and diverse works of art, we personally, publicly, and critically engage in the richly living struggle for faith, wisdom, and beauty in our everyday world. This course concentrates on the struggle to be good, personal trials and transformations, the challenges of modernity, and the music of the gods.

ASSIGNMENTS:

Online critical writing engagements - 40%

Midterm examination - 20%

Research paper - 25%

Class Participation - 15%

REPRESENTATIVE READINGS:

1. *The Saga of the Volsungs*, translated by Jesse L. Byock (London: Penguin, 1999).
2. *Gilgamesh*, translated by Stephen Mitchell (London: Penguin, 2005).
3. *The Warrior Song of King Gesar*, translated by Douglas Penick (Boulder: Mountain Treasury Press, 2013).
4. *The Essential Rumi*, translated by Coleman Barks (New York: HarperCollins, 2004).

5. *The Interior Castle*, St. Teresa of Avila, translated by Mirabai Starr, (New York: Riverhead Books, 2003).
6. *A Grief Observed*, C.S. Lewis (New York: Harper Collins, 1994).
7. Miguel de Unamuno, *Saint Manuel, Martyr*, translated by Mary Marc (CreateSpace, 2009).
8. *Klee Wyck*, Emily Carr (Vancouver: Douglas and McIntyre, 2003).
9. *The Gospel Sound: Good News and Bad Times*, Anthony Heilbut (New York: Limelight Editions, 1997).

COURSE DIRECTOR:
E. Bronson

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

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: (Section A)
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)

This course will examine the social and cultural contexts of Canada in the modern age, from the late 19th to the late 20th century. It will emphasize the impact of transformative developments--such as industrialization, immigration, wars, depression, prosperity, and international events--on the behaviour and beliefs of everyday Canadians, and how such ideological and social changes were, in turn, manifested in the popular culture, including literature, film, and art.

ASSIGNMENTS:

2 Article Reviews

1 Research Essay

mid-term Exam and Final Exam

COURSE DIRECTOR:

D. Azoulay

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.

COURSE DIRECTOR: TBA

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 contribute to the cultures of the region.

ASSIGNMENTS:

Essay (15%), Textual Analysis (15%), Research Essay (20%), Oral Report (15%), Final Exam (25%), Participation (10%)

REPRESENTATIVE READINGS:

Henry Louis Gates, ed., *Classic Slave Narratives*
Edwidge Danticat, *Breath, Eyes, Memory*
Dionne Brand, *What we all long for*
Course kit of selected articles on black intellectual thought, black popular culture and representations of gender and race

REPRESENTATIVE FILMS:

Racial Stereotypes in the Media (2008)
Tim Wise: On White Privilege (2008)
Tupac: Resurrection (2003)

COURSE DIRECTOR:

A. Davis

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.

ASSIGNMENTS:

First Essay 10%
Second Essay 15%
Research Essay 25%
Mid-Term Exam 15%
Final Exam 15%
Oral Presentation 10%
Class Participation 10%

REPRESENTATIVE READINGS:

- 1) Eckert, Carter, *Korea Old and New, A History*
- 2) Lee, Peter, *Anthology of Korean Literature from Ancient Times to the Nineteenth Century*
- 3) Lee, Peter, *Sources of Korean Tradition*
- 4) Buckley, Joanne, *Fit to Print, The Canadian Student's Guide to Essay Writing*
- 5) Course Kit available in York Bookstore

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 1435 9.0A

JAPANESE CULTURE, LITERATURE & FILM

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

An introduction to Japanese culture centred around comparisons of major classical, modern and postmodern literary works - including manga comics - as well as their screen adaptations or other related films and anime.

COURSE DIRECTOR:

T. Goossen

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

Course credit exclusion: AP/HUMA 2435 9.00 (prior to Fall 2014).

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 2435 9.00, AS/HUMA 3420 6.00 (prior to Fall/Winter 2004-2005), AS/JP 3720 6.00 (prior to Fall/Winter 2004-2005), FA/FILM 3710 6.00 (prior to Fall/Winter 2004-2005).

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 how history is “made,” reworked and transmitted, about oral culture, and how cultural identities emerge (ex. the Hebrews). 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, examining the use of art and literature for ideological ends, as well as examining 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.

REQUIRED TEXTS:

Two Course kits (one per term)
The Classical Greek Reader, Atchity, Ed.

ASSIGNMENTS:

8 Response Papers 35%
1 Group Presentation 10%
Pop Quizzes during Lecture: 10%
Midterm Exam: 15%
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:

W. Gleberzon

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:
J. Rosenfeld

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)

This course 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. From pre-history onwards, people roamed the globe and interacted with each other, socially, politically, and culturally. Sometimes these interactions were the results of conquests, times of trade, yet other times the product of vast migrations over long distances. Since the 15th century, European expansion has been predominant, which produced, by the mid-20th century, the current pattern of globalization.

ASSIGNMENTS:

Written Assignment #1 - 20%

In-class mid-term test - 20%

Written Assignment #2 - 20%

Final Test - 20%

Tutorial Attendance and Participation - 20%

REQUIRED TEXT:

Patterns of World History (Combined Volume – Second Edition) by Peter von Sivers, Charles A. Desnoyers and George B. Stow. Oxford University Press, 2015.

COURSE DIRECTOR:

J. Kispal-Kovacs

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 series, news, and 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 one short novel as required reading. The selection of reading and viewing materials will be drawn from both canonical works of the Western tradition (ex. *Gilgamesh* and *Don Quixote*) as well as from popular culture (ex. *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 cultural production. 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.

REQUIRED TEXTS:

Two Course Kits (one per term)
One novel

ASSIGNMENTS:

Response Papers 8	40%
Pop Quizzes during lecture	10%
Presentation in tutorial:	5%
Midterm Exam:	15%
1500 word 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 is on the formation of modern law and morality in the history of ideas in the West. We look at how modern moral and legal thinking developed historically in response to concerns about revenge and forgiveness, truth and deception, obedience and rebellion, freedom and obligation, survival and sacrifice, equality and discrimination, and faith or despair in humanity itself.

We do close readings of primary texts that illustrate how the above issues (and others) are relevant to the ongoing formation of modern legal institutions. The readings are drawn from four general areas of history and culture: the ancient Greco-Roman world, the biblical world, the world of modern enlightenment, and the emerging self-critique of modernity in light of the experience of world war, colonialism and genocide. The course spans the study of history, philosophy, religion, literature, law and politics.

Though this material is complex and profound, the course is designed to be accessible to first year students. Lectures cover every reading in detail and tutorials are practical workshops on how to answer the questions that are the basis of the tests in the course.

ASSIGNMENTS:

There are six tests in the course that are spread-out evenly throughout the year. Each test is worth 15% and covers three weeks of readings in the course plus an introductory lecture. There is 10% for tutorial participation, which includes answering study questions in preparation for tests.

REPRESENTATIVE READINGS

Cohen, David. *Law, Violence and Community in Ancient Athens* (selections).

Aeschylus. *The Oresteia*.

Luther, Martin. "Secular Authority: To What Extent It Should Be Obeyed."

Spinoza, Baruch. *Theological-Political Treatise* (selections).

Lessing, Gotthold Ephraim. *Nathan the Wise*.

Montesquieu. *The Spirit of the Laws* (selections).

Beccaria, Cesare. *On Crimes and Punishments* (selections).

Robespierre, Maximilien. "The Trial of the King," "On Political Morality."

Kant, Immanuel. "Perpetual Peace."

Kafka, Franz. *The Trial*.

Minow, Martha. *Between Vengeance and Forgiveness* (selections).

Camus, Albert. *The Plague*.

Truth and Reconciliation Commission of Canada, Summary of final report (selections).

Maracle, Lee. *Celia's Song*.

COURSE DIRECTOR:

N. Braganza

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)

This course examines the beliefs, doctrines and institutions that have constituted the Islamic tradition from its inception until the present. While analyzing some of the most important primary sources that have emerged within Islamic tradition, particular attention is placed on the variety of interpretive strategies used by Muslim exegetes, theologians, legal scholars, Sufis,

feminists, etc. in their approach to issues related to the sacred texts, the Qur'an and the Hadith. Since Islamic tradition is also viewed as a cultural construct, the course explores its different manifestations throughout the Muslim world and beyond. In line with that view, the course examines the Islamic tradition in terms of its system ("Great Tradition") and dynamics ("Little traditions"), which find expression in a wide scope of doctrines, interpretations, and concerns facing Muslims now and in the past.

This is a General Education, introductory course designed to offer basic insight into the historical and ideological unity and diversity of Islam. It provides a comprehensive survey of this religious tradition in accordance with the expectations of a first-year course. As part of the Religious Studies program, it also offers some basic tools for the study of religion in general, exploring the rules of the discipline and its specific vocabulary. Its broader goals are to strengthen and develop transferable critical skills necessary for successful engagement with course material at the university level, in any academic discipline: analytical and critical thinking; effective reading of scholarly texts; research and writing techniques; defining, communicating, and defending a viewpoint; building an argument; and effective collaboration with peers.

ASSIGNMENTS:

Quizzes (Five administered, four best graded, 5 % each): 20 %
Annotations on scholarly articles from the electronic reserve of Scott library: 10%
Fall-term Test: 20 %
Research proposal and annotated bibliography, based on sources used in the course, and on selected articles from the electronic resources of Scott library: 15%
Winter-term Test: 20 %
Participation: 15%

REPRESENTATIVE READINGS:

*Frederick Denny. *Introduction to Islam*. Taylor and Francis;4 ed.,2010.

**Classical Islam: A sourcebook of religious literature*. Edited and translated by Norman Calder, J.A. Mojaddedi and Andrew Rippin. London and New York: Routledge, 2003; E-resource 2005.

*Scholarly articles and visuals from the E-reserve of Scott library

COURSE DIRECTOR:

M. Simidchieva

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. 4th edition. Oxford, 2010.

COURSE DIRECTORS (Section A):

T. Burke

T. Michael

COURSE DIRECTOR: (Section M)

T. Michael

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 the diversity of Buddhist ideas and practices in Asia. Exploring Buddhism as a living tradition, it focuses on the impact and interpretation of Buddhism in historical and contemporary cultures. After developing a background in basic Buddhist philosophy we explore Buddhism's cultural impact in literature, art, ritual, ethics, economics, social interaction and politics.

Beginning with the biography of the Buddha and origins of Buddhism in ancient India, the course covers the development of Theravada, Mahayana and Vajrayana schools. The first semester will focus on the development of Buddhist ideas and their interpretation in contemporary practice in Southeast Asia (Burma/Myanmar, Thailand, Cambodia or Laos), South Asia (India, Nepal, or Sri Lanka) and East Asia (China, Japan or Korea). The first semester's topics will include philosophical and narrative texts, art, archaeology, film and studies of ritual, including issues of monasticism and meditation. The second semester will explore ethnographic accounts of Buddhist life and contemporary issues, including discussions of magic, alchemy, gender and sexuality, democracy, nationalism and war.

REPRESENTATIVE READINGS:

Lopez, Donald S. *The Story Of Buddhism : A Concise Guide To Its History And Teachings*. 1st ed. San Francisco: HarperSanFrancisco, 2001.

Harvey, Peter. *An Introduction To Buddhism: Teachings, History, And Practices*. Second Edition. New York: Cambridge University Press, 2013.

Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. 3rd ed, Chicago: University of Chicago Press, 2008.

McDaniel, Justin Thomas. *The Lovelorn Ghost and the Magical Monk Practicing Buddhism in Modern Thailand*. New York: Columbia University Press, 2011.

Rowe, Mark Michael. *Bonds of the Dead: Temples, Burial, and the Transformation of Contemporary Japanese Buddhism*. Chicago: University of Chicago Press, 2011.

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 DIRECTORS:

G. Anderson
D. Burke

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 1870 6.0A
THE BIBLE AND THE ARTS**

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

This course looks at selected passages from the Hebrew Bible/Old Testament and their interpretative reflection in the western artistic tradition, including pictorial/representational art, music, literature, and cinema.

COURSE DIRECTOR:

C. Ehrlich

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

**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
T. Michael

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 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 DIRECTORS:

A. Weiss
J. Keeping

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:
D. Clipperton

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:

Dianne Warren, *Liberty Street*

Richard Van Camp, *Night Moves*

Olive Senior, *The Pain Tree*

Laura Graham, *Settler Education*

Helen Humphreys, *The Evening Chorus*

Allan Weiss, *Making the Rounds*

Andre Alexis, *Fifteen Dogs*

Lynn Crosbie, *Where Did You Sleep Last Night?*

Madhur Anand, *A New Index for Predicting Catastrophe*

Katherena Vermette, *North End Love Song*

Terry Fallis, *Poles Apart*

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

The course combines weekly two-hour lectures with one-hour small group tutorials. Lectures introduce students to the key formal and thematic features of the weekly course readings at hand. Students will be shown how to analyze theories of childhood and youth cultures using appropriate analytical vocabulary. There will be instruction in the particular ways such analysis may be expressed verbally (through oral presentations and in-class discussion) and in writing, as well as in the fundamentals of academic writing (research and proper citation). Tutorials offer opportunities to discuss the texts in small groups and to apply the critical skills learned in lecture. Writing assignments will support the development of students' understanding of the texts, the writing process, the development of a persuasive argument, effective research, and proper citation.

ASSIGNMENTS:

Personal Reflection: 10%
Close Analysis Essay: 15%
Mid-term:10%
Final Exam (cumulative): 15%
Class Participation (includes tutorial presentation): 20%
Outline and Annotated Bibliography: 10%
Children's Cultures Essay:20%

**** Please note that you must complete the Academic Integrity Tutorial and submit the results with your first essay in order to pass the course. You will find it at:

http://www.yorku.ca/tutorial/academic_integrity/

REPRESENTATIVE READINGS:

Please purchase editions of the following texts from the University Bookstore in York Lanes:

Cregan, Kate and Denise Cuthbert. *Global Childhoods: Issues and Debates*. London: Sage Publications, 2014.

Ellis, Deborah. *Three Wishes: Palestinian and Israeli Children Speak*. Groundwood.

James, Allison and Adrian James. *Key Concepts in Childhood Studies*. 2nd edition. London: Sage Publications, 2012.

Satrapi, Marjane. *The Complete Persepolis*. New York: Pantheon Books, 2004.

Understanding Childhood: A Cross-Disciplinary Approach. 2nd edition. Ed. Mary Jane Kehily. Bristol: Policy Press, 2013.

van Diepen, Allison. *Light of Day*. New York: HarperCollins, 2015.

REQUIRED FILMS:

Note: In addition to the readings you will also be required to view clips from the following films in lecture and tutorial. If you miss the screening of these clips, the films may be borrowed from York's Sound and Moving Image Library (located in Scott Library).

Bully (Clark, 2001)

Kids (Clark, 1995)

Persepolis (Paronnaud, Satrapi, 2007)

Students are also responsible for assigned short readings and other critical materials, which will be made available through the course Moodle site or are on reserve in the library.

COURSE DIRECTOR:

A.Halsall

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 2 (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 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); In class exam 1: 15%; In class exam 2: 15%; Online reading logs: 10%; Tutorial Participation and Attendance: 10%.

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.

COURSE DIRECTOR:
TBA

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:

F. Sturino

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 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:

Discussion Paper, Written Editorial Exercise, Oral Discussion Facilitation

REPRESENTATIVE READINGS:

Cook, S. (1996). Technological Revolutions and the Gutenberg Myth. In M. Stefnik (Ed.), *Internet Dreams: Archetypes, Myths and Metaphors* (pp. 67-82). Cambridge: MIT Press.

Winston, B. (2005). The Liberty to Know? Print from 1455. in *Messages: Free Expression, media and the West from Gutenberg to Google* (pp. 3-30). London; New York: Routledge.

Eisenstein, E. (1980). The Emergence of Print Culture in the West. *Journal of Communication*, 30(1): 99-106.

Briggs, A. & P. Burke (2009). Printing in its Contexts. In *A Social History of the Media: From Gutenberg to the Internet* (pp. 13-60). Cambridge: Polity Press.

Gere, C. (2008). *Digital Culture*. London: Reaktion Books.

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

Streeter, T. (2011). *The Net Effect: Romanticism, Capitalism, and the Internet*. New York: New York University Press.

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, social media, algorithmic culture, search engines, mobile phones, Facebook 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. (2015). Meaning. In *Culture and technology: A primer* (pp. 107-114). New York: Peter Lang.

Slack, J. D., & Wise, J. M. (2015). Space and Time. In *Culture and technology: A primer* (pp. 179-194). 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.

Gillespie, T. (2013). The Politics of "Platforms". In J. Hartley, J. Burgess, A. Bruns (Eds.), *A Companion to New Media Dynamics* (pp. 407-416). Chichester and Malden: John Wiley and Sons.

W. Brooker (2010). 'Now You're Thinking with Portals': Media Training for a Digital World. *International Journal of Cultural Studies*, 13(6):553-573.

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. (2006). The Mp3 as Cultural Artifact. *New Media & Society*, 8(5): 825-842.

Hillis, K., M. Petit, K. & Jarrett, K. (2013). Introduction. In Hillis, Petit & Jarrett, *Google and the culture of search*. New York and Milton Park: Routledge (pp. 1-29).

LeBel, S. (2012). Wasting the Future: The Technological Sublime, Communications Technologies, and E-waste. *Communication + 1*, 1(1): 1-19.

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* (novel); S. Mootoo, *Cereus Blooms* (novel). 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.

COURSE DIRECTOR:

P. Taylor

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:
TBA

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.

In 2016-17, the course will focus in particular on children's and young people's cultural works. Some modules that may be explored in the course childhood, culture and innocence; children's play and folklore; children's material cultures; children's friendships; children's music; youth cultures in the Global South; children's literacies; new media and participatory cultures.

ASSIGNMENTS:

Autoethnography – 10%; Mid-term test – 10%; Active Participation in tutorials and lecture (preparation, preparedness, attendance) – 10%; Short Seminar Presentation in Tutorial - 10%; Reading Journal and Commentary – 10%; Research Essay Outline and Annotated Bibliography – 10%; Research Essay (2500 words) – 20%; Final Exam – 20%.

REPRESENTATIVE READINGS:

Bragg, Sarah and Mary Jane Kehily, *Children's and Young People's Cultural Worlds*; James & James, *Key Concepts in Childhood Studies*; Reynolds, Kimberly, *Children's Literature: A Very Short Introduction*. 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

WORLD RELIGIONS IN CANADA

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, Hindus, Buddhists and Sikhs 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 urban, suburban and rural environments. 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) Participation 10%
- 2) Diagnostic test 15%
- 3) Tutorial quizzes 15%
- 4) Mid-year examination in the lecture period 20%
- 5) Final examination 40%

REPRESENTATIVE READINGS

Jamie S. Scott, ed. *The Religions of Canadians* (Toronto: University of Toronto Press, 2012)

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:

T. Burke

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.

3000 LEVEL COURSES

3000 LEVEL COURSES: The online enrolment system will release any remaining reserved July 2

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 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 3100 6.0A GREEK DRAMA AND CULTURE

A survey of ancient Greek drama in translation. The plays will be looked at mainly in terms of structure, of religious thought, and of political expression.

COURSE DIRECTOR:
TBA

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

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:
Ryan Wei

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

**AP/HUMA 3104 6.0A
SEX & GENDER IN GRAECO ROMAN LITERATURE**

Examines issues of gender and sexuality in Greco-Roman culture through reading Greek and Roman literature in translation.

COURSE DIRECTOR:
S. Blake

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

**AP/HUMA 3110 6.0A
ROMAN CULTURE & SOCIETY**

The course examines literature, art and architecture in its social and cultural context within a specified period of Roman history. The course may focus on either the late Republic, the ages of Augustus, Nero or the Trajan.

COURSE DIRECTOR:
TBA

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 6.0A
AP/CLTR 3160 6.0A
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; students will also experiment with sound-making. No musical experience is expected; access to a laptop computer is required.

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 3165 3.0A (FALL)
AP/CLTR 3165 3.0A
GRIOTS TO EMCEES: EXAMINING CULTURE, PERFORMANCE AND SPOKEN WORD

Explores the form, function and content of Spoken Word, in terms of language, rhythm, historical developments, social- political contexts, as well as key artists of poetry, rap, dub, slam, lyricism and spoken word as live and direct purveyors of culture. By examining performance as text and artist/creator narratives, commentaries and cultural discourse, students survey the continuum through African storytelling traditions to contemporary global evolutions of lyricism and spoken word. Students explore the varied modes of oral/aural dissemination - including the stage, the page, audio recording, theatre, film and digital media - and analyze orality and voice as tools of cultural affirmation and resistance. The course includes a writing/performance intensive component

COURSE DIRECTOR: TBA

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?

COURSE DIRECTOR:
TBA

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:
TBA

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 3230 6.0A

AP/CLTR 3230 6.0

ILLNESS IN THE POPULAR EYE: BODY, SPIRIT AND TRANSFORMATION

Addresses illness as a narrative device in film and other forms of media and by so doing, raises social and cultural concerns regarding the body, protest, transcendence and healing, as well as gender/sexual politics.

COURSE DIRECTOR:

TBA

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

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 3315 3.0A (FALL)

BLACK LITERATURES & CULTURES IN CANADA

This course challenges the positioning of the African American experience as a dominant referent for black cultures in the Americas through an examination of fictional writing produced by blacks in Canada and the notion of a transatlantic African diasporic sensibility.
Course credit exclusions: None.

COURSE DIRECTOR:

TBA

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

AP/HUMA 3318 3.0M (WINTER)

AP/CLTR 3318 3.0M

BLACK POPULAR CULTURE

This course analyzes Black popular cultural forms and expressions in the Diaspora including music, film, television, style, contemporary visual arts, and as taken up in Black cultural theory. Understood as an analysis and response to the conditions of contemporary Black life, to decolonizing and civil rights struggles, and as a resistant and/or liberatory politics, Black popular culture is also internationally influential. Investigation will include issues of production, reception and commodification. The course will serve as an introduction to such theorists as Sylvia Wynter, Stuart Hall, Kobena Mercer, Paul Gilroy and Rinaldo Walcott. It will conclude with an introduction to Afrofuturism.

COURSE DIRECTOR:
TBA

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

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 anticolonial, nationalist intellectuals in the Anglophone, Francophone and Hispanic Caribbean, as well as the contemporary generation of postcolonial theorists, cultural critics and creative writers. Themes to be studied include race and representation; identity, ethnicity, and cultural hybridity; gender and sexuality; modernity, colonialism and the plantation system; resistance, nation building, national culture and reparations; and diasporic and cosmopolitan culture. Students will study a range of texts including theoretical, historical, and literary works.

ASSIGNMENTS:
presentation (15%); three essays (10%, 10%, 25%); mid-term test (10%); final exam (20%); participation (10%) (subject to change)

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

Additional readings on the course Moodle website will include works by thinkers and creative writers such as Aimé Césaire, Hilary Beckles, Patricia Mohammed, Shalini Puri, Linden Lewis, and Percy Hintzen.

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 3439 3.0A (FALL)
HOW THE IRISH SAVED WESTERN CIVILIZATION

Examines the remarkable cultural achievements of the Irish, how they kept the lamps of learning, literature and material culture (manuscript, painting, ornamental metalwork) burning following the barbarian invasions of the fifth century and the decline of Roman civilization on the continent.

COURSE DIRECTOR:
M. Herren

RESERVED SPACES: Some spaces reserved for Humanities 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:
T. Michael

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 3510 6.0A
RELIGION, GENDER AND KOREAN CULTURE

This course explores the interactions of religion and gender from the traditional to the modern period in Korea, and relates this material to the general process of cultural development.
Course credit exclusion: AP/REI 3520 6.00 (prior to Fall 2013).

COURSE DIRECTOR:
T. Hyun

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

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 3000D 6.00 (prior to Fall/Winter 2003-2004), AS/HUMA 3425 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 3523 3.0M (WINTER)
AP/CLTR 3523 3.0M

Feminist filmmakers, in exploring social and cultural manifestations of women's various locations, deploy film as a cultural form to represent women and to tell their stories. Charting these debates, we explore cultural theory and feminist film theory to consider the filmic representation of the feminine body, the orchestration of the female voice and the organization of women's desire in cinema, encouraging new readings of the complex subject 'woman'.

ASSIGNMENTS:

Course Journal 20% (10% each term); On-line Forum Discussions 20% (10% each term); Research paper/project 20%; Group Presentation 20% (additional 5% for Personal Response); Participation 15%.

REPRESENTATIVE READINGS:

Practices of Looking Marita Sturken/Lisa Cartwright; *Introducing Postfeminism* Sophia Phoca and Rebecca Wright.

Course Kit, including bell hooks "Doing It For Daddy" and "Whose Pussy is This a Feminist Comment?"; Trinh T. Minh-ha "Grandmother's Story"; Hoi F. Cheu "Feminist Film Theory and the Post feminist Era: Disney's *Mulan*" among others.

FILMOGRAPHY: TBA

COURSE DIRECTOR:
G. Vanstone

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

COURSE CREDIT EXCLUSIONS: AP/GL/WMST 3523 6.00 (PRIOR TO FALL 2013).

AP/HUMA 3670 6.0A
FANTASY IN THE MODERN WORLD

An exploration of the ways fantasy has shaped modern sensibility since the french revolution.

COURSE DIRECTOR:
TBA

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

AP/HUMA 3675 6.0A
FANTASTIC JOURNEYS: LITERATURE & FILM

This course explores ideas and experiences of travel through fiction, non-fiction and film. Writing about journeys is as old as literature, and always features a double gaze: outwards to new landscapes, peoples and customs; and inwards as the isolation, fatigue and stimulation of leaving the familiar provoke self-discovery. In both the classics and in modern travel writing, the traveller multiplies herself or himself in the world, becoming simultaneously pilgrim, hero, and fool. In our course materials we will encounter histories of road trips and tourism; the explorer's search for objective knowledge; science fiction and time travel; and memoirs of exile and loss. The course materials range widely across geographies and historical time periods. Students will be encouraged to choose a text that suits their own focus of study in Humanities for the final essay.

Course Structure: Our weekly three-hour class will combine lecture and small group discussion. Three or four times per term, we will show a film in the course, with follow-up class discussion. Active participation in discussion and lectures is a crucial part of this course.

ASSIGNMENTS:

3 short essays and reflections (approx. 3 pages)	30%
Final comparative essay (8 to 10 pages)	20%
Annotated bibliography for final essay	10%
Mid Term Exam	25%
Contributions to discussion (throughout course)	15%

SOME REPRESENTATIVE TEXTS:

Shelley Baranowski. "Mass Tourism, The Cohesive Nation and Visions of Empire" *Strength through Joy: Tourism and the Third Reich* (2007), 118-161; Joseph Boyden *Three Days Road* (Penguin Canada); Joseph Conrad, *Heart of Darkness* (Norton Critical Edition, preferably 4th ed); Annie Dillard, "Teaching A Stone to Talk." *Teaching a Stone to Talk: Expeditions and Encounters* (1982), 67-76; Paul Fussell, "The Passport" *Abroad: British Literary Traveling*

Between the Wars (1982), 24-31; John Gillis, "Medieval Islomania." *Islands of the Mind: How the Human Imagination Created the Atlantic World* (2004) 1-4, 23-43; Graburn in *Intersecting Journeys: The Anthropology of Pilgrimage and Tourism* (2004), 125-139; Colleen Kinder, "Blot Out" *Best of American Travel Writing 2013* (2013) 51-59; Peter Matthiessen. *Snow Leopard* (2008 [1978]) 1-4, 9-21; Paul Theroux. "Travel in Brief," *The Tao of Travel*. Toronto: McClelland & Stewart 2011. 1-15; David Thoreau. "Conclusion," *Walden: an annotated edition*. Ed. R. Lenat. *The Thoreau Reader*, Connie Willis, *Uncharted Territory* (1994).

COURSE DIRECTOR:
K. Anderson

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

AP/HUMA 3691 3.0M (WINTER) 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:
L. Wiseman

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**

While "queer fiction for children and young adults remains, like queer theory, a contentious and confused area for many" (Kerry Mallan), it is also true that representations of GLTBQ children and youth have become ubiquitous in the twenty-first century, both in mainstream television programs such as *Glee*, and in online projects including the "It Gets Better" and "Make It Better" Campaigns. GLBTQ themes and issues are now frequently incorporated into literary narratives, while organizations such as the "Rainbow Project" actively seek to evaluate and promote "significant and authentic" GLBTQ content ("Rainbow Book List").

Students in this course will read critical sources that explore the specific relationship between children, child sexuality and queerness in queer theory, psychoanalysis, literary criticism and cultural studies. Scholarly sources will provide contexts for analyzing representations of GLTBQ-questioning children and youth in literature, film, television, digital media, music, etc. Literary texts may include picture books, chapter books, YA (young adult) fiction, poetry, graphic novels, comic books, etc. produced by and for children and youth. Students will be exposed to the historical development of diverse forms of cultural expression that depict gay, lesbian, bisexual, trans-gendered and queer-questioning (GLBTQ) experiences of young people from birth to age 18.

ASSIGNMENTS:

Participation (preparation, preparedness, attendance) -- 10%; In-class reflection papers – 10%; Seminar Presentation – 20%; Position papers (2) - 20%; Research Essay Outline and Annotated Bibliography – 10%; Research Essay - 30%. (Subject to change).

REPRESENTATIVE READINGS (Subject to change):

Primary Texts may include: Agell, Charlotte. *The Accidental Adventures of India McAllister*, 2010; Brown, Rita Mae. *Rubyfruit Jungle*. (1973); Considine, Kaitlyn. *Meesha My Boy: A Two Mom Story*. Illustrated by Binny Hobbs, 2005; Cruse, Howard. *Stuck Rubber Baby*. DC Comics, 2010. Kemp, Gene. *The Turbulent Term of Tyke Tiler* (1977); Selvadurai, Shyam. *Swimming in the Moonsoon Sea*. 2005. A selection of texts from current year's Rainbow List; for example:
Beam, Cris. *I Am J*. 2011; Myracle, Lauren. *Shine*, 2011; Jennings, Jazz. *I Am Jazz*. Smith, Andrew. *Grasshopper Jungle*. Rowell, Rainbow. *Carry On*. Wright, Bill. *Putting Makeup on the Fat Boy*, 2011. Online projects for GLBTQ children and youth such as the "It Gets Better" and "Make It Better" Campaigns. Films (i.e. *Ginger Snaps*, *Boys Don't Cry*, *OUT! Stories of Lesbian And Gay Youth*) and television programs (i.e. *Buffy the Vampire Slayer*, *Glee*, *I Am Jazz*).
Secondary Texts: Abate, Michelle Ann. *Over the Rainbow: Queer children's and young adult literature*, 2011; Bruhm, Stephen, and Natasha Hurley. *Curiouser: On the Queerness of Children*, U. of Minnesota P., 2004.

COURSE DIRECTOR:
C. Cowdy

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

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 (15%); Ethics Review Package (15%); Research Report (15%); Research Presentation (10%); Class Assignments (25%); Learning Workshop (10%); Participation (10%).

REPRESENTATIVE READINGS:

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

Author: Grieg, Taylor and MacKay

ISBN: 9780-85702-885-3

Publisher: Sage Publications

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

Author: Alderson and Morrow

ISBN: 9780-857021373

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): A. Emberly

SECTION M (WINTER TERM): K. Chakraborty

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 3.0A (FALL)

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:

In-class assignments (20%); Research assignment (20%); Final exam (20%), Class participation (10%); Listening workshop (15%); Learning workshop (15%).

REQUIRED TEXT:

Campbell & Wiggins (2013). *The Oxford Handbook of Children's Musical Cultures*. Oxford.

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 3801 6.0A
THINKING RELIGION IN SOUTH ASIA**

This course explores the teachings of selected religious traditions of South Asian and examines the category of religion as it is applied to South Asia in the context of oriental discourses.

COURSE DIRECTOR:

TBA

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

**AP/HUMA 3803 3.0M (WINTER)
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 3.0A (FALL)
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:

TBA

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. Journals with weekly questions/comments for in-class discussions (10%); 4. In-class presentation of a scholarly article or a book-chapter: 10%; 5. Midterm exam: 15%; 6. Research essay proposal including bibliography (2-3pages): 10%; 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); 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

Since the early 20th century, the term “Balkan” has become a metaphor for violent fragmentation, reversion to chaos and disorder, and return to non-civilization. Terms such as “Balkanization,” “Balkan ghosts,” “Balkan hatreds,” have gained currency in both popular and academic discourse. Yet the Balkans are also a historical reality comprising rich and nuanced experiences of religious and ethnic diversity, and centuries-long interaction and coexistence among Orthodox, Catholic and other Christians, Muslims, and Jews. The goal of this course is to examine the multiplicity of Balkan religious and cultural experiences. Emphasis is placed on the intersections between religion, culture, and identity: what they are, how they are shaped, and under what circumstances. The course engages in an interdisciplinary examination of this complex religious and ethnic mosaic by focusing on a wide range of sources: literary, historical, ethnographic, journalistic, and travel. It looks at the ways in which different Balkan religious cultures have historically coexisted and interacted, investigates the factors that have periodically led them to outbreaks of conflict and violence, and explores the ways through which the Balkans have been represented by outsiders.

ASSIGNMENTS:

Map Quiz: 10%
Research proposal and presentation of project: 15%
Research paper (8-10 pgs.): 20%
Panel discussion: 15% (10% group mark + 5% personal mark:
Participation (in-class and online activities): 20%
Term Test: 20%

Representative readings:

*Andrew Baruch Wachtel. *The Balkans in World History*. Oxford: Oxford University Press, 2008
* Robert Bideleux and Ian Jeffries. *The Balkans: A Post-communist History*. New York, NY: Routledge, 2006 [E-book]

*Scholarly articles and visuals from the electronic reserve of Scott library.

COURSE DIRECTOR:

M. Simidchieva

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 3.0A (FALL)
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 3821 3.0A (FALL)

FEMALE SPIRITUALITY: WESTERN TRADITIONS

This course explores women's participation in the interrelated religious traditions of Judaism, Christianity and Islam, and modern Goddess spirituality. Particular attention will be paid to the roles of women within the history of these traditions, and modern feminist critiques, revisions and reconstructions of these traditions, both in theory and in practice.

ASSIGNMENTS:

(subject to change) Short Essay - 20%; Weekly Reading Assignments – 30%; Research Essay – 30%; Final Exam - 20%.

REPRESENTATIVE READINGS:

(subject to change) Johanna H. Stuckey, *Women's Spirituality: Contemporary Feminist Approaches to Judaism, Christianity, Islam and Goddess Worship*, 2010.

A course kit including readings from (subject to change): Elyse Goldstein, *Re Visions: Seeing the Torah through the Feminist Lens*; Carol P. Christ, *The Book of the Goddess, Past and Present*; Elizabeth Johnson, *The Church Women Want*; Margot Badran, *Feminism in Islam*

COURSE DIRECTOR: B. R. Lee

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

PRIOR TO FALL 2009: Course credit exclusion: AS/HUMA 3821 3.00.

**AP/HUMA 3826 3.0A (FALL)
RELIGION AND FILM**

This course examines the role and representation of the religious in popular film. It introduces students to the vocabularies of Religious Studies and Film Studies, and critically explores the relationship between religion and film as aspects of contemporary culture. Drawing mainly on mass-distributed films from Europe and North America, the course analyzes the ways in which contemporary cinema narrativizes Aboriginal, Jewish, Christian, Muslim, Hindu, Buddhist and other religious myths, histories, rituals, institutions, ethics, and doctrines. Issues addressed include: To what extent do particular films reflect the personal beliefs of particular film directors? How are religious leaders, institutions and histories portrayed in contemporary cinema, and to what purpose? How do popular films embody religious symbols, rituals and values, and to what end? How does contemporary cinema represent the teachings and traditions of different religions, in both personal and societal terms? How does the cinema help shape our attitudes towards religious "others"? Topics for discussion include: the creator and the created; free will and destiny; sin and salvation; evil and responsibility; selfhood and society; reality and illusion; transcendence and the afterlife. Some prior knowledge of Jewish, Christian, Muslim, Hindu, Buddhist and Maori traditions will be helpful.

ASSIGNMENTS:

- 1) Participation 10%
- 2) Quizzes 20%
- 3) Mid-term test 20%
- 4) Final examination 50%

REPRESENTATIVE FILMS:

Blade Runner (Ridley Scott, final cut 2007 [1982]), *The Quarrel* (Eli Cohen, 1993), *Jesus of Montréal* (Denys Arcand, 1989), *My Son the Fanatic* (Udayan Prasad, 1997), *Water* (Deepa Mehta, 2005), *Kundun* (Martin Scorsese, 1997), *Whale Rider* (Niki Caro, 2002),

Critical readings accompany each film.

COURSE DIRECTOR:

J. Scott

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

**AP/HUMA 3831 3.0M (WINTER) FULLY ONLINE
TORAH AND TRADITION: JEWISH RELIGIOUS EXPRESSIONS FROM ANTIQUITY TO
THE PRESENT**

This course offers an exploration of Jewish beliefs, institutions, and bodies of literature, emphasizing continuities and changes in religious expression within and across different places, circumstances, and times. Themes covered include God, the Jewish people, Torah and its interpretation, the land of Israel; the commandments (*mitzvot*) and their legal (*halakhic*) expressions; the Sabbath; daily and calendrical cycles of holiness; rites of passage, and messianic teachings. Particular attention will be paid to the varieties of Jewish religious denominations in modern times.

LEARNING OBJECTIVES:

The course's learning objectives are multifold. Substantively, the course aims to impart to students a sense of the major periods in the life of Jewish religious expression and illustrate how an essential matrix of elements (God, Torah, Israel) has structured, in a recognizably continuous way, the lives of Jews while also generating new and at times highly distinct visions of God, Jewish doctrine, life cycle events, and the like. Methodologically, it emphasizes study of primary sources in translation (apart from a very few primary sources originally composed in English). In so doing, the course seeks to hone student awareness of the peculiarities of genre, the frequent indeterminacy of evidence, and difficulties involved in formulating careful historical assessments.

In paying attention to the varieties of Judaism that have come to historical expression, the course raises larger questions about the religious dimension in human affairs and about what religion is and does.

FORMAT:

This course will be offered totally online. Lectures and many of the readings will be posted on the course website. All assignments will be submitted online except for the final examination in the official final examination period of the university.

ASSIGNMENTS: (subject to change)

- Short papers reacting to readings - 30%

- Term paper - 30%
- Final exam - 40%

REPRESENTATIVE READINGS: (subject to change)

- Segal, Eliezer, *Introducing Judaism* (Routledge, 2009)
- Fishman, Sylvia Barack, *The Way into Varieties of Jewishness* (Woodstock, Vermont, 2007).
- 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:

M. Lockshin

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 3840 6.0A
LAW, ETHICS AND REVELATION IN JUDAISM**

A historical analysis of the formation of the ideas, literature and institutions of rabbinic Judaism as they took shape from the first to the seventh centuries.

COURSE DIRECTOR:

Y. Eisenstat

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

**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 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:
A.Kitzmann

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 3902 6.0A

AP/CLTR 3590 6.0A
CONTEMPORARY POPULAR CULTURE

Surveys historical and contemporary approaches to the texts and contexts of fiction, film, television, music, folklore and fashion. Themes include the industrialization of culture; changing definitions of the popular; genre and gender; the politics of style; nature and other utopias.

COURSE DIRECTOR:
F. Sturino

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

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

An exploration through the lens of mythology and storytelling of how a unique Canadian sensibility manifests itself in contemporary cultural forms such as novels, films, art, theatre, music and academic sources. Students are encouraged to attend contemporary plays, movies, readings, art shows and concerts to supplement reading materials.

ASSIGNMENTS:

In-class Reading Responses (1000 words) 10%; Essay/Project Assignment (2000 words) 20%; Reading Culture Journal 20% (10% each term); On-line Forum Discussion 20% (10% each term); Group Presentation 15% (additional 5% for personal response); Participation 10%.

REPRESENTATIVE READINGS:

Sylvia Hamilton, *And I Alone Escaped to Tell You*
Chester Brown *Louis Riel: A Comic-Strip Biography*
Thomas King *The Truth About Stories*
Annabel Lyon *The Sweet Girl*
Suzette Mayr *Monoceros*
Wadji Mouawad *Scorched*

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 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.

**AP/HUMA 3980 3.0A (FALL)
ASPECTS OF UKRAINIAN CULTURE I**

This course examines Ukrainian culture in the European context, with a focus on art and architecture from prehistoric times to the mid-19th-century. Readings in Ukrainian literature are discussed in their historical and social setting.

COURSE DIRECTOR:
TBA

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

**AP/HUMA 3981 3.0M (WINTER)
ASPECTS OF UKRAINIAN CULTURE I**

This course examines developments in Ukrainian culture in the European context, from the mid-19th century to the present. It focuses on the visual arts and architecture, and includes selected topics in literature and music.

COURSE DIRECTOR:
TBA

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

4000 LEVEL COURSES

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

<p>4000 LEVEL COURSES: Reserved spaces will NOT be released.</p>

**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 4103 6.0A
INTERPRETATIONS OF HOMERIC EPIC

The *Iliad* and the *Odyssey*, the two great tales of the Trojan War attributed to the ancient Greek poet Homer, have been among the most important and influential works of Western literature. This course offers an intensive reading of these poems in their historical and cultural context. Topics will include the theory of oral poetics, the historical background of the Bronze Age and the Geometric Period, the archaeology of the major Bronze Age sites, the Troy Tale and Greek myth, and the major modes of interpretation, including the Unitarian, Analytical, and Neo-analytical schools, as well as humanistic and formalistic approaches to the texts. There will also be some attention to non-Homeric versions of the Troy tale.

ASSIGNMENTS:

Two major essays, one each term; Two class tests, one each term; Two presentations, one each term; Participation.

REPRESENTATIVE READINGS:

Homer, *The Iliad and The Odyssey* (translated by Richmond Lattimore).

Wood, Michael, *In Search of the Trojan War*.

Quintus of Smyrna, *The Trojan Epic* (translated by Alan James).

Griffin, Jasper. *Homer on Life and Death*.

Course Kit.

COURSE DIRECTOR:

M. Clark

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

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).

COURSE DIRECTOR:

G. Jolly

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:

S. Gennaro

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) of 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 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 20th and 21st centuries, including contemporary manifestations of fantasy in children's and young people's culture. This course develops students' familiarity with the key features of modern fantasy as displayed in children's literature and culture. Modern fantasy refers to the body of literature in which the events, the settings, or the characters are outside the bounds of possibility. For critics Kathy Short and Carol Lynch-Brown, a fantasy is a story that cannot happen in the real world, and for this reason this genre has been called "the literature of the fanciful impossible." Although events in such literature could not happen in real life, modern fantasies often contain truths that help the reader understand today's world. The power of fantasy for many readers (child and adult) is that the fantastical world represents a safe place to explore an alternative world as a metaphor for life in their own world.

In its survey of modes of modern fantasy, this course will read animal fantasies (*Charlotte's Web*), quest stories (*Treasure Island*, *The Wonderful Wizard of Oz*), fantastical stories that feature unusual characters or strange situations (*Alice's Adventures in Wonderland*, *Charlie and the Chocolate Factory*), as well as texts that are iconic of high fantasy (*The Hobbit*).

Science fiction is growing in popularity among children and adolescents. Science fiction is a form of imaginative literature that provides a picture of something that could happen based on scientific facts or principles. Madeleine L'Engle's *A Wrinkle in Time* and Suzanne Collins' first novel in *The Hunger Games* trilogy will allow us to explore this aspect of fantasy.

Fantasy also includes supernatural elements, such as magic, witches, wizards, vampires that some adults connect to the occult, and so has frequently been censored. The Harry Potter series was on the American Library Association's Most Frequently Challenged Children's Books list for several years due to the wizardry and magic explored in the books. We will explore some Gothic children's texts and their visual adaptations (*Coraline* and *The Graveyard Book*) to discuss the appeal of such "dark" fantastical topics for child readers.

This course will give us the opportunity to discuss a growing trend, the cycle format or series format in relation to modern fantasy, the purpose of this trend in relation to the Harry Potter books and the culture that grows out of these books, not to mention Lewis' Narnia books and Suzanne Collins's *Hunger Games* trilogy.

In this course, students will learn to observe, understand, and evaluate how modern fantasy texts work and how they intersect with children's culture. What is going on in these texts? Why are they so important to children? How and why have they been incorporated into children's culture? Through the study of the theoretical language of fantasy and through the preparation of their own essays, students will learn to read and write effectively, to develop persuasive arguments appropriate to their discipline (CHST), to conduct research and present the results both orally and in writing, and to cite their sources correctly according to the prevailing style guide (MLA). Finally, the course will equip students to demonstrate their understanding of the activity and sweep of fantasy in their own time and in children's culture.

LEARNING OBJECTIVES:

- Acquisition of the vocabulary for the critical analysis of many different modes of fantasy.
- Development of academic thinking, writing, and research skills through the preparation of a major research essay.
- Development of critical and analytical reading skills appropriate for the study of children's culture and the humanities.
- Improved ability to think critically about form, theme, and context.
- Development of academic speaking / listening skills through seminar participation and presentations, which encourage students to share their ideas and engage in discussions with peers.

ASSIGNMENTS:

Attendance and Participation - 15%

Online Discussion about Readings - 10%

Two Class Presentations in Pairs about Readings (2 X 10%) - 20%

Mid-Term Test (in class)- 10%

Children's Culture Analytical Essay - 15%

Outline and Annotated Bibliography - 10%

Comparative Research Essay - 20%

REQUIRED COURSE TEXTS:

Please purchase editions of the following texts from the University Bookstore in York Lanes:

Barrie, J. M. *Peter Pan*. Bantam.

Baum, L. Frank. *The Wonderful Wizard of Oz*. Signet.

Adler, Bill, ed. *Kids' Letters to Harry Potter from Around the World*. Running Press.

Carroll, Lewis. *Alice's Adventures in Wonderland and Through the Looking Glass*. Oxford.

Collins, Suzanne. *The Hunger Games*. Scholastic.

Dahl, Roald. *Charlie and the Chocolate Factory*. Penguin.

Gaiman, Neil. *Coraline*. Harper Perennial.

L'Engle, Madeleine. *A Wrinkle in Time*. Square Fish.

Lewis, C. S. *The Lion, The Witch and The Wardrobe*. HarperTrophy.

Nesbitt, E. *The Enchanted Castle*. Puffin.

Oppel, Kenneth. *Silverwing*. HarperCollins.

Philip Pullman. *The Golden Compass*. Yearling.

Rowling, J. K. *Harry Potter and the Prisoner of Azkaban*. Raincoast.

Russell, P. Craig. *Coraline*. Harper Trophy.

Stevenson, R. L. *Treasure Island*. Oxford.

Tolkien, J. R. R. *The Hobbit*. HarperCollins.

White, E. B. *Charlotte's Web*. HarperTrophy.

REQUIRED FILMS:

Note: In addition to the readings you will also be required to view clips from the following films in seminar. If you miss the screening of these clips, the films may be borrowed from York's Sound and Moving Image Library (located in Scott Library).

Snow White and the Seven Dwarfs (Disney, 1937)
Snow White: A Tale of Terror (Cohn, 1997)
The Wizard of Oz (Fleming, 1939)
Muppet Treasure Island (Henson, 1996)
Harry Potter and the Prisoner of Azkaban (Cuaron, 2004)
Charlie and the Chocolate Factory (Burton, 2005)
Alice in Wonderland (Burton, 2010)
Peter Pan (Disney, 1953)
Coraline (Selick, 2009)

Students are also responsible for assigned short readings and other critical materials, which will be made available through the course Moodle site or are on reserve in the library.

COURSE DIRECTOR:
A.Halsall (SECTION A)

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 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 multicentered 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 4178 6.0A

THE DEATH OF GOD: ATHEISM AND MODERNITY IN THE WEST

Nietzsche's famous, prophetic claim that "God is dead" is often taken as describing the declining significance of God within modernity. Adopting neither a pro- nor anti- theistic stance, this course critically examines the relationship between atheism and modernity in Western thought and culture by drawing upon religious, philosophical, scientific, literary, historical, sociological, artistic, and cinematic sources

COURSE DIRECTOR:

M. Cauchi

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 4190 6.0A

FAITH, REASON, AND MODERN SELF-CONSCIOUSNESS IN EUROPEAN THOUGHT

This course examines texts in Ancient Greek philosophy, the Bible, and modern European thought in order to assess the fruitfulness of viewing modern self-consciousness in terms of the relationship of faith and reason.

COURSE DIRECTOR:

TBA

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

AP/HUMA 4227 3.0M (WINTER)
AP/STS 4227 3.0
MIND AND MATTER IN VICTORIAN ENGLAND

This course examines British debates on science and its application to pressing moral and social problems through a reading of the scientific literature on materialism, the mind, and the economy during the Victorian era. The Victorians were fascinated—even obsessed—by the broader significance of scientific theories. What did evolution imply about the relationship between mind and nature? How did the new science of psychology develop during the Victorian period and what conception of the human mind did it envision? Did the emphasis on deterministic cause and effect in nature demonstrate that humans had no free will? Then there were the questions raised by the new energy physics. Will the earth die a heat-death in the future? Is the calculation of energy really a matter of economics as well as of physics? Do the intellectual and physical differences between men and women boil down to applying energy physics to the issue of gender? All of these questions were taken up in scientific essays, in the general periodical press, in novels, and even in plays. They cut across Victorian culture because they touched on nearly every key social, political, economic, cultural, and religious issue of the day.

ASSIGNMENTS:

Research Essay 30%; Oral report 20%; Final take home exam 30%; Class participation 20%

REPRESENTATIVE READINGS:

John Tyndall, "The Belfast Address"

Thomas H. Huxley, "On the Hypothesis that Animals are Automata and Its History"

Mary Braddon, *Lady Audley's Secret*

Roger Smith, *Free Will and the Human Sciences in Britain, 1870-1910*

Rick Rylance, *Victorian Psychology and British Culture 1850-1880*

Gowan Dawson, *Darwin, Literature and Victorian Respectability*

COURSE DIRECTOR:

B. Lightman

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

AP/HUMA 4228 3.0A (FALL)
NATURE IN NARRATIVE

This course explores narratives of nature in both literary and scientific texts. In the course, we examine how representations of nature are developed in and through literary forms—from novels and plays to essays and short stories. In some of the literary texts studied, ideas from science are employed as central metaphors or themes. A few of the texts in the course are scientific works—works written to be accessible to a non-scientific audience—that are read for their use of literary forms, such as metaphors and rhetorical techniques, to enrich their narratives, to ease the comprehension of scientific ideas and to persuade readers of the

theories put forward. Students are encouraged to read all the texts in the course as narratives, as stories or points of view of the natural world or human nature, even the scientific works. Most of the texts in the course self-consciously play with their character as narrative, several even presenting alternative versions of the story being told from contrasting viewpoints. This emphasis on the narrativity and literary forms of texts encourages us to reflect on the constructed character of our narratives of nature, whether literary or scientific. But the course also asks how narratives can provide true accounts of our world, and examines the central place of nature in the narratives.

ASSIGNMENTS: Participation 15%; Presentation 15%; Notes on Readings (25%); Research Paper Proposal (10%); Research Paper (35%).

REPRESENTATIVE READINGS: Bernard le Bovier de Fontenelle (1686), *Conversations on the plurality of worlds*; Ursula K Le Guin (1976), *The left hand of darkness*; Barry Lopez (1981), *Winter count*; Yann Martel (2001), *Life of Pi*; Charles Darwin (1859) *The origin of species*; Michael Frayn (2000), *Copenhagen*; William Cronon (1992), "A place for stories: Nature, history, and narrative;" Michael Pollan (2001), *The botany of desire*.

COURSE DIRECTOR:
J. Steigerwald

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

COURSE CREDIT EXCLUSION: AP/HUMA 4228 6.0.

PRIOR TO FALL 2009: Course credit exclusions: AS/HUMA 4225C 6.00 (prior to Fall/Winter 2003-2004), AS/HUMA 4228 6.00.

AP/HUMA 4430 6.0A LIVING CONFUCIANISM

No one has had a greater impact on Chinese culture than Confucius. His ideas about self-cultivation, the proper ordering of society, the role of the individual in the social order, the relationship between humanity and the cosmos *et cetera* not only shaped the underlying fabric of Chinese civilisation, they deeply influenced several neighbouring cultures as well. Though Confucianism has taken many forms over the millennia, it remains central to any meaningful understanding of East Asia and is, therefore, critical for constructive international engagement in the 21st century.

In the first half of the course, we will follow the development of Confucian thought and practice in imperial China and the corresponding relevant periods in Vietnam, Korea and Japan. In the second half of the course, we will analyse the ways that different groups, including East Asian modernizers and non-Asian scholars, have tried to tie Confucianism to emerging national and global issues.

ASSIGNMENTS:

Essays (2, each = 25%); Quizzes (4, each = 5%); Seminar Presentation (20%); Participation (10%).

REPRESENTATIVE READINGS:

Confucius (D.C. Lau trans.). *The Analects*.; Gardner, Daniel. *The Four Books: The Basic Teachings of the Later Confucian Tradition*.; Young-oak Kim & Jung-kyu Kim. *The Great Equal Society: Confucianism, China and the 21st Century*.; journal articles.

COURSE DIRECTOR:

G. Anderson

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

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.

Over the past five centuries, utopian writers, among them women, imagined the perfect society in a wide range of ways: as a remote, autarchic island; an experimental enclave; a project for the distant (or near) future; an idealized past; a vision altogether outside time, a corrective to the errors of history; an abstraction, such as a guiding principle, a philosophical exercise, or a heuristic/critical tool. The course will focus on literary utopian fictions in their historical context and the questions they raise about this genre of thinking. What can the different—political, moral, economic, popular, technological, sexual, ecological, etc.—utopias tell us about the societies (their problems, dreams, self-perception, concepts of time, space, progress, civilization, nature, etc.) that created them? Should we treat utopias as *possible* worlds, practical templates for transforming reality? And if not, what is the value of utopian vision? And does the value of dys-topian visions—as utopias gone wrong—lie solely in countering imaginary utopias?

ASSIGNMENTS:

Active participation	15%
Three oral presentations	45% (15, 15, 15% each)
Essay	40%

REPRESENTATIVE READINGS:

Primary readings include but are not limited to: Thomas More, *Utopia*; Tommaso Campanella, *The City of the Sun*; Francis Bacon, *New Atlantis*; Mary Griffith, *Three Hundred Years Hence*; Étienne Cabet, *Travels in Icaria*; Edward Bellamy, *Looking Backward*; William Morris, *News from Nowhere*; Charlotte Perkins Gilman, *Herland*; B.F. Skinner, *Walden Two*; Aldous Huxley, *Island*; Ursula K. Le Guin, *The Dispossessed*; Ernest Callenbach, *Ecotopia*. 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 4620 6.0A
WORKS AND DAYS**

This course explores the creative process through the study of the works and lives of a select group of modern artists and writers. As well as novels, plays, short stories, poems 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 exist between creativity and psychological disorder, and creativity and morality? These are some of the questions the course asks and attempts to answer. The course also involves a consideration of the relation between art and life as well as art and its historical moment.

ASSIGNMENTS:

One oral seminar presentation – 30% (10% for the oral presentation and 20% for the written version, handed in the following week);

Short paper (500-650 words) – 5%

Book review (500-650 words) – 5%

Attendance and participation – 20%;

Major research paper – 40% (proposal and bibliography: 5%; paper: 35%).

NOTE: The seminar presentation will examine a facet of the work of the writer discussed that week. Oral presentations should last no longer than 15 minutes; written presentations should be about 1,500 words, or 6-8 typewritten, double-spaced pages. E-mail submissions of written work are *not* accepted.

REQUIRED READINGS:

Emily Bronte, *Wuthering Heights*; Anton Chekhov, *Five Plays*, selections from *Forty Stories*; Goethe, *The Sufferings of Young Werther*; Janet Malcolm, *Reading Chekhov*; J.D. Salinger, *Franny and Zooey*; May Sarton, *Mrs Stevens Hears the Mermaids Singing* and *Journal of a Solitude*; Gertrude Stein, *Selected Writings of Gertrude Stein* and *Blood on the Dining Room Floor*; Virginia Woolf, *To the Lighthouse*, *A Room of One's Own/Three Guineas*.

COURSE DIRECTOR:

R. Teleky

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

**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:

TBA

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**

This course 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.

The course first develops a background in basic Buddhist concepts and practices before looking at the contemporary life of Buddhism in Southeast Asia. Subsequent sections explore Buddhist responses to colonialism through considerations of changes in cosmology, ethics, and interactions with the nation and the state. It also investigates the vipassana meditation movement and the ways in which Buddhist practice has come to shape ethnic identity.

REQUIRED TEXTS:

Damien Keown, *Buddhism: A Very Short Introduction* (Oxford: Oxford University Press, 1996).

Available at the bookstore or as a free ebook through the library.

<http://www.library.yorku.ca/find/Record/1548154>

Swearer, Donald K. *The Buddhist World of Southeast Asia*. 2nd ed, Albany: State University of New York Press, 2010. The 1995 edition is available as an ebook. It would be better to read the 2010 edition, but in a pinch you could read the ebook.

<http://www.library.yorku.ca/find/Record/1547656>

Hansen, Anne Ruth. *How to Behave: Buddhism and Modernity in Colonial Cambodia, 1860-1930*. Honolulu: University of Hawai'i Press, 2007.

Braun, Erik. *The Birth of Insight: Meditation, Modern Buddhism and the Burmese Monk Ledi Sayadaw*, Chicago: University of Chicago Press, 2013.

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.

COURSE DIRECTOR:
TBA

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
MEDIÉVAL 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 4812 3.0M (WINTER)
CHRISTIANITY AND FILM**

This course examines the role and representation of the Christian in popular film. Interdisciplinary in approach, it brings together the critical vocabularies of Christian Studies and Film Studies to explore the relationship between Christianity and film as aspects of contemporary culture. Drawing mainly on mass-distributed films from Europe and North America, the course analyzes the ways in which contemporary cinema narrativizes Christian myths, histories, rituals and doctrines and non-Christian attitudes towards them. Issues addressed include: To what extent do particular films reflect the personal beliefs of particular film directors? How is Jesus portrayed in popular film? How does contemporary cinema depict Christian leaders, institutions and histories? How do popular films embody Christian images, teachings and traditions, and to what purpose? How does contemporary cinema represent Christian values and world-views, in both individual and societal terms? How does the cinema help shape relations between Christians and members of other religious traditions? Topics for discussion include: the creator and the created; free will and destiny; sin and salvation; evil and responsibility; selfhood and identity; missionizing and conversion; transcendence and the afterlife. It is assumed that students enrolling in this course will already have a working familiarity with Christian traditions. Any recently published introduction to Christianity will serve this purpose well.

Assignments

- 1) Participation 10%
- 2) Quizzes 20%
- 3) Mid-term test 20%
- 4) Final examination 50%

Representative Films

Monty Python's Life of Brian (Terry Jones, 1979); *The Passion of the Christ* (Mel Gibson, 2004); *Black Robe* (Bruce Beresford, 1991); *The Apostle* (Robert Duvall, 1997); *Mystic River* (Clint Eastwood, 2003); *As It Is in Heaven* (Kay Pollak, 2004); *The Cider House Rules* (Lasse Hallström, 1999); *Dead Man Walking* (Tim Robbins, 1995); *Se7en* (David Fincher, 1995); *The Rapture* (Michael Tolkin, 1991)

Critical readings accompany each film.

COURSE DIRECTOR:

J. Scott

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

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. Journals with weekly questions/comments 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:

Husain Haddawy. *Arabian Nights: Based On The Text Edited By Muhsin Mahdi* (WW Norton, 2008); Husain Haddawy. *Sindbad: And Other Stories From The Arabian Nights* (WW Norton, 2008); Robert Irwin. *The Arabian Nights: A Companion* (London: I.B. Tauris, 2005); 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 4814 6.0A

THE QUR'AN AND ITS INTERPRETERS

This course explores key themes of the sacred scripture of Islamic religion and culture. It seeks to place it in a broader historical and interpretative context by looking at several topics: the history of the text in its oral and written forms; the notion of revelation; major themes; the idea of the Qur'an's inimitability; its narrative composition and style; the history and variety of its interpretative trajectories; its liturgical, cultural, and aesthetic value and function.

Key objectives of the course include:

1. To gain and analytical overview understanding of the Qur'an in terms of its history, composition and role as the foundational text of Islam.

2. To encourage students to think of the concept of „sacred scripture“ and related terms in a critical-analytical way;

3. To help students develop tools and perspectives by which to approach the terms, texts and contexts associated with the study of Qur'an from a non-normative perspective, and to engage them in the understanding of how Muslims across time and space have related to their sacred text.

ASSIGNMENTS:

Reviews (4x5) 20%

Moodle discussions (10x1) 20%

Midterm exam 20%

Final Essay 30%

Presentation 10%

REPRESENTATIVE READINGS:

Rippin, A. *The Blackwell Companion to the Qur'an* (2005).

Rippin, Andrew (ed.) *The Qur'an: Style and Contents* (1999).

Sells, M. A. *Approaching the Qur'an: the Early Revelations*. (1999).

Turner, Colin. *The Qur'an: Critical Concepts* (2004).

Wadud, A. *The Qur'an and Woman* (1992).

COURSE DIRECTOR:

A.Buturovic

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

AP/HUMA 4816 6.0A

WOMEN IN ISLAMIC LITERATURE

This interdisciplinary course focuses on the representations of women in modern-day literary, scholarly, and visual "texts," produced by both men and women in Muslim-majority countries and their diasporas in the West. It covers a wide range of geographical regions and treats a variety of literary texts (novels, short stories, poetry), as well as other art forms (painting, photography, film). Thematically, its main goals are two: a/ To explore issues of gender, as reflected in the selected sources, and to discuss the factors which affect the perception of gender roles and the representations of women in a given cultural setting; b/ To acquaint students with authors of international renown, whose works reflect important cultural, ideological, and aesthetic trends in modern Muslim societies and communities.

Students are invited to consider the extent to which religion shapes the creative choices of the authors. Is the dominant mode of women's representation typified by Islamic values and ideals? Or is there an array of associations and images of women that stem out of different cultural, political, and aesthetic sensibilities? How is the female body, behavior, sexuality, and identity at large constructed in reference to literary, cultural, and societal norms? What is the

relationship between text and context? How do historical circumstances, “the spirit of the times”, and the priorities of the moment affect the representation of women, and the issues which authors choose to highlight? In addressing these topics, the course explores--and in part problematizes--the term "Islamic literatures/cultures" when used as a common denominator for a host of creative activities that transcend purely religion-oriented behavior and experience. It also tests the conventional polarities between tradition and modernity, religion and secularism, East and West.

All course materials are read in English/ translation. As part of their course work, students are welcome to introduce other relevant texts and stories, especially oral narratives that they may be familiar with, but which do not exist in English translation.

ASSIGNMENTS:

Review of a scholarly article: 10%

Research Project: 20% (Including Project proposal: 5%, and Research essay: 15%)

Two Term Tests: 40 %

Two Panel Discussions (group projects): 16%:

Participation: 14%

REPRESENTATIVE READINGS:

*Course kit (comprising a sampling of shorter literary forms: poetry, short stories, a novella, etc.)

*[Fatima Mernissi. *The Veil and the Male Elite : A Feminist Interpretation of Women's Rights in Islam.*\[E-book, select chapters\], 1991](#)

*Sadeq Hedayat (1903-1951), *The Blind Owl* (novel, first pub. 1937, Bombay). Tr. F Costello—130 pp.

*Shahrnush Parsipur (b. 1946-) *Women Without Men* (novel, first pub.1989, Tehran)--108 pp.

*Naguib Mahfouz (1911-2006; Nobel prize for literature 1988), *The Day the Leader Was Killed* (first pub. 1983, Cairo), 102 pp.

*Layla Abu Zaid (b. 1950). “Year of the Elephant: A Moroccan Woman’s Journey toward Independence” (first pub. 1980) in [Year of the Elephant: A Moroccan Woman’s Journey toward Independence and Other Stories. Austin, Texas: University of Texas Press, 1989. \(pp, 1-70\) \[E-book\]](#)

*Tayeb Salih (1929-2009), *Season of Migration to the North* (novel, first pub. 1966, Beirut), 169 pp.

*Marjane Satrapi (b. 1969--), *The Complete Persepolis* (graphic novel, first pub. in installments in Paris, 2000—2004), 314 pp.

COURSE DIRECTOR:

M. Simidchieva

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 4821 3.0A (FALL)
CULTURE, SOCIETY AND VALUES IN ISRAEL**

This course decodes aspects of culture, society and values in Israel through contemporary Israeli literature—mainly short stories and poems—seasoned lightly with visual art, artifact, film, television and cuisine. Texts will be read and discussed in English.

COURSE DIRECTOR:
L. Wiseman

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

**AP/HUMA 4903 6.0A (BLENDED)
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 and 21 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.

This is a blended course, meaning that the class will meet on campus five times during the academic year. These meetings will be used for the seminar presentations and related discussions. As well this course will include a class visit to the Toronto International Design

Show, which usually runs from Jan. 12-22. As a class we will attend Trade Day, which is on Jan. 22, 2017 although students will have the option of visiting the show on Jan. 23rd or 24th if their schedules do not permit a visit on Jan. 22.

ASSIGNMENTS:

Seminar/Discussion presentation and participation: 25% students will be responsible for leading online and in class 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/in class discussion. Research Project: 50%: this project has several components which are to be submitted over the course of a few months and based on the visit to the International Design Show and additional research. Details can be found in an additional handout. 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.

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 4906 6.0A

AP/CLTR 4850 6.0A

PROPAGANDA AND CULTURE

Investigates the employment of the created environment and other expressions of culture for propagandistic purposes, meant to advance privileged ideologies in politics, religion, and social interchange. Discusses examples chosen from different eras and communities, including modern and contemporary applications. Special emphasis will be placed on examining war propaganda across diverse media in the United States from 1898 to the present.

Prerequisites: 78 credits and permission of the coordinator of Culture and Expression. Course credit exclusion: AP/CLTR 4850 6.00. PRIOR TO FALL 2009: Prerequisites: 78 credits and permission of the coordinator of Culture and Expression. Course credit exclusions: AK/CLTR 4850 3.00, AK/CLTR 4850 6.00.

ASSIGNMENTS:

Attendance and participation		20%
Student Presentations	(2X15%)	30%
2 Essays	(2X25%)	50%

REQUIRED READING:

Mirrlees, Tanner. *Hearts and Mines: The US Empire's Cultural Industry*. Vancouver: UBC Press, 2016.

Taylor, Philip M. *Munitions of the Mind: A History of Propaganda From the Ancient World to the Present Day*. Third Edition. Manchester UK: Manchester University Press, 2003.

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