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## Programs: General Education and Specific Education Components

In order to complete the requirements for the DEC, students must complete the objectives of the **General and Specific Education components** of their program of study. As well, they must pass the Ministerial English Exit Examination, common to all programs, and the Comprehensive Assessment (Épreuve Synthèse), which is particular to each program but incorporates the abilities of both components.

### 1. General Education (common and adapted to all programs):

The courses in General Education (English, French, Humanities, Physical Education, and Complementary disciplines) play a pivotal role in transmitting the fundamental values and abilities the College seeks to convey to its students. These values and abilities are part of the Marianopolis Vision and Mission.

### 2. Specific Education (compulsory and optional):

The courses in Specific Education belong to disciplines specific to a program or to disciplines that contribute to or are related directly to a program. Courses may be designated as compulsory and/or prerequisite and elective or optional. Profiles may dictate the sequence in which they are offered.

In the following pages, the programs are presented in two sections. Section I presents the structure and offering of the General Education component for all the programs. It includes a description of particular courses or of some of the courses that might be offered under the generic number of the Ministry for the compulsory General Education courses.

Section II presents the structure and offering of the Specific Education component for individual programs. It indicates the disciplines and courses designated for each program and then presents by discipline a summary of courses that may be offered in a given year.

In all the listings, the code includes the discipline number, the course title and number, the time requirements (class, lab, homework), and the credits. For example:

Discipline Number	Title	Course Number	Time Requirements	Credits
(201) Mathematics	Calculus I (MAT-NYA)	201-NYA-05	(3-2-3)	2.66

## **General Education Component**

- English
- French
- Humanities
- Physical Education
- Complementary

### GENERAL EDUCATION COMPONENT (26-2/3 credits)

- |                          |               |
|--------------------------|---------------|
| – 4 English              | 9-1/3 credits |
| – 3 Humanities           | 6-1/3 credits |
| – 3 Physical Education * | 3 credits     |
| – 2 French               | 4 credits     |
| – 2 Complementary *      | 4 credits     |

\* Students in the *Arts and Sciences Program (700.A0)* take 2 physical education courses. There is no complementary discipline in the *Arts and Sciences (700.A0)* and *Liberal Arts (700.B0)* programs.

#### Complementary Courses:

Students must complete 2 courses from the following 5 domains outside their Specific Education component:

- Art & Aesthetics
- Mathematics Literacy and Computer Science (Computer Science only)
- Modern Languages
- Science and Technology
- Social Science

If these 2 courses come from the same domain, they must be from different sets, (for example in Modern Languages, a student can choose GERMAN-LAL and GERMAN-LBL but **not** 2 courses with the same middle letter such as SPANISH- LAL and GERMAN-LAL).

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*In order to graduate, students must successfully complete the following:*

- English Exit Examination
- Comprehensive Assessment (épreuve synthèse)

## English Language and Literature (603)

All students are required to take **four** English courses, one from each of four categories. The courses are sequenced and students must pass a course in one category before moving on to the next category. In their first term, incoming students are required to take a course, entitled **Introduction to College English (I.C.E., ENG-101)**. In the second semester, they will take a course from the **Literary Genres (ENG-102)** category. The third semester will offer them a course from the **Literary Themes (ENG-103)** category. When they have successfully completed ENG-101, ENG-102 and ENG-103, students are eligible to take the English Exit Exam. All students must pass this provincial exam to graduate and obtain a DEC. Should students not be successful in passing this exam in their first attempt, they can retake the exam the following semester. The fourth and final English course is one from **Courses Adapted to Program (ENG-LBE)**.

A variety of courses in all four categories are offered each term. All courses are designed to provide students with a background in literature and to promote the development of thinking and communication skills. It is the goal of the English Department to ensure that when students leave Marianopolis, they have the necessary skills and knowledge to function successfully both at university, and in the world at large.

### Preparatory English

(ENG-002)  
603-002-06 (4-2-4)  
(non-credit)

This preparatory course, for students who require particular help in the development of their basic English skills, is a non-credit course. Students are placed in this course during their first term at the College, if the results on their English Placement Test (generally taken after admission has been granted, in May) indicate that they would have difficulty coping with the academic workload of the College as a result of their limited English skills. The course is taken in conjunction with ENG-101 during the autumn session. Admission to ENG-102, in the second semester, is contingent upon successful completion of both ENG-002 and ENG-101. The focus of this course is on understanding and using English for Academic Purposes. Consequently, this is not a “literature-based” course, but one which aims at helping students develop the skills they require to succeed in all of their academic courses. The goal of this course is to help students develop a better understanding of how skills in written and oral English are essential to their academic success in an anglophone college.

### Introduction to College English

(ENG-101)  
603-101-04 (2-2-4) 2.66 credits  
- 4 hours of class;  
- 4 hours of homework

The focus of these courses is on helping the student make the transition to college-level studies by developing the student’s ability to read, think and write clearly and effectively. Through the study of at least two literary genres—i.e., poetry,

short story, novel, essay, or drama—students are encouraged to develop their confidence and ability to understand and analyze what they read, and to express that understanding orally and in writing. By the end of their course, students should be able to write a carefully-planned, clearly-worded, well-organized and convincingly-argued essay (750 words in length).

The majority of courses in this category fall under the designation **I.C.E.: Literature**. There is, however, a group of courses designated **I.C.E.: Literature and Composition**. These courses serve students who need more intensive practice in the development of their English language skills. For this reason, there is even greater emphasis in **I.C.E.: Literature and Composition** on the practical aspects of reading, speaking and writing.

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*Sample courses from the various categories (102, 103, LBE) are listed below. These courses may also be available as discipline courses to students in Creative Arts, Literature and Languages (CALL).*

### Literary Genres

(ENG-102)  
603-102-04 (2-2-3) 2.33 credits  
- 4 hours of class;  
- 3 hours of homework

*In this category of courses, students are introduced to the study of one particular literary genre—for example, poetry, short fiction, essay or drama—with a view to not only studying the literature itself, but also identifying the characteristics of the*

particular genre studied, and the relationship of the texts to their historical and literary period.

*These courses also continue the development of students' reading and writing skills with an emphasis on providing guidance and practice in writing a well-crafted essay (1000 words).*

### **Diaries and Letters**

This course focuses on two often neglected, but widely-practiced, literary forms: diaries and letters. Letters are generally written to someone; diaries tend to address the self or the future self. Yet both letters and diaries may move from the "private" to the "public" domain.

### **Detective Fiction**

This course explores the development, conventions and features of the formal detective story. Through the examination of works representative of key periods in the history of the genre, students explore the relationship between a story's particular use of the formal characteristics and the beliefs and anxieties of the historical period in which it was written.

### **Principles of Drama**

A survey of the principles of dramatic tragedy that define the works of three playwrights: Sophocles, Shakespeare and Ibsen. These principles are explored within the evolving cultural context of Classical Greek mythology, Renaissance idealism and Modern existentialism.

### **20th-Century Poetry**

This course examines the American, British and Canadian poetry of the twentieth century in relation to a

historical period. Students are taught to apply a critical approach to the different forms of poetic discourse representative of this period through the study of specific literary movements like imagism, formalism, Beat, confessional, projective and feminist verse.

### **Cinema and the Novel**

This course explores the challenges inherent in adapting novels in general, and the novels considered in class, in particular, for the feature film. The history of the relationship between the novel and the feature film is considered, as are the similarities and differences of these two media.

### **Fairy Tales**

This course introduces students to fairy tales as a literary genre. The course initially focuses on folk tales in some of their earliest written forms and on their development in written versions by authors such as Charles Perrault, Jacob and Wilhelm Grimm, and Joseph Jacobs. In addition, students examine some twentieth-century versions of these traditional folk tales and then focus on original literary fairy tales by authors such as Hans Christian Andersen and Oscar Wilde. Different critical interpretations (Freudian, Jungian, feminist, historical) of the significance of fairy tales are also explored. Finally, the fairy tale elements are analyzed in the film version of Frank Baum's American tale, *The Wizard of Oz* and in the recent satirical DreamWorks film, *Shrek*.

### **19th-Century Gothic Novel**

Students study the formal characteristics of Gothic literature, a genre that manipulates fear and mystery in order

to probe spiritual, psychological, and social concerns that may be too disturbing to be openly examined. The course also makes generic and cultural comparisons of this Victorian genre with a twentieth-century film version of one of the texts.

### **Novel History: Historical Fiction After World War II**

In the historical novel, documented versions of the past serve as the seeds of fictional narrative. In the last fifty years, this novel form explores, in three post-war novels, the relationship between fact and fiction; the political implications of representing the past in works of art; and the gathering skepticism toward stories that claim to establish definitive, universal truths.

### **Short Fiction**

Students learn to recognize the formal characteristics of the short story and the use of literary conventions within the short story, and to produce literary analysis and oral presentations demonstrating their understanding.

### **The Graphic Novel**

This course introduces the student to the graphic novel and to the academic study of comics in general. It provides a vocabulary with which to analyze both the visual and textual aspects of comics, as well as background information on this relatively new medium's history, developments and conventions. The course focuses primarily on the structural components and thematic concerns of three key genres: autobiographical comics, superhero comics and science-fiction comics, looking at what they share, how they differ, and what strides each has made in the past two decades.

## General Education: English

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### Canadian Poetry

Like music, poetry is everywhere, does everything, is enjoyed by everyone; we are continually surrounded by poetry, be it in chants, prayers, nursery rhymes, advertisements, songs, or...poems. In this course, students study a variety of Canadian poems, and a few from other cultures for contrast, to explore how poets communicate their concerns. The course begins with a study of short poems by a variety of writers, moving towards a closer study of selected major figures such as Margaret Atwood, Al Purdy, and Leonard Cohen.

### Contemporary American Drama

The tragicomedy of contemporary American life is thematically explored through Contemporary Drama's early roots in the traditions of the Theatre of the Absurd, postmodernism, and existentialism, to its more political, social, and experimental aspirations in the Off-Off Broadway and performance art movements. Students also explore the implications of race, class, identity, gender, and AIDS in the various plays from this period.

### The Contemporary Novel of Identity

This course explores one of the conventions of the novel: theme as related to the concept of identity. In all three novels, the question arises how individuals create their identities – parents being a major influence; this course, then, explores the parent-child relationship and the process by which the protagonists aim to construct their own identity.

### Literary Themes

(ENG-103)

603-103-04 (2-2-3) 2.33 credits

- 4 hours of class;

- 3 hours of homework

*Courses in this category offer the opportunity to study examples of literature which illustrate a particular theme or idea. Students are asked to trace the selected theme through a variety of literary texts, all the while being encouraged to develop their analytical skills as well as their reading and writing skills.*

*One of the practical objectives of these courses is to enable the student to produce a coherently-argued and well-crafted essay (1000 words in length).*

### The Beat Generation

The Beat movement in literature began in the mid-1950s as a response to the post-war conservatism of the United States. The writings of its seminal figures, Kerouac, Ginsberg, Corso, Snyder and others deal with the relationship of the individual to society, aspects of which include a questioning of political values, sexual and religious norms, and the introduction of non-western cultural traditions and popular culture into the American consciousness. Throughout their study, students assess the influence of the Beats on popular culture, particularly the folk music and rock 'n' roll of the 60s and 70s.

### The Meaning of Life (or Lack Thereof)

Important works of twentieth-century literature, such as Albert Camus's *The Outsider*, and Franz Kafka's "*Metamorphosis*," emphasize the

contrast between our human need for meaning and the universe's seeming inability to provide it. Such works suggest that the impossibility of grasping the meaning of life makes the experience of being human exasperating, alienating, even absurd. All is perhaps not lost, though, since these texts affirm that people *can* find meaning in their lives if they actively seek it in the particularities and uniqueness of their individual experience.

### Metamorphosis

Metamorphosis is defined as 'radical change or transformation' and has concerned writers from ancient Greece to the present. Students analyze works of fiction, non-fiction and poetry in order to recognize a connection between the theme of metamorphosis and the values of the society and cultures in which these works were created. The objectives of the course are to provide students with a method of explicating literary texts from a thematic perspective, and expressing what they have learned in written and oral work.

### Sounding Off: Representations of Popular Music in Literature

In this course, students study how popular music informs contemporary literature on both literal and figurative levels. Through close reading of the texts and related materials, students examine, among other themes, how music can fill people's needs to belong but not conform to family/social groups; how the emotional immediacy of music affects its use and misuse by musicians and fans, and how music operates as a source of profound sanctuary as well as a proving ground for talent and courage.

**Introduction to War Literature**

War highlights the tensions at the heart of society, especially the conflict between individual needs and desires and societal obligations and pressure. Through a variety of genres (a novel, poems, short stories and essays) this course explores the ways that different authors have seen the influence of war on the lives of individuals and the evolution of society.

**Nature and Culture**

This course features literature that posit a central conflict between humanity and nature or culture—the familiar ‘man vs nature’ or ‘man vs society’ antagonisms. Students test out this interpretive strategy and examine other, perhaps less familiar, ways of understanding humanity’s view of and relationship to natural and cultural worlds. Is the artificiality of civilization ultimately at odds with human nature, spirituality, instincts, and desires?

**Unheard Voices**

This course introduces a number of texts (short stories, essays, poems, and two novels) in which the narrator or speaker’s point of view profoundly affects the reader’s response to the literary work. In these texts, authors use the literary techniques of character, point of view and voice to enhance and develop major themes such as perception, misunderstanding, alienation, and deceit.

**Shakespeare’s Communities**

Community argued James Baldwin, ‘simply means our endless connection with, and responsibility for, each other.’ This course develops students’

ability to apply a critical approach to the theme of community within several of Shakespeare’s plays. The plays all tend to affirm that, for better or for worse, it is through social engagement with others that individual identities are most fully and meaningfully asserted.

**Literature and Imagination**

This course focuses on works that reflect and respond to the emergence of the idea of the imagination as a creative, transformative force. They express the value of the imagination in our daily reality, and of the ambiguity we feel for the alternative realities it evokes.

**American Literature 1864-1915**

During the years from the Civil War to the First World War, American life and letters were wholly transformed by the reconstruction and unification of the country, by westward expansion, by economic exploitation, by the influx of millions of immigrants, and by ever-increasing industrialization and urbanization. This course examines a number of the more significant literary developments in response to such dynamic change. Two poets, several realistic and naturalistic novelists, and a number of short story writers are studied to illustrate the representative forms, subjects and especially themes characterizing the emergence of a modern American literature.

**Women Writers of the African Diaspora: Redefining the Self**

The African Diaspora, the scattering of African populations through the slave trade, has changed the course of Western history, culture and aesthetics. The novels studied give

voice to unique experiences which reflect many women’s journeys to psychological and social liberation. The novels’ distinctive prose variations present the idiomatic patterns of some varieties of African American speech as well as mainstream American syntax. The stories vary in temporal, physical and social settings: from the Caribbean to the antebellum South of the southern plantocracy, from Reconstruction to the urban twentieth century.

<p><b>Courses Adapted to Program</b> (ENG-LBE) 603-LBE-04 (2-2-2) 2 credits - 4 hours of class; - 2 hours of homework</p>
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*These courses provide students with the opportunity to study specialized areas of communication which, either by virtue of subject matter or of form, are relevant to all students in the pre-university program or more specifically to students in the Science, Social Science or Arts programs. Designed for university-bound college students, these courses are intended to prepare the students for the transition to university by offering guidance and practical experience in advanced skills.*

**Journalism**

This course is an introduction to the world of the journalist and its special requirements. Part of understanding this world includes an intelligent evaluation of journalistic practices and their effects upon society. The content ranges from the straight news story formula and editorial writing to feature writing and interviewing strategies. Montreal journalists will be invited to the class to share their experiences as sports writers, editorialists, and photo-journalists.

## General Education: English

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### Screenwriting

This course is an introduction to the screenwriting process, from generating ideas, to the components of film narrative, to the elements of visual composition. After studying guides to story structure – the three-act plot structure and Joseph Campbell's *The Hero with a Thousand Faces* – these paradigms are applied to the students' own short screenplays through exercises in story structure, genre, characterization and dialogue. In learning the nine stages of screenplay development, from Character review through to the Final draft the students become familiar with *Final Draft*, screenwriting software and standard screenplay formatting.

### Creative Non-Fiction

This course is designed for students to develop their skills in writing creative non-fiction. Focus is placed on exercises that encourage the creative process, beginning with short, directed assignments and culminating in longer, original pieces. In addition, students are introduced to the use of specific literary techniques and devices that can be incorporated into their own work. Through the process of group writing seminars, feedback from the instructor, revision, and class critique, students learn to edit their own work. All of these elements help students find and develop their own literary voice.

### Critical Approaches to Myth

Students begin, through both reading and discussion, by exploring the traditional and current definitions and functions of myth, before they examine archetypal images in various myths of creation and of the earliest times. Students can then apply Joseph Campbell's "monomyth" to a selection of hero myths, followed

by an analysis of how Freudian psychology and structuralism can be adapted to other hero myths. The course ends with an exploration of feminist responses to how female goddesses, heroines and villains have been portrayed in world mythology.

### Modernism and Critical Theory

This course focuses on the period of literature (1900-1950) known as Modernism and on three specific genres (poetry, short fiction, and the novel) representative of that period. In addition, students are introduced to elements of critical theory in order to facilitate their knowledge and use of these modes of discourse. The goal of this course is to teach the student how to apply a critical methodology to a work of literature through the organization of a seminar and through the production of a critical essay using secondary courses.

### Physical Witness: Writers On The Body

Beginning with an examination of how writers represent the human body and cultural attitudes towards it, students explore the ways in which they condition and are conditioned by their bodily awareness. Discussed, among other topics, are the roles of the senses, bodies at work and play, body image and identity, dysmorphia, bodily pleasures and taboos, imagined bodies, kinaesthetics, as well as various authors' insights on mind/body dualistic thinking.

### Life Writing

This is a writing course which focuses on non-fiction writing based on personal experience. Through an examination of critical theory, writing techniques and participation in the

writing process, students explore how we shape and remake our reality with words. Readings include five genres of life writing: diary and journal, letters, autobiography, biography, and the personal essay.

### Contemporary Travel Writing

This course introduces students to the conventions of Contemporary Travel Writing. Bruce Chatwin and Pico Iyer are two of the most recognizable names in contemporary travel writing. Chatwin laments a nomadic tradition and Iyer embraces the uncertainties of Globalization. Two fundamental questions inform the content of the course: How does a contemporary travel writer explore a world that has already been mapped? and What politically, spiritually, and individually motivates travel writers to embrace the open road?

### Critical Approaches to Shakespeare's Plays

This is an advanced course, though no previous experience in Shakespeare's work is required. A number of plays are studied, one being the student's own choice. Students are introduced to literary theories such as New Criticism, Reader Response, Feminist and Marxist Theory, Psycho-Analytical Criticism and New Historicism.

### Legal Issues

Students are introduced to different areas of law: criminal, constitutional, contracts, negligence, family law and employment law. Students learn to identify and analyze legal issues and use effective techniques of persuasion to argue different sides in hypothetical legal cases. After careful study of one of the above legal issues under the

guidance of the instructor, students can choose other issues from the reading list and prepare a group oral presentation in which they present the relevant sides of a hypothetical legal case based on the legal issue. Students develop and practice skills of oral and written persuasion in their assignments and in each class.

## French (602)

All students must take two French courses as part of their core courses: an "A" and a "B" course. For each course, four levels are offered; a placement process will determine the appropriate level for each student. Students found lacking a sufficient knowledge of French to enter the most basic level offered will be required to take one or two extra courses outside the College to enable them to reach the entry level in their third semester. Courses are normally taken in the following sequence:

Course A	Course B
100	→ LBW
101	→ LBX
102	→ LBY
103	→ LBZ

### Les cours « A » : cours généraux

#### LANGUE ET EXPRESSION I (FRE-100)

602-100-03 (2-1-3) 2 crédits

Tout en mettant l'accent sur la lecture et l'écriture, ce cours se propose d'amener l'étudiant à appliquer les notions fondamentales de la communication en français courant. L'étudiant améliorera sa compréhension de la langue et son expression écrite et orale par la lecture et la

rédaction de courts textes, par l'écoute de bandes sonores, par le visionnement de bandes audiovisuelles, par des discussions, par la présentation d'un exposé oral ainsi que par la révision de certaines notions grammaticales.

En plus de leurs heures de cours régulières, les étudiants seront tenus de consacrer 1 heure toutes les 2 semaines à un travail individuel avec un tuteur.

#### LANGUE ET COMMUNICATION (FRE-101)

602-101-03 (2-1-3) 2 crédits

Ce cours, tout en mettant l'accent sur la lecture et l'écriture, se propose d'aider l'étudiant à communiquer en français avec une certaine aisance. L'étudiant améliorera sa compréhension de la langue et son expression écrite et orale par la lecture et la rédaction de textes, le visionnement de documents, la présentation d'un exposé oral ainsi que par la révision de certaines notions grammaticales. Les étudiants qui le désirent peuvent bénéficier de l'aide d'un étudiant-tuteur.

#### LANGUE ET CULTURE

(FRE-102)

602-102-03 (2-1-3) 2 crédits

Ce cours, comme celui du niveau 101, favorise la lecture et l'écriture. Des activités d'apprentissage plus complexes permettront à l'étudiant de développer les éléments suivants : compréhension et rédaction écrites, production orale. L'étudiant se familiarisera avec certains aspects de la culture francophone, notamment par la lecture intégrale d'une œuvre littéraire de langue française. Les étudiants qui le désirent peuvent bénéficier de l'aide d'un étudiant-tuteur.

#### CULTURE ET LITTÉRATURE

(FRE-103)

602-103-03 (3-0-3) 2 crédits

Ces cours sont destinés aux étudiants de niveau avancé qui maîtrisent bien le français. Les étudiants amélioreront leur capacité d'analyse et de production écrite tout en se familiarisant avec la littérature française ou québécoise et avec la culture s'y rattachant. Une variété de sujets leur est proposée.

#### Liste des cours 103 :

*Notez bien que tous ces cours ne peuvent être offerts simultanément chaque trimestre.*

#### Le Québec en devenir

Le but de ce cours est de permettre aux étudiants d'explorer l'identité distincte des Québécois. Les transformations récentes de l'identité traditionnelle québécoise seront observées dans des œuvres littéraires du Québec. Celles-ci illustreront aussi quelques thèmes majeurs de la construction du Québec contemporain : la part autochtone, la place des anglophones, les politiques d'intégration et d'immigration, la politique linguistique, les relations avec le Canada et ce qu'on appelle le modèle québécois. L'étudiant, qu'il soit francophone, allophone ou anglophone, sera alors en mesure de mieux choisir le rôle qu'il entend jouer dans l'évolution du Québec.

#### Au théâtre, cette saison

Dans ce cours, l'étudiant s'initiera et participera à la richesse stimulante de l'expérience théâtrale en assistant à des pièces de théâtre présentées à Montréal. Ces pièces serviront de base à des discussions dirigées. Le

## General Education: French

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tout sera encadré par des notions théoriques et par l'élaboration d'une définition de la spécificité théâtrale.

Remarque importante : l'étudiant doit assister à quatre pièces de théâtre, en soirée, sur semaine. Il bénéficiera de tarifs réduits de groupe. En conséquence de cette dépense, le coût des ouvrages à l'étude que l'étudiant devra se procurer demeure minime.

### Le conte

Ce cours propose à l'étudiant une analyse profonde du genre narratif qu'est le conte. À travers l'étude de divers récits, l'étudiant sera amené non seulement à voir les grands thèmes et personnages stéréotypés du monde du conte, mais aussi à saisir et comprendre la réécriture de certains contes. À l'aide d'une lecture psychanalytique, l'étudiant sera amené à plonger au cœur de l'écrit pour y repérer des messages subliminaux et entrevoir une analyse au-delà du sens littéral.

### Montréal, métropole culturelle

Ce cours propose à l'étudiant d'explorer diverses facettes de l'expression culturelle et artistique du Montréal d'aujourd'hui par des sorties au théâtre et au musée, le visionnement de films et la lecture d'une œuvre littéraire. Ce cours vise également à développer chez l'étudiant un esprit critique et analytique lui permettant de mieux comprendre ces manifestations culturelles et d'en dégager certains éléments de convergence.

### Révolutions

Ce cours de culture générale a pour but de voir en quoi la période de la Révolution industrielle a marqué une cassure profonde dans la façon qu'a l'être humain de concevoir son existence. À partir de textes divers provenant de nombreux domaines, ce cours tentera de mettre en lumière ce que cette période (1830-1914) a légué à notre monde et comment elle a transformé complètement la façon de concevoir les choses en Occident. À travers l'étude de phénomènes sociaux des plus divers (littérature, journalisme, technologie, sciences, architecture, sports professionnels, mode, cinéma, arts, etc.), on verra comment la Révolution industrielle a mis en branle des structures qui, encore aujourd'hui, sont incontournables.

### La chanson française

Ce cours a pour but de voir comment la chanson populaire est le produit des idées et des événements de son époque. À partir de l'exemple de la France et de la chanson française, l'étudiant effectuera un survol des principales tendances sociales, idéologiques et artistiques présentes chez les auteurs, compositeurs et interprètes qui ont marqué la scène musicale de ce pays durant la période s'étalant de la Seconde Guerre mondiale jusqu'à aujourd'hui. Une attention particulière sera accordée à la commercialisation de la musique, à l'arrivée des nouveaux moyens de diffusion (radio, télévision, vidéoclips, Internet, MP3, DVD, etc.), à la révolution technologique dans le milieu musical, de même qu'aux phénomènes sociologiques qui ont marqué la chanson durant les 60 dernières années.

**Les cours « B » : cours plus poussés ou adaptés au programme**

### FRANÇAIS DE BASE

(FRE-LBW)

602-LBW-03 (2-1-3) 2 crédits

### LANGUE ET EXPRESSION II

Étant une suite du cours 100, le cours LBW se propose d'amener les étudiants à appliquer les notions fondamentales de la communication en français courant. Les activités seront surtout axées sur la lecture et l'écriture, sans que la compréhension et l'expression orales ne soient négligées.

En plus de leurs heures de cours régulières, les étudiants seront tenus de consacrer 1 heure toutes les 2 semaines à un travail individuel avec un tuteur.

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### LANGUE ET COMMUNICATION

(FRE-LBX)

602-LBX-03 (2-1-3) 2 crédits

*Un cours de langue française multimédia.*

### Découvertes

Le cours propose à l'étudiant d'approfondir sa connaissance du français à partir d'un éventail de thèmes, à un niveau cependant moins poussé que dans le cours « Médias et cinéma » (LBY). Voir la description de ce dernier. Les activités du cours comprennent : lecture et analyse de textes, rédaction, révision grammaticale, sorties culturelles.

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**LANGUE ET CULTURE**

(FRE-LBY)

602-LBY-03 (2-1-3) 2 crédits

*Trois cours de langue française adaptés au programme : un cours portant sur le domaine des médias, un cours d'initiation à la littérature, et un cours destiné aux étudiants de sciences humaines.*

**Médias et cinéma**

Le cours propose à l'étudiant d'approfondir sa connaissance du français à partir d'un éventail de thèmes et d'activités. Aux textes des magazines et des journaux, s'ajoute l'apport des médias (télévision, cinéma, Internet) pour l'exploration de ces thèmes. Les activités du cours comprennent : lecture et analyse de textes et de films, rédaction de commentaires ou de critiques, minirecherche.

**Fictions**

Ce cours permet à l'étudiant de niveau intermédiaire de se familiariser avec les différentes composantes d'un texte de fiction. L'étudiant fera aussi l'étude d'une œuvre littéraire et de son adaptation cinématographique.

**Enjeux sociaux**

Ce cours permet à l'étudiant de développer un point de vue bien fondé concernant divers enjeux sociaux auxquels est confronté le monde actuel. Il met l'accent sur les thèmes suivants : les autochtones en Amérique, d'hier à aujourd'hui; l'environnement, l'automobile et le réchauffement climatique; les langues et l'aménagement linguistique; le commerce et l'éthique. Le cours, offert à tous les étudiants, s'adresse plus particulièrement à ceux inscrits au programme de sciences humaines.

**CULTURE ET LITTÉRATURE**

(FRE-LBZ)

602-LBZ-03 (3-0-3) 2 crédits

*Trois cours de langue française spécialisés et quatre cours de littérature.*

**1- Les cours spécialisés :**

**Français des affaires**

Dans ce cours, les étudiants prendront conscience de l'importance du français écrit dans différentes communications d'affaires et des règles relatives à ces communications. Ils étudieront la psychologie de la communication, se familiariseront avec le style et le vocabulaire spécifiques au champ d'études, liront et analyseront des textes, rédigeront des lettres d'affaires et des documents relatifs à la recherche d'emploi. Ils seront en outre sensibilisés aux exigences du monde du travail et aux critères de choix d'une carrière adéquate.

**Science moderne**

Ce cours a pour but de donner à l'étudiant un aperçu des racines sociales, historiques et philosophiques du monde scientifique actuel. À partir d'événements marquants ou de textes qui ont fait date dans l'histoire de la science au cours des cinq derniers siècles, l'étudiant verra la naissance et l'évolution de la pensée moderne dans le domaine scientifique et technologique. En somme, ce cours constitue une sorte de « balayage », en français, du développement moderne des sciences pures, humaines ou de la santé depuis la Renaissance jusqu'à aujourd'hui.

**Initiation à la traduction**

Dans ce cours, on sensibilisera les étudiants aux différents aspects du français et de l'anglais, on leur apprendra à identifier les pièges dus à l'interférence, on les amènera à réfléchir sur l'organisation et le fonctionnement des deux langues et à faire une analyse contrastive de leurs mécanismes avant de passer à la traduction proprement dite. Ce cours permettra aux étudiants d'affermir leurs connaissances linguistiques en français et en anglais.

**2 - Les cours de littérature :**

*Notez bien que tous ces cours ne peuvent être offerts simultanément chaque trimestre.*

**Histoire de l'amour**

Le cours abordera de façon critique la pratique de l'amour en Occident en prenant appui sur des œuvres majeures de la littérature française. On y questionnera, entre autres, la passion amoureuse, le romantisme à la Harlequin, l'amour-obsession et l'altruisme compulsif en amour. Par ailleurs, les discours sur l'amour qui ont caractérisé des époques précises de l'histoire de France seront examinés : l'amour courtois, l'amour précieux, l'amour libertin, l'amour romantique et ce qu'on a appelé la révolution sexuelle. De cette manière, les étudiants seront en mesure de mieux saisir les changements récemment intervenus dans le domaine des relations hommes-femmes, qui ont modifié les notions de couple et de rôle sexuel.

Pour les étudiants du programme CALL, il s'agit d'un cours porteur de l'épreuve-synthèse de programme.

### L'absurde dans la littérature

Ce cours propose à l'étudiant une étude en profondeur de la notion de l'absurdité dans la littérature française du 20<sup>ème</sup> siècle. Un panorama de différents mouvements littéraires marqués par le concept de l'absurde sera présenté afin de permettre à l'étudiant de saisir non seulement le sens attribué à cette pensée, mais aussi les divers contextes socio-politiques dans lesquels cette notion a vu le jour. Un corpus d'œuvres clés initiera l'étudiant à une lecture et à une analyse plus pointues de la thématique de l'absurde littéraire.

Pour les étudiants du programme CALL, il s'agit d'un cours porteur de l'épreuve-synthèse de programme.

### Littérature française : discussions

Étude de diverses œuvres significatives de la littérature française puisées dans le répertoire du roman et du théâtre. Un aperçu du contexte social ou historique des œuvres en permettra une plus grande compréhension. En plus d'épouser les objectifs de la description des cours génériques de ce niveau, ce cours vise à développer un sens analytique et critique chez l'étudiant par l'analyse et la discussion des œuvres au programme.

### Regards contemporains

Ce cours a comme objectif d'initier l'étudiant au genre littéraire de l'essai. Il comprend l'analyse d'essais contemporains de la littérature d'expression française. Les sujets abordés par les essayistes au programme rejoignent certaines des préoccupations de l'être humain de cette décennie.

## Humanities (345)

*Reaching every student at the collegial level, the Humanities curriculum is multidisciplinary by definition and therefore distinct from the traditional disciplines. The course offerings invite students to reflect on the dimensions of human experience, and in so doing, to develop a keener awareness of their own values and context.*

*Students are required to take three humanities courses, one in each category, to receive the collegial diploma. First-year students should select their courses from the first two categories only: World Views and Knowledge.*

World Views	345-102-03
Knowledge	345-103-04
Ethics	345-LBH-03

*The courses described are a sample of what may be offered.*

### World Views

(HUM-102)

345-102-03 (3-0-3) 2 credits

*Courses in this category explore a range of world views from the individual to the ideological, the national to the cross-cultural, the past to the present.*

### The Ancient Greeks

This course introduces students to the importance of world views and their relationship to society by studying the Ancient Greeks from earliest times to the Hellenistic period. Included in the course are the major ideas of Greek poets, playwrights, philosophers, historians, and scientists. Students are introduced to the rich diversity of

world views and experiences which characterized the Ancient Greeks and which led them to influence and shape Western Civilization.

### Art and Culture of the Ancient Americas

This course explores the artistic and cultural traditions of the Ancient Americas. The prehistoric populating of the Americas are traced, following the evolution of different artistic traditions and the lifestyles and beliefs they reflect. Students explore in detail the evolution of several distinct cultures, ranging from those that created the soapstone carvings of the Arctic, to the striking designs of Pacific coast totems, to the intricate patterns of southwest sand-painting, to the monumental pyramids of Central and South America. The impact of the arrival of Europeans is also studied.

### Aboriginal Culture in Canada

Canadian aboriginal peoples are presently facing critical issues surrounding the struggle for the survival of their various cultural identities. The course focuses on studying aboriginal worldviews through an appreciation of culture. Students study representative groups from each region of Canada, with an emphasis placed on aspects of culture such as artistic production. Focus is placed upon cultural experiences that are reflective of part and emerging trends, and examples in art are used to consider historical and contemporary collective issues. Special attention is given to artists such as Robert Davidson and Carl Beam, since their prominence on both a national and international level is indicative of the growing awareness of aboriginal issues in Canada.

**U.N.: North-South Simulation**

In this course, students learn: a) how the world body—the United Nations—works by simulating its sessions; b) understand the institutional arrangements that link the rich industrialized nations of the North and the developing nations of the South; c) explore the economic, political, cultural and ideological issues which are constantly raised in the major international forums of our planet; d) gain knowledge of the structures and functions of international organizations; e) explore, analyze and formulate coherent personal views regarding major issues that both divide and unite the contemporary world; and f) acquire personal experience of games nations play in their everyday relationships.

**Planes, Trains and Automobiles**

As long as humans have been recording their history, they have recorded their travels. Or have they? As technology has changed, travel too has changed. Or has it? Can a written account of a personal adventure tell us something more than what was seen or visited? In this course, students explore the methods, means and motives for travel through the ages. By means of an historical overview, students survey travel writing with an eye on technology and selected themes.

**Stories and Storytelling**

In today’s rapidly changing society, much of our heritage gets lost in the shuffle as borders of all descriptions come down, cultures assimilate, and we move closer towards a global society. This course examines how culture is transmitted from society to society, and generation to

generation, using the art of storytelling. Included is a look at myths and fables from different cultures, as well as personal myths, oral histories and family stories. Practical storytelling exercises are included as part of the course. By finding our personal heritage, we not only discover ourselves and our world, but we develop the capacity to change it as well.

**Strangers, Gods, and Monsters: Storytelling from Religions Around the World**

The purpose of this course is to introduce students to the art of storytelling in religious culture. Students begin with questions about storytelling itself, such as why we tell the stories we tell and what functions these stories serve in various religious communities. Students then explore a series of important mythological motifs such as creation narratives; the virtual omnipresence of gods around the world, the monstrous, scapegoats and animals. Although certain assumptions are prevalent concerning these themes, this course attempts to deconstruct them and bring new light to very old traditions. Since this course is not dependent upon any one religious tradition alone, it has the benefit of exploring these mythic motifs in various traditions around the world, and thus through careful comparative efforts, provide a window into ideas that may possibly be the fruit of a universal human experience, or at the very least, a universally limited human imagination.

**The Hero’s Journey, Myth and the Modern World**

Some stories are retold so often and with such frequency that they become an unnoticeable part of our culture.

We cease to ask how they influence our beliefs, decisions, and actions. Living in an age where our encounters with individuals from other cultures are becoming easier and more frequent, it has become increasingly important to understand both our own beliefs and those of the people we meet. This course considers the ways the stories people create shape and reveal their perception of their world. Included is a selection of European, Asian, and Middle Eastern myths and legends that represent some of Humanities most influential narratives. Also included are selections from *The Hero With a Thousand Faces*, which provides a framework for critical inquiry. By considering how these stories inform the struggle to establish successful societies, we will begin to understand the basis of the differences and similarities we find between peoples.

**The Voice as Instrument**

The singing voice has been and continues to be a central element of music that touches our lives in many different ways. Throughout history the human voice has been considered as one the most alluring, powerful, spiritual and even dangerous of all musical instruments. This course will explore the voice from several perspectives beginning with an introduction to the physiology and acoustics of singing. This will be followed by an exploration and comparison of how different cultures have used, and continue to use, the voice as an instrument of worship, social entertainment, healing, and protest. Finally the focus will turn to an examination of the manners in which individuals use the singing voice as a means of artistic expression, and the relationships they share with their listening audiences. The course

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includes listening assignments and students are encouraged to hear concerts around Montreal.

### **Shifting Visions of the Cosmos**

Cosmology, the study of world views, describes the physical facts of life by which we justify our values and behaviour. Although our conception of the physical world has changed over the past 3,000 years, many of our ideas are derived from earlier world views. In this course students test the validity of these values and explore the possibility of developing values based upon current ideas about the physical world and how it works.

### **Nineteenth-Century Thinkers**

The mid-nineteenth century in Europe was a time of radical social and intellectual change. This age witnessed the birth of Marxism and of the theory of evolution; the first debates about women's rights and capital punishment; and the first attempts at coping with mass industrialization and urbanization through mass education. This course looks at the nineteenth century as an age of new ideas and rapid change and examines the writings of eminent European writers.

### **Tattoos, Trophies and T-cells**

In this course we look at concepts of the body in various cultures and eras. Based on descriptions of illness, healing, sports, the arts, and religious rituals, the class discusses how world-views are reflected in the ways we treat, use, and experience our bodies. We also ask how these views and practices differ according to a person's social or economic position. By examining conceptions of the body, the students come to a greater

understanding of how a worldview shapes our daily experiences and our sense of self.

### **European Modernism: 1900-1930**

The early twentieth century was a time of unprecedented technological, scientific and cultural change. Innovations as diverse as the telephone and the theory of relativity attest to the inventiveness of this period, and helped to alter radically the ways in which people viewed both themselves and their world. In this course, students examine the major ideas, values and implications of modernist world views by studying the art, literature, and music that were employed to express these world views. In the process, students embark on an intellectual journey through central Europe in the period between 1900 and 1930.

### **Architecture—A World View**

This course incorporates ideas drawn from a variety of disciplines to present architecture as a form of cultural expression. Specific moments from architectural history are used as illustrations of how, at any given time, the world views held by patrons, architects, and builders influence ideas about what buildings should do, how they should look, and how people should behave within them. Assignments change from semester to semester based on exhibitions and events in the Montreal area, as students are encouraged to learn to experience buildings outside of the classroom.

### **Men and Masculinity**

This course investigates how the lives of men are shaped by the varying demands of masculinity. It is seen that masculinity is primarily a social

construction and that men fashion their gender identities in response to contrasting social prescriptions. In this vein, particular attention is given to homophobia and heterosexism. Students also explore the extent to which dominant masculinity functions as a powerful ideology affecting the outlooks of both women and men.

### **Thinking about Sexuality**

This course is designed to allow students to apply critical thought processes to a variety of views concerning human sexuality. Students begin by examining some of the most influential perspectives concerning the roots of human sexuality: is an individual's sexuality a product of her biology, a psychological phenomenon springing from her interactions with her parents and other key figures in her life, or the effect of the social norms that permeate her culture? Different views concerning the nature of sex and sexual perversion are explored. Finally, several perspectives concerning the morality of certain sexual or sex-related practices are considered. Students are encouraged to develop their own responses to each of these questions by first considering opposing viewpoints on the topics at hand.

### **Beyond Bollywood**

India, the second most populous country and a leading emerging economy in the world is also a land of contrasts – living folk traditions and podcasts, clay pots and camera phones. This course focuses on developing an understanding of India and her people through an exploration of some of her major ideas and values, as well as the stresses and tensions that are a result of the rapid changes taking place.

**A View to German Cinema**

This course studies the major currents of the twentieth-century’s German Cinema. We discuss questions of genre, narrative, film language, examine films’ relationship to other media, and look upon the socio-historical background of the film. Films to be studied include the world famous film directors such as Murnau, Sternberg, Riefenstahl, Fassbinder, Schlöndorff, Peterson, Carow, Taddicken and others. Students gain insight into a verity of worldviews, values and visions of the different filmmakers.

**Women, Art and Society**

Few female artists have received much attention or acclaim. In this course this situation is remedied and students are presented with an overview of the role of female artists over the past five centuries. Focus is given to the art works of individual women in the context of their own times, and thus discussion covers not only the techniques and principles of a particular female artist’s work, but also the social conditions and expectations that fostered or inhibited her artistic production.

**The Artist and Society**

The central question underlying the course is: What is the relationship between the artist and the particular historical period in which he operates? The major portion of the course deals with art and music in Western Europe from the Renaissance through the early twentieth century. A few prominent painters, architects, musicians and sculptors are selected as representative of the age. By choosing artists of the same generation, students are able to study not

only their relationship to the particular society, but also the relationship between the various art forms. The last two weeks of the course consists of voluntary student presentations using audio-visual material.

**Art and Activism**

This course aims to offer students a broad look at the history and current state of creative activism. Moving through different time periods and exploring movements in diverse areas of the world we examine the activist tradition in high art forms including literature, poetry, visual art and performance; but also consider the power of media stunts, online activism and culture-jamming. How have art forms been used to support activist causes? What strategies have been used in different times and places? What is the difference between art and propaganda? Through case studies, readings and classroom discussions students are invited to answer these questions and more.

**Knowledge and its Application**  
(HUM-103)  
345-103-04 (3-1-3) 2.33 credits

*This category of Humanities contains courses that study human knowledge, how it is acquired, how it may be analyzed and used. A particular emphasis is on how these aspects of knowing affect the values of society.*

**Education and Society**

This course introduces a student to the meaning of education in contemporary society by examining the relationship between education and the self, education and society and exploring the increasing importance

of education in contemporary society and the world at large. It treats education essentially as a means of developing, on the individual level, an open personality, and, on the world level, peaceful emancipation.

**Understanding Canadian Society Through the Arts**

The national and international prominence given to the works of such artists as Bill Reid and Norval Morrisseau is indicative of the growing awareness of Aboriginal issues in Canada. These artists are also representative of increasingly complex Canadian identities, and through their work we are able to analyze larger socio-political issues. More specifically, this course will show how knowledge of Canadian cultures can be gained through an appreciation of Canadian art. We focus on cultural experiences that are reflective of past and emerging trends in Canada and examples in art will be used to consider historical and contemporary collective issues. A fundamental element of the course will be an understanding of the development of Canadian cultures, including Quebec and Aboriginal perspectives.

**Ways of Knowing**

This course uses the storyline and discussions in Robert Pirsig’s novel, *Zen and the Art of Motorcycle Maintenance*, as a starting point to explore the nature of human knowledge, and the connections that exist between our views on knowledge and our values—even our sense of reality. In the course of their explorations students have the opportunity to examine the perspectives of both Eastern and Western philosophy, as well as the tension between the

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scientific and the creative/aesthetic attitude which has been a pervasive undercurrent in the development of contemporary culture.

### **The Nature of Propaganda**

Propaganda is commonly defined as “the systematic propagation of a given doctrine.” Whether someone regards a set of ideas as “propagandistic,” however, depends on that person’s values and ideology or “world view.” For this reason, propaganda can often insinuate itself undetected in everyday social discourse, especially when its content overlaps with the prevailing ideology in society. In other words, many of the messages we are exposed to everyday can be considered forms of propaganda. This course is designed to help students see through propaganda, whatever its source.

### **Power to the People**

Students have the opportunity to explore the new and emerging uses of theatre in an experiential manner. The class discovers and explores how theatre can be used as an instrument for the empowerment of oppressed and disenfranchised peoples through an examination of theatre for social change. What happens when theatre removes itself from the traditional presentational mode, and the power of decision making and problem solving is placed in the hands of the audience? How does theatre then become an empowering political and social experience? How is this a reflection of the changing global times?

### **At the Podium**

People are creatures of knowledge. We have shaped the world with this knowledge in the form of institutions, ideas, industries, systems and

civilizations. Transfer of knowledge through communications systems is necessary for all of these transformations. Often taken for granted is the essential communication undertaken in the verbal context: public speaking. In this course, students explore the theory and practice of public speaking in order to become more proficient communicators.

### **Gender Bender**

This course is about gender and how it intersects with every aspect of our lives. It looks at the origins of gendered power relationships as well as gender in action, and explores ways of moving towards gender equality. Course content includes historical and contemporary situations, and an understanding and use of feminist methodology and queer theory.

### **The Stuff of Nonsense**

In this course students explore a wide variety of examples of nonsense: jokes, nonsense literature, nonsense film, surrealist painting and nonsense music. Students see that successful nonsense contains internal, dynamic and cohesive qualities which make it meaningful—full of “sense.” Students are encouraged to re-evaluate the ingrained rationalistic system of value that dominates the modern, technological civilization of the West, and to consider whether, in a society which values reason over the emotions, the nonsense artist may provide a necessary escape valve from a narrowly rationalistic universe.

### **Sounds of Music**

The human experience of music is shaped by a complex combination of factors: cultural training, the physical properties of sound, human

physiology, auditory perception and cognition, social and business interests, and the technologies available for sound production, preservation and distribution. This course offers a multidisciplinary and cross-cultural exploration of these influences and the links between them.

### **The Soundtracks of Our Lives**

A broad ranging exploration of musical genres and communities, this course explores the role of music in the formation of groups. Some musical genres have engendered communities, and some communities seem predisposed to adopt certain kinds of music. By using a variety of approaches from modern critical theory and the social sciences, we look at some of the ways music and communities are interconnected. The student will proceed from an exploration of the idea of musical genres in popular music through to a review of some of the ways those genres have been used to understand genre communities (punk, heavy metal, women's music, etc.).

### **Why Rome?**

Ancient Rome experienced many troubles, including: constant war, slavery, plague, social inequality, dictatorship, military anarchy, and religious conflict. How then did this civilization last for over 1000 years? Topics include: philosophy, literature, medicine, law, foreign policy, propaganda, slander, representations of sexuality, the roles of women, and the portrayal of the ancient world in film.

### **Science in Society**

This course examines science as a system of knowledge by looking at a series of case studies. Students contrast arguments for why science offers

a unique form of knowledge with studies that show how scientific understanding, like other forms of knowledge, is informed by societal forces.

**The American Century**

This course attempts to help students to understand American civilization and evaluate its impact on the twentieth century. It examines the achievements and limitations of American civilization both at home and abroad. The course takes an interdisciplinary approach to knowledge of American civilization. It illustrates how different forms of knowledge: the social sciences, history, philosophy, the arts, and literature can help us to develop our knowledge of American civilization and evaluate its impact on the world.

<p><b>Ethics</b> (HUM-LBH) 345-LBH-03 (3-0-3) 2 credits</p>
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*These humanities courses examine social and ethical questions.*

**Right or Wrong in the Ancient World**

Civilizations in the ancient world held values modern-day Westerners might find repulsive: war, slavery, capital punishment, infanticide, military brutality, social inequality, genocide, public displays of killing, and much more. Does this mean these societies were ethically wrong? This course covers the ancient civilizations of Mesopotamia, Egypt, Greece, Rome, China, early Christianity, and pre-Columbian civilizations in Meso and South America.

**Ethics in Antiquity**

From slavery to infanticide, socially acceptable practices in the ancient

Greek world are repugnant to most Westerners today. Yet, at the same time, this civilization developed complex and very modern ideas about the role and importance of the individual, the state, responsible leadership, health and the best way to lead one's life. In this course, students will use translations of different ancient texts, including comedies, legal codes, road signs, tombstones, medical and philosophical treatises, and epic poetry to examine the fundamental questions: why are we here? what are our obligations to others? how should we best live our lives?

**Virtuous Bodies**

The course considers how religions use the body to translate experience and knowledge, both for the individual and the collective. Students examine the role the body plays in a number of religious contexts, consider various taboos and restrictions (such as those surrounding menstruation and childbirth), the various markings on the body used to identify the person with religion (through clothing and physical marks), and the controversial and very challenging concept of hurting or even sacrificing the body for an ideal. These concepts are analyzed in an ethical framework. This course will narrow its focus by looking exclusively at eastern traditions. Parallels to western traditions will naturally emerge, but the focus will remain on Hinduism and Buddhism as they are practiced in various countries.

**The Da Vinci Code: Fact and Fiction in Popular Culture**

Using the *Da Vinci Code* phenomenon as a test case, this course guides students towards becoming critical consumers of popular culture, learning to recognize and appreciate the often blurry line between fact and

fiction. Dan Brown's claims of art historical and religious 'facts' in his novel will be explored through a detailed study of Leonardo and specific theological issues. The ethical questions raised by the author's claims and the marketing of his book will be discussed, as well as the reaction of the media which often embraced Brown's assertions, sometimes promoting sensationalism at the expense of verifiable research.

**Environmental Ethics**

Many people are concerned about a variety of environmental issues, from pollution to global warming to the extinction of species. They say that we "should" do something about those issues. But what ethical assumptions underlie this "should"? Is it a concern for human well-being? For animals? For all living things? For ecosystems? In other words, what "things" count morally? Moreover, what does taking humans, animals, living things or ecosystems into moral consideration involve? The answers to these questions matter not only because we need to justify our actions, but because different answers may imply different courses of action. In this class, students explore various philosophical theories that have been elaborated as answers to these questions.

**Technology and The Human Predicament**

In this course, students explore: (a) the extent of the gap between the rich and the poor nations; (b) the pros and cons of our modern-day technology; (c) how value differences shape peoples' world views; and (d) how such world views contribute to the development or underdevelopment of a society.

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### **Facing the Future**

This course explores the ethical implications of a selection of technological advances promised for the future. In particular, students examine how innovations in genetics, virtual reality entertainment, artificial intelligence, robotics and bio-engineering may prompt us to rethink our traditional understandings of reality, the mind, and the body. These innovations may even announce a “post-human” era in which our present ethical intuitions concerning human nature are challenged.

### **Individual Ethics, Grand Conspiracies and Half Truths**

Making ethical decisions is a process that depends on having complete and accurate information about the issues at hand. When information is withheld, altered, or fabricated, the process becomes much more difficult. We are left in a position where ethical decisions are impossible to make. We are forced to seek more information. The challenge lies in determining what, from among available information, is accurate and relevant. This course considers the problem of making personal ethical decisions in the face of the flood of (often contradictory) information provided by governments on one hand and by the critics on the other. The course covers a range of events that provide material for spin-doctors and conspiracy theorists alike, with an eye always on the ways the information available from both sides impacts on individuals. We will ask whether our personal responses to life’s issues are influenced more by those who claim to have our best interests at heart or those who claim to offer the truth.

### **Diplomacy: By Simulation**

Utilizing the “learning-by-doing” approach of negotiation simulations, students explore recurring social issues with ethical ramifications affecting international relations such as power, war and peace, nationalism, economic injustice, etc. The course offers training in negotiation, strategic planning and rational decision making, an introduction to diplomacy and the history of international relations. Students assume diplomatic roles of various countries and negotiate agreements about a series of historical and contemporary international crises and problems. Students gain experience in research techniques, effective argument presentation and teamwork.

### **Music/Ethics**

This course explores some of the ways musicians and composers have negotiated complicated moral and ethical terrain. Through a series of case studies, we explore the roles of composers in historical contexts and talk about their musical production through the lens of ethics. The historical relationship of musical sound and its influence on human ethical behaviour is also studied. The course covers a large historical area, from Renaissance Italy and royal and religious patronage, through the Second World War and the role of music in Nazi Germany, and coming into the 20th Century, touching on protest music, Bob Dylan, and other popular music subjects.

### **Ethical Issues in Art**

This is a course about the role of the artist and art in society. It incorporates ideas from a variety of disciplines such as photography, history, anthropology and art history. The

relationship between art and technology is explored, using examples from photography to cyberspace. Ethical issues surrounding art in the 20th and 21st centuries with the advent of new media such as photography, film, video and the internet are examined, especially how these have been utilized by artists to raise awareness of political and social issues. The course addresses the role of artists as activists and art as providing resistance with regard to issues such as racism. Gender issues, feminism and the role of women artists are also explored. Post-colonial perspectives and environmental art are also looked at.

### **Ethics on Stage**

The artist is often seen as a societal and political conscience. Using this viewpoint as a framework, the class examines the rights and responsibility of the artist, as well as how this idea can be used and abused by both the artist and society. Focusing most of their attention on the art of the playwright, students examine a number of twentieth-century play scripts and then explore in a participatory and analytic manner in order to discover how different artists view society and what they feel the big societal questions are.

### **Ethics and Globalization**

This course examines the ethical questions raised by the “new world order,” characterized by dissolving borders, intensifying economic competition, and shifting global structures. Two broad themes guide our study. The first, “globalization and North America,” focuses on the current quest for international competitiveness and its impact on Canada, the United States and

Mexico. The second area, “globalization and the new world order,” extends the discussion to explore the more general contours of the “new world order.”

### **Ethics and Democracy**

What are the fundamental ethical principles on which democratic polities are based? What are the historical origins of democracy in ancient Athens? What did the ancient Greeks and other great philosophers think about the abilities of the people to rule themselves? How did the English, French, and American Revolutions contribute to the development of democracy? Why did the Russian, and other Communist revolutions, reject basic democratic principles and human rights and repress fundamental civil liberties and political freedoms? How well have the United States, Canada, and other democracies lived up to their own democratic ideals? What are some of the basic ethical issues facing democratic societies today? These are some of the questions this course will attempt to answer.

### **Women of the Developing World**

Gender inequality continues to exist around the world and becomes more pronounced as the pace of economic and cultural globalization accelerates, global inequities increase and war becomes more widespread. Most adversely affected are women in the so-called ‘developing’ or ‘Third World’. This course traces the evolution of the status of women in the ‘developing’ or ‘Third World’ and develops a critical understanding of the ethical issues created by gender inequalities in these societies. The

course also demonstrates linkages of interdependence between the so-called ‘developed’ and ‘developing’ world and the responsibility of the individual in the ‘developed’ world towards a more equitable and ethical resolution of these issues.

### **Family, Ethics and Society**

How are seemingly natural and personal relationships between lovers, spouses, parents and children shaped by political, cultural, and economic factors? What role does the public sphere have in influencing or controlling the structure of families and the interaction of family members? Students explore these questions through a historical perspective and current ethical debates.

### **Ethical Issues in Human Sexuality**

Contemporary life is animated by a bewildering array of sexuality issues. Ethical controversies as diverse as sexual harassment, homophobia and preferential hiring have changed sexual politics forever. This course explores these and other issues in the attempt to achieve some clarity concerning their ethical dimensions.

### **Wars: Just and Unjust**

This course seeks to examine the moral and ethical issues involved in the decision by one (or more) independent states to use force against another sovereign state. In particular, it seeks 1) To assess whether armed intervention in the internal affairs of a sovereign state is ever justified. If it is, under what conditions can it be justified? 2) To examine the moral implications of the decision to go to war as well as the

ethical issues of the manner in which the war is conducted. 3) To investigate the relationship between the existing moral values and the justification for war and acceptable behaviour in wartime against the backdrop of the broad sweep of history from the Napoleonic Wars to the present.



**Physical Education (109)**

Students are required to take three physical education courses\*, one from each category, in order to meet the general formation requirements common to all programs. All courses are offered at an introductory to intermediate level to ensure optimal achievement for all students. Students are encouraged to try a new activity in order to expand their life-long activity choices.

\* Students in the Arts and Sciences Program (700.A0) take two physical education courses (PHE-103 and PHE-105).

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**First-year students select their courses from the first two categories, PHE-103: Health and Physical Education and PHE-104: Physical Activity.**

**Health & Physical Education**

(PHE-103)

109-103-02 (1-1-1) 1 credit

**COMPETENCY:** *"To realize that physical activity is an essential lifestyle behaviour which promotes health"*

Students study the relationship between physical activity, stress management and nutrition and identify how they impact on general health. Each course emphasizes cardiovascular fitness and its many benefits. Muscular endurance, strength and flexibility are also presented and incorporated into each course. Students identify personal needs, abilities, and motivational factors as well as *time management needs* that lead to regular, safe and effective physical activity.

Additional fees are required for courses marked with an asterisk (\*).

**Choices may include:**

- Fitness
- Fitness through Aerobics
- Fitness through Games
- Fitness through Winter Activities \*
- Fitness through Yoga
- Fitness through Walking
- Indoor/Outdoor Fitness

<p><b>Physical Activity</b> (PHE-104) 109-104-02 (0-2-1) 1 credit</p>
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**COMPETENCY:** *"To demonstrate improvement in a physical activity"*

Students develop and apply a plan of action that leads to improvement in a physical activity. The technical, tactical, psychological and physical aspects of each activity are introduced. Students acquire an adequate skill level to pursue this activity in the future. The process of developing and applying a plan of action in order to achieve personal goals is transferable to other learning situations.

Additional fees are required for courses marked with an asterisk (\*).

**Choices may include:**

- Backpacking \*
- Badminton
- Basketball
- Canoe Camping \*
- Cross Country Skiing \*
- Dance
- Floor Hockey
- Intro to Paddling Skills (canoe and kayak) \*
- Intro to Outdoor Education \*
- Martial Arts
- Soccer
- Tennis
- Touch Football
- Volleyball
- Yoga
- Urban Yoga \*

**Following the successful completion of both PHE-103 and PHE-104, second-year students will select the third physical education course from the Active Living category, PHE-105.**

<p><b>Active Living</b> (PHE-105) 109-105-02 (1-1-1) 1 credit</p>
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**COMPETENCY:** *"To demonstrate the ability to responsibly engage in physical activity which promotes health"*

This course builds on the foundation set in the two first-year courses. A plan of action, which includes the application of basic training principles, is integrated into a personalized activity program (PAP). Students consider individual abilities, needs, health and motivational factors in designing and implementing their PAP. A variety of exercise options are presented in each course to complement the students' PAP.

Additional fees are required for courses marked with an asterisk (\*).

**Choices may include:**

- Badminton II
- Dance
- Nature Hikes \*
- Outdoor Activities
- Pilates/Yoga
- Power Walking
- Running \*
- Soccer
- Street Dance
- Stress Management
- Team Sports
- Urban Yoga \*
- Weight Training
- Sport Conditioning

## General Education: Complementary

### Complementary

Complementary courses are part of the General Education component for all students with the exception of those in the Arts and Sciences and Liberal Arts programs. They are designed to be a complement to the Specific Education component of a program. Students must take two courses from five areas or domains outside their Specific Education component:

- Art and Aesthetics
- Mathematics Literacy and Computer Science
- Modern Languages
- Science and Technology
- Social Science

If a student chooses two courses in the same domain, the courses must be from different sets or levels, indicated by the middle letters **A** and **B**.

Students are assigned the two terms for their complementary courses through their registration profiles. Approximately 750 places in courses are allocated each term for the General Education – Complementary component. As a result, the choice is limited.

In the course offering for each term, courses are designated as having a number of student places reserved for complementary purposes or as being complementary only. In the first category, a student is entitled to fulfil only the requirements of the General Education – Complementary component.

### Art & Aesthetics

LAA and LBA (3-0-3) 2 credits

Courses in this domain are open to students in all programs outside the Arts and Letters option of the Creative Arts, Literature and Languages program. They include courses in the following disciplines: *Fine Arts, Art History, Cinema, Music, Philosophy, Religion, Theatre*.

Particular courses are described in the Specific Education component of the Creative Arts, Literature and Languages (**CALL**) program. In addition to these, the following course may be offered:

#### Psychology of Art: Artistic Experience

(PSY-LBA)

350-LBA-03 (3-0-3) 2 credits

This course attempts to find a relationship between topics in Psychology (such as the body, the unconscious, sexuality, humour, concepts of space, etc.) and their reflection through art. Many different art mediums are explored and the class discusses and reflects upon the changing nature of art.

### Mathematics Literacy and Computer Science

LAM and LBM (1-2-3) 2 credits

Courses in this domain are open to students in all programs, but not to students in the Science program taking Computer Science as a discipline.

The 2-credit complementary courses give students a basic knowledge of computers or an introduction to widely useful applications such as graphics and web page design. The courses offered may include the following:

#### Enhancing Computer Skills

(PRO-LAM)

420-LAM-03 (1-2-3) 2 credits

If all one knows about computers is word-processing, surfing the Internet and chat, one has only scratched the surface. This course extends students' computer knowledge in perhaps surprising ways. It offers the basics of designing web pages, advanced word-processing techniques, file management, number-crunching using spreadsheets, Internet fundamentals.

There are hands-on labs in all these topics. The course also gives an understanding of what goes on “under the hood” in computer hardware, as well as an introduction to the many applications of computers in today’s increasingly technological society.

**Computer Graphics**

(PRO-LBM)

420-LBM-03 (1-2-3) 2 credits

This course is an introduction to computer graphic design using a standard graphics software package. It is taught interactively, three hours per week in the computer lab, with students getting extensive hands-on practice as well as completing projects on their own. No artistic ability or previous computer experience is required.

This course includes elements of graphic design by computer, as well as an introduction to the theory of design. The goal is to produce well-crafted and aesthetically pleasing illustrations with knowledge of the computer techniques involved as well as a practical understanding of the underlying artistic principles.

**Web Page Design**

(PRO-LBM)

420-LBM-03 (1-2-3) 2 credits

This course is an introduction to design of web pages. Students are not assumed to have any previous experience with computers. The course includes basics of networks and the history and workings of the Internet, and goes on to principles of page and site design using the HTML formatting language. Students learn to design attractive, easy-to-navigate websites with appropriate use of images, links, and special features. The emphasis will be on “raw” HTML coding using a text editor. Later in the course students will be introduced to an HTML editor. Following the contemporary approach to web page design, StyleSheet definitions (“CSS”) are introduced; interactivity is achieved through user-input forms; livelier web pages are created by using short examples of code in the JavaScript programming language.

**Modern Languages**

LAL, LBL, LAK, LBK (3-0-3) 2 credits

Courses in this domain are open to students in all programs outside the Languages option of the Creative Arts, Literature and Languages (CALL) program. *Students with some knowledge of German or Spanish are interviewed at registration to determine their appropriate course level.*

**German I**

(GER-LAL)

609-LAL-03 (3-0-3) 2 credits

This is an introductory course in German using a communicative approach. From the beginning students learn to communicate effectively in German. The contexts for practice are everyday situations. New expressions, grammatical structures and vocabulary are reinforced through written and oral exercises, and material on video. Computer software provides practice in the language lab.

**German II**

(GER-LBL)

609-LBL-03 (3-0-3) 2 credits

*Prerequisite:* GERMAN I (GER-LAL) or equivalent (with instructor’s permission)  
*Continuation* of GER-LAL

This course is for advanced beginners. Students expand their ability to communicate in German as they continue to acquire vocabulary and grammatical structures. Regular use of audio-visual material provides cultural context to topics discussed in class. This course involves an extended lab component.

**German III**

(GER-LAK)

609-LAK-03 (3-0-3) 2 credits

*Prerequisite:* GERMAN II (GER-LBL) or equivalent (with instructor’s permission)  
*Continuation* of GER-LBL

This intermediate level course further develops the student’s ability to communicate in German. Through directed exercises, group activities, and individual work, students improve their speaking and writing skills. Special projects by students focus on German culture and contemporary topics. This course involves an extended lab component.

## General Education: Complementary

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### German IV

(GER-LBK)

609-LBK-03 (3-0-3) 2 credits

*Prerequisite:* GERMAN III (GER-LAK) or equivalent (with instructor's permission)

This course focuses on German culture and special topics as it studies the major currents of the twentieth century's German Cinema. We discuss questions of genre, narrative, and look upon the German socio-historical background of the film. During the course, students improve their German conversational skills (within discussion groups and student project presentations). Also, the associative learning of level IV German grammar is emphasized.

### Spanish I

(SPA-LAL)

607-LAL-03 (3-0-3) 2 credits

From day one, beginner students use Spanish to communicate. Following an audio-lingual communicative method, students acquire basic language structures and vocabulary and learn to function in everyday situations. Creative use of language acquisition is actively encouraged. Vocabulary and grammar are also reinforced through exercises on the Spanish web page and practice in the lab. Both of these practice methods are compulsory.

### Spanish II

(SPA-LBL)

607-LBL-03 (3-0-3) 2 credits

*Prerequisite:* SPANISH I (SPA-LAL) or equivalent

This course is a continuation of Spanish I. Students expand their ability to communicate in Spanish as they continue to acquire vocabulary, master verb forms and learn basic grammar. Practice in the language lab and exercises on the Spanish web page are compulsory. Spanish II students are to read two novellas in Spanish.

### Spanish III

(SPA-LAK)

607-LAK-03 (3-0-3) 2 credits

*Prerequisite:* SPANISH II (SPA-LBL) or equivalent

An intermediate course with a communicative approach designed for students who already have an elementary knowledge of Spanish. They learn to narrate in the past

and talk about future events, to express wishes, reactions and opinions and to give instructions in different situations. In addition to the textbook, videos and articles from Spanish language periodicals provide the cultural information necessary for class discussions. Spanish III students are encouraged to explore websites in Spanish and are required to read a literary work in Spanish. Practice in the language lab is compulsory.

### Spanish IV

(SPA-LBK)

607-LBK-03 (3-0-3) 2 credits

*Prerequisite:* SPANISH III (SPA-LAK) or equivalent

This course is a continuation of Spanish III. Students expand their ability to use all verb tenses and complex structures and vocabulary appropriate to different situations. Moreover, they explore a number of contemporary topics dealing with the Hispanic world and discuss them orally and in writing. Spanish IV students are encouraged to explore websites in Spanish and are required to read a novel and various short stories. The course involves an extended lab component.

### Spanish V

(SPA-LAG)

607-LAG-03 (3-0-3) 2 credits

*Prerequisite:* SPANISH IV (SPA-LBK) or equivalent

An advanced course with a communicative approach designed for students who have already a good knowledge of the language. In this course, listening, speaking, reading and writing skills are integrated through a broad range of exercises, class discussions and oral presentations. Students will explore the cultural aspects of Hispanic culture through films and different literary genres. Students are required to read a novel and a play of prominent Spanish authors.

**Science & Technology**

**LAT and LBT** (3-0-3) 2 credits

Courses in this domain are open to students in all programs outside the Science program. The following courses may be offered:

**Staying Healthy in a Polluted World**

(BIO-LAT)

101-LAT-MS (3-0-3) 2 credits

Pollution can affect your health as well as the health of other organisms. Toxic chemicals, such as pesticides, can alter the nervous system, hormone levels and fertility. These chemicals can also lead to cancer and a lowered sperm count. Topics discussed include: genetically modified organisms (GMO), food additives, junk food, natural remedies, vitamins, dieting, detergents, cosmetics, illegal drugs and anabolic steroids. Reducing one's exposure to toxic chemicals, through lifestyle changes, will also be discussed.

**Biological Issues**

(BIO-LBT)

101-LBT-03 (3-0-3) 2 credits

The regulatory mechanisms of the human organism, the endocrine and nervous systems are investigated. Other topics include cell structure and organelle function, meiosis, mitosis, and molecular genetics. Mendelian genetics and heredity are also covered.

**Science and Technology II:**

**Emergency Skills - First Aid and C.P.R.**

(STS-LBT)

105-LBT-MS (3-0-3) 2 credits

**(Autumn term)**

This course provides the students with the fundamental principles required to administer First Aid and C.P.R. The student learns to follow a precise five-point plan:

1. to assess the situation
2. to examine the casualty
3. to administer first aid according to priority:  
C.P.R.; life threatening trauma; less serious injuries
4. to contact emergency services
5. to monitor the victim until emergency services arrive.

**Social Science**

**LAS and LBS** (3-0-3) 2 credits

Courses in this domain are open to students in all programs outside Social Science. Courses which may be offered as complementary in the following disciplines are described in the Specific Education component of the Social Science program.

- Administration
- Anthropology
- Economics
- Geography
- History
- Political Science
- Psychology
- Sociology

In addition, the following courses may be offered as complementary in the Social Science domain; they are described in the Specific Education component of the Creative Arts, Literature and Languages (CALL) program.

- Medical Ethics
- Philosophy of Sexuality
- What is Justice?
- Judaism, Christianity & Islam

