

## 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. Progression tracks 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	201-NYA-05	(3-2-3)	2.66

## **General Education Component**

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- 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., 603-101)**. In the second semester, they will take a course from the **Literary Genres (603-102)** category. The third semester will offer them a course from the **Literary Themes (603-103)** category. When they have successfully completed 603-101, 603-102 and 603-103, 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 (603-LPE)**.

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, 3.33 credits

This preparatory course, for students who require particular help in the development of their basic English skills, is a credited course that does not count towards a DEC. 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 603-101 during the autumn session. Admission to 603-102, in the second semester, is contingent upon successful completion of both 603-002 and 603-101. 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

603-101-MQ (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.: Composition and Literature**. These courses serve students who need more intensive practice in the development of their English language skills. For this reason, there is an even greater emphasis in **I.C.E.: Composition and Literature** on the practical aspects of reading, speaking and writing – with integrated Learning Resource Centre support from English monitors and Peer tutors. Students are assigned placement in these courses based upon the results of their English Placement Test.

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

#### Literary Genres

603-102-MQ (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).*

### **Comics as Literature**

This course introduces students to the graphic novel and the academic study of comics as literature. It provides a vocabulary with which to analyze both the visual and textual aspects of comics, as well as information on this relatively new medium's history, developments and conventions. Through in-class work and written assignments, students in this course learn to perform effective literary/visual analysis, explore comics as a diverse and evolving medium, and better understand the importance of genre in studying any form of narrative.

### **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.

### **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.

### **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.

### **Tragedy**

'Tragedy', as used in the media, describes an event that is emotionally devastating. This course explores the distinction between that common use and its roots in ancient Greek drama. Tragedy will gain perspective from critical theories (existentialist philosophy, evolutionary psychology, Adlerian psychoanalysis and gender theory). Film screenings will supplement readings for discussion of performance and filmic production aspects. In addition to submitting conventional essays, you will also be asked (in groups) to write, film and ultimately screen your own short tragic film.

### **Poetry**

In this course, students will examine a variety of poetic forms and styles, covering a broad historical range, with emphasis on more recent samples from the 20th and 21st centuries. Topics to be covered include: an overview of poetic performance (from bardic recitation to the contemporary poetry slam); analyses of sound, rhythm and meter; a brief review of popular poetic forms (including ballads, sonnets, epigrams, and haikus); an exploration of controversies regarding the interpretation of poetry; and, examinations of poets'

prose commentaries on their influences, practices, and philosophies.

### **Twentieth-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.

### **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

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in works of art; and the gathering skepticism toward stories that claim to establish definitive, universal truths.

### The Social Novel

The social novel emphasizes the influence of the social and economic conditions of an era on characters and events. The objective of this course is to enable students to understand the formal features of the social novel. Students should understand each work's relationship to literary and historical contexts and should learn to explicate representative works. This analysis will reflect a knowledge of formal characteristics and relation to period (social, cultural, and literary). We will pay particular attention to novel structure and narrative voice as well as character, symbolism, and writing style.

### Contemporary Canadian Novel

This course introduces students to two contemporary Canadian novels: George Bowering's *Caprice* and Hiromi Goto's *Chorus of Mushrooms*. Through our analysis of these novels, we explore two contrasting visions of Canada and Canadian identity: Bowering's depiction of Canada as a model to which to aspire, and Goto's representation of Canadian identity as oppressive and in need of redefinition. Throughout the course, we explore not only the primary pre-occupations that underlie Canadian novels of this period but also the particular narrative choices that these authors have made.

### 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

603-103-MQ (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).*

### Civilization in Crisis

This course focuses on the theme of civilization in crisis. We begin by examining Margaret Atwood's *The Handmaid's Tale*, focussing on the

ways in which her representation of a futuristic civilization in crisis reflects social anxieties particular to the period in which her novel was written. Then, through our analysis of Chinua Achebe's *Things Fall Apart*, we re-examine our assumptions about civilization and the often ironic causes of its decline.

### 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.

### 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.

### Bare Survival

Students will explore the theme of "bare survival" in Canadian literature,

or what one critic calls literature “not about those who made it, but those who made it back.” We will analyze perceived differences between Canadian, American, and British culture before identifying ways in which Canadian literature differs from its cultural influences. We will then examine bare survival sub-themes such as nature as enemy, animal as victim, the “noble savage” and other solitudes. We will also apply renowned critical approaches to selected texts.

### **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.

### **Misanthropy in Literature**

This course is an exploration of misanthropy – a dislike and/or distrust of people – as it has appeared throughout several literary genres and historical periods. Each text covered in the course puts forward its own list of humanity’s flaws, theories as to their origins, fears and frustrations concerning their consequences, and suggestions as to what can be done either to remedy the situation or to cope. This focus is used to hone the student’s use of literary analysis and understanding of the impact of historical context and genre on thematic concerns.

### **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?

### **Images of Women**

This course will explore representative images of women in nineteenth- and twentieth-century fiction (poems, short stories, and a play). Through this exploration of images of women, we will uncover images of men. We will look at the ways in which various authors accept or challenge through their depictions of women and men characters and situations the traditional stereotypes held for both genders. Ultimately, the course will examine the legacy of the Adam and Eve archetypes, a legacy that has shaped our present gender relations.

### **Power and Sight**

This course will introduce students to literary texts that have a thematic focus on the methods and means by which vision – seeing and being seen – interacts with power. Through concepts including exhibition, social perception, and the way in which people are hidden or hide from view, as well as the literary techniques such as character and setting, we will consider the ways in which power in relationships and communities shifts and flows through the medium of sight, consequently producing change or maintaining the status quo.

### **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.

### **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.

### **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.

### **Monsters**

What scares us—and why—differs from person to person, generation to generation, and culture to culture. Though the creatures that spring from our fears differ in form and habit, they always serve specific functions in terms of our individual psyches and collective social systems. In this course, we examine monsters from a

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variety of literary works and films from different historical periods and cultures. Through these works, we explore why we create monsters, and what functions such creatures serve in literature, and in our larger social communities.

### Memory and Imagination

This course considers the nature of memory and its relationship to imagination and creativity, studying both memoirs and short personal essays. The course explores the illusive, contradictory and unpredictable nature of memory and how writers attempt to imitate, articulate and elucidate this complexity. We read a number of texts exploring the nature of memory, imagination and the creative process. We will write descriptively and critically, drawing on memory and imagination as well as analysis to develop and revise our understandings.

### 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.

### Courses Adapted to Program

603-LPE-MS (2-2-2) 2 credits

- 4 hours of class
- 2 hours of homework

*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.*

### Writing for Children

The books we read as children may remain with us all our lives. In this course, students will learn to generate ideas and turn them into prose that appeals to a child audience. The course introduces several genres of children's writing: picture books, junior and young adult novels. Students analyze children's literature and do short assignments focusing on literary devices. Students produce two edited short stories, as well as editing sheets analyzing the work of their peers. Students will also learn about the children's literature market.

### 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.

### Creative Writing

This course is designed for university-bound college students, allowing them to develop their skills through writing short fiction. Through a combination of writing exercises and a consideration of texts, students will be introduced to the use and effects of specific literary techniques, including: point of view, tense, significant detail, style, etc. Through writing seminars, feedback and revision, students will be expected to develop an editorial "ear." Beginning with exercises that access student's creative process, the short, directed assignments focus on specific skills and conclude with a completed short story.

### 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 Literature**

This course is designed for university-bound college students to reinforce their critical reading, writing, and communication skills. It will introduce students to a variety of critical approaches to literature, such as new criticism, psychoanalysis, feminism, Marxism, post-colonialism, and new historicism, and give students the opportunity to apply these methodologies to a variety of texts.

### **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.

### **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.

### **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.

### **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.

### **Social Issues**

This course designed in its goals and standards for second-year, university-bound students reinforces critical reading, writing, and communication skills. Students are expected to be more autonomous in generating ideas for discussion and contribute to classroom learning by organizing and participating in seminars using literature as the focus. Since the fictions deal with social issues, an important outcome should be an awareness of social problems. The reading will be diverse spanning time to show that the concerns in society are mirrored in literature in literary themes and plots.



## General Education: French

### 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 extra course (602-009-04) at Marianopolis and, in some cases, one or more 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	→	LPW
101	→	LPX
102	→	LPY
103	→	LPZ

#### Le cours de mise à niveau

**Préparation au français du collégial**  
602-009-04 (3-1-3) 2.33 crédits

Les crédits accordés pour ce cours ne peuvent contribuer à l'obtention du DEC. Ce cours vise à amener l'étudiant à développer ses aptitudes à lire, écrire, comprendre et parler en français. Une attention particulière sera accordée à la rédaction et la compréhension de textes. À la fin de ce cours, l'étudiant devra avoir acquis les compétences nécessaires afin de satisfaire aux exigences requises pour le cours 602-100-MQ, Langue et expression I.

En plus de leurs quatre heures régulières de cours, les élèves seront tenus de consacrer une heure chaque

semaine à du travail individuel avec un tuteur.

#### Les cours « A » : cours généraux

#### LANGUE ET EXPRESSION I

602-100-MQ (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 une heure toutes les deux semaines à un travail individuel avec un tuteur.

#### LANGUE ET COMMUNICATION

602-101-MQ (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 élève-tuteur.

#### LANGUE ET CULTURE

602-102-MQ (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 élève-tuteur.

#### CULTURE ET LITTÉRATURE

602-103-MQ (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 ou 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 session.*

#### 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 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 à 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.

### **La chanson québécoise**

La chanson est un art populaire qui reflète, depuis plus de 400 ans, les enjeux sociaux, artistiques, linguistiques et politiques de la société québécoise. Des premiers colons français jusqu'aux jeunes artistes d'aujourd'hui, en passant par les Autochtones, les patriotes et les nouveaux arrivants, des femmes et des hommes ont chanté pour tour à tour amuser, dénoncer ou encore remettre en question leurs contemporains.

À travers l'analyse de textes et le visionnement de documents d'archives, les étudiants seront amenés à mesurer l'évolution de la chanson québécoise, à étudier ses grandes figures et à comprendre comment paroles et musiques ont souvent été au cœur des transformations sociales qui ont marqué le Québec. L'identité, l'écologie, la mémoire, l'engagement et l'amour seront les principaux thèmes abordés. La lecture et l'analyse d'un roman québécois contemporain complète le cours.

### **Arts et littérature en France**

Le cours se propose d'initier l'étudiant à la riche contribution faite par la France dans les domaines artistique et littéraire, de 1960 à nos jours. Certains mouvements et artistes les plus représentatifs de leur époque seront étudiés. Une attention particulière sera portée aux

## General Education: French

interactions entre les arts et la littérature. Par ailleurs, on amorcera une réflexion sur le musée en tant que lieu d'exposition.

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

### LANGUE ET EXPRESSION II

602-LPW-MS (2-1-3) 2 crédits

Étant une suite du cours 100, le cours LPW 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 une heure toutes les deux semaines à un travail individuel avec un tuteur.

### LANGUE ET COMMUNICATION

602-LPX-MS (2-1-3) 2 crédits

#### 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 » (LPY). Voir la description de ce dernier. Les activités du cours comprennent : analyse de textes oraux et écrits, rédaction, révision grammaticale, sorties culturelles.

### LANGUE ET CULTURE

602-LPY-MS (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 traitant de thèmes à portée sociale.*

#### 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

602-LPZ-MS (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 les domaines 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 comparative 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 session.*

### 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.

### 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>e</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.

### Littérature française : discussions

Ce cours propose l'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. 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 la dernière 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: Knowledge and World Views.*

Knowledge	345-101-MQ
World Views	345-102-MQ
Ethics	345-LPH-MS

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

### Knowledge and its Application

345-101-MQ (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

What is Canadian culture? This course addresses the complexities of Canadian society and its various cultures and identities. More specifically, this course examines how knowledge of Canadian cultures can be gained through an appreciation

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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 is an understanding of the development of Canadian cultures, including multicultural, Quebecois, and Aboriginal perspectives.

### **Making Montreal: Architecture and Urban Identity**

Together, a city and its buildings create an image, a collective urban identity for its citizens. Individually, each building and public space transmits messages about the identities and cultural aspirations of the people and organizations who pay for them, build them and use them. This course investigates the messages embedded in Montreal and its architecture by asking two main questions: what kinds of knowledge about history and identity can be derived from studying the city's buildings and layout, and what kinds of knowledge were needed to make the city in the first place? Through in-class discussions and a number of field trips, students develop the ability to learn from the city, and to appreciate the knowledge required to build it.

### **The Nature of Propaganda**

Many of the messages we are exposed to everyday can be considered forms of propaganda, which is commonly defined as "the systematic propagation of a given doctrine." Propaganda can be disseminated through many social institutions, including the government, the media, and schools. It can insinuate itself undetected in everyday social discourse, especially as its content often overlaps with prevailing ideology. This course is designed to

help students see through propaganda, whatever its source.

### **Truth: Photography, Documentary and Reality TV**

This course is designed to allow students to apply a logical analytical process to the questions of how knowledge produced through visual imagery is organized and used. More specifically, this course looks at the concept of truth as it has been presented in visual imagery. Beginning with the development of photography we analyze documentary photographs, television, animation and film in their historical and cultural contexts, including recent developments in reality television. Students consider well-known fakes as well as less obvious cases of deception and deceit. Concepts of truth in war, in history and in art will be broached, as will issues developing from continuing advances in digital technology. In addition the course introduces the basic principles of documentary film and asks students to develop a critical eye for the genre.

### **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?

### **Body Smarts**

How do top athletes and performers use their bodies in such exceptional ways? Is there such a thing as bodily-kinesthetic intelligence? Are the body and mind two separate entities with the body being the subordinate of the latter? Can awareness of the ways in which we use our own bodies affect and improve our daily lives? These questions will be addressed through examination and comparison of recent research in kinesiology (science of movement), principles of motor skill acquisition, sports psychology, athletics in ancient Greece, yoga, the martial arts and somatic education (developing awareness of the *soma*, what the Greeks refer to as "the living body"). In the lab component of the course, students will have the opportunity to apply concepts through practical exercises. Over the course of the term students will consciously explore their own skill development through journaling using Timothy Gallwey's book *The Inner Game of Tennis* as a guide.

### **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, surrealistic 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 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: the physical properties of sound; human physiology; auditory perception and cognition; cultural training; 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, students look at some of the ways music and communities are interconnected. The course proceeds from an exploration of the idea of musical genres in popular music to a review of some of the ways those genres have been used to understand communities (punk, heavy metal, women's music, etc.).

### **What Lies Beneath, Introduction to Archaeology**

Archaeology, the study of man's past through surviving material remains, fascinates with its ability to shed light on the lives of others. This class looks at archaeology, both as a discipline and as a changing body of knowledge. Various methodologies, sites and artefacts from all over the world are examined, with an emphasis on the Mediterranean civilizations.

### **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.

### **Cornerstones of Medieval Knowledge**

The "Middle Ages" refers to a period of European history spanning the 1000 years between roughly the 5th and the 15th centuries. Rather than being so-called "Dark Ages", the period generated knowledge that had a significant impact on developments in subsequent periods. Many areas of human endeavour that are celebrated today had their genesis or got affirmed during this period, the time of infancy of our contemporary world. With lectures, discussions, group work and other in-class activities, we explore some of the cornerstones of medieval knowledge. Rather than taking a strictly chronological approach, we will look at the Middle Ages in thematic blocks: Religion and Religious Authority, Culture and Learning, Society, and Knowledge of the World. In order to more fully appreciate their legacy, we also examine and challenge some of the common pre-conceived notions about the Middle Ages.

### **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.

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### World Views

345-102-MQ (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 populations 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 Cultures in Canada

Canadian Aboriginal peoples are presently facing critical issues

surrounding the struggle for the survival of their various cultural identities. This course focuses on studying Aboriginal world views through an appreciation of culture. Students study representative groups from each region of Canada, with an emphasis placed on aspects of culture such as material culture, traditional belief systems, creation stories, and social structure. The course also addresses historical and contemporary Aboriginal issues, from land claims to self-government to resource rights. Connections are made with indigenous peoples in other parts of the world as a way of addressing common issues and questions regarding indigenous peoples' rights.

#### 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 story-telling. Included is a look at myths and fables from different cultures, as well as personal myths, oral histories and family stories. Practical story-telling 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.

#### Pilgrimage: Past & Present, East & West

Have you ever wanted to take a journey to a very specific, very meaningful destination? Today pilgrims make their way to the birth places, former homes, and graves of, for instance, famous musicians (such as Elvis Presley or Jim Morrison), or political actors (such as Lenin or Mahatma Gandhi), or to places of natural or historical significance (such as to the Grand Canyon or the Pyramids), or to their very own places of personal resonance. But pilgrimage is also an ancient part of most religions as well; people continue to journey to the thousands of places, shrines, temples, tombs and crypts that have held such importance for Hindus, Buddhists, Taoists, Christians, Jews and Muslims for

centuries. For these pilgrims, often the journey is as important as the destination itself. In this course, we explore the meaning of pilgrimage around the world, with special emphasis on pilgrimage in India, China, the Middle East, and Europe, as well as here in Québec. We will look at pilgrimage as an idea that has inspired many important works of art, and consider, finally, how each of us may have our own sense of being pilgrims in this modern world.

### **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**

Singing is a central element of human expression that touches and influences our lives in many different ways. Throughout history the human voice has been considered as one of the most alluring, powerful and even dangerous of all musical instruments. This course will explore the singing 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 human voice as an instrument of worship, communication, healing, knowledge, friendship, and protest. Finally the focus will turn to an examination of the manners in which individuals use singing as a means of artistic, cultural, and personal expression. The course includes listening assignments, and students

will have the opportunity to attend and reflect upon live performances.

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

A world view is a *construct* that reflects and informs our attitude toward reality – i.e. our view of nature, of society and (most importantly) of ourselves and what our relation is to everything else. In this course we first consider the nature of a world view – what it is, how it gets created and changed, and what it does. Then, we use that as a basis for examining the major world views that have been dominant in the development of Western civilization: ancient, medieval, modern and contemporary. Our goal is to see how these world views have both shaped – and been shaped by – the great achievements and events in western history.

### **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.

## General Education: Humanities

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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 world view shapes our daily experiences and our sense of self.

### Listen to the Music

This course addresses the question, "What does music teach us about the world views of those who create, disseminate, and consume it?" Through the study of major works of music dating from the 18th, 19th, and 20th centuries, students gain insight into various historical and current world views, and the extent to which these perspectives can, and can not, be expressed through or reflected in music. Topics include: Music and the Age of Science; Music and the Age of Absolutism; Music and the Enlightenment; Music and Romanticism; Music and Modernism; Music and America. Although much of the focus is on the European tradition, examples are taken from the classical, jazz, popular, and "world" repertoires.

### Architecture—A World View

This course incorporates ideas drawn from a variety of disciplines to present architecture as a form of cultural expression. The ideas held by patrons, architects and builders about what buildings should do, how they should look, and how people should behave within them are conditioned by their world views. By comparing these world views with actual buildings, students recognize how, in different times and places, the ways people organize space and impose different orders on the natural world reflect specific notions of human existence in the larger scheme of things.

### 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 20th-Century German Cinema. Over the course of the semester we discuss questions of genre, narrative and film language, as well as examine the relationship that film has to other media. In addition, we take an in-depth look at the socio-historical background of the time in which the film was produced. The films to be studied include the work of famous film directors such as Murnau, Lang, Sternberg, Riefenstahl, Fassbinder, Schlöndorff, Peterson, Carow, von Donnersmarck, and others. Throughout this course students gain insight into a variety of world views, values and visions expressed by different filmmakers.

### Women, Art and Society

Few female artists have received much attention or acclaim. In this course 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 time. 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.

**Ethics**

345-LPH-MS (3-0-3) 2 credits

*These humanities courses examine social and ethical questions.*

**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 child-birth), 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 frame-work. 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 are 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 are also 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.

**Gender in a Globalized World**

This course is about changing aspects of gender in this era of globalization. Students are introduced to gender basics and an historically contextualized understanding of globalization. They read, discuss and debate ethical issues related to topics such as outsourcing and its impact on local communities, sex work, beauty ideals, wars ostensibly to spread democracy and women's equality, secularism and fundamentalism, how the gendered nature of work is being

## General Education: Humanities

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transformed, sexual orientation and identity, trafficking and surrogate mothers.

### **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 under development of a society.

### **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 bioengineering 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.

### **Who makes the 'nation'? Identity and Ethical Issues in North American History**

This course examines ethical issues that arose in the United States of America and Canada, from the 17th century to the present, generated by practices and policies related to slavery, segregation, immigration, racism, citizenship and civil rights. The course also explores how popular culture and the arts—literature, poetry, music, theatre and visual arts—reflect and influence choices made by a society. Students are encouraged to formulate a framework

for approaching similar issues in today's society.

### **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.

### **Ethics and Music**

This course explores some of the ways musicians and composers have negotiated complicated moral and ethical terrain. Through a series of case studies, students explore the roles of composers and musicians in historical contexts and talk about their musical production in terms of ethics. The course covers a large historical period, 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 late 20th Century, protest music, Bob Dylan, copyright, and other popular music subjects.

### **Ethical Issues in Art**

This course deals with questions of ethics in the artworld. 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 film, video and the Internet are examined, along with how these have been utilized by artists to raise awareness of political and social issues. The course also addresses the role of art in providing resistance with regard to issues such as racism. Gender issues, feminism and the role of women artists are explored, along with post-colonial perspectives, issues of ownership surrounding art objects, repatriation, and environmental art.

### **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.

### **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.

### **Video Games**

This course focuses on important ethical and social issues associated with video games. Students are required to consider video games critically and analytically from a variety of perspectives. The first part of the course provides students with the historical, technical, cultural and philosophical background necessary for them to accomplish this. The second part of the course focuses on specific social and ethical issues, such as: health benefits and concerns; general effects of video games on real-life behaviour; addiction and social isolation; virtual communities and economies; promotion of violence; in-game sexuality; censorship and rating systems; gender, race and other stereotypes; in-game propaganda and advertising; on-line gambling; piracy and hacker culture; cheating; video games as art; and educational applications.

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

Contemporary life is animated by a bewildering array of sexuality issues. Ethical controversies as diverse as sexism in language, pornography and sadomasochism 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: 109-101-MQ Health and Physical Education and 109-103-MQ Active Living.

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**First-year students select their courses from the first two categories, 109-101-MQ: Health and Physical Education and 109-102-MQ: Physical Activity.**

<b>Health &amp; Physical Education</b>
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109-101-MQ (1-1-1) 1 credit
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**COMPETENCY:** *"To analyze physical activity within the context of lifestyle behaviours that promote health."*

Students study the relationship between their physical activity and stress management or nutrition. They will also identify how these lifestyle behaviours impact on their overall wellness. Students will consider their physical capabilities, the need to maintain or improve their physical fitness, their time management and motivators that will lead to regular physical activity.

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

**Choices may include:**

- Fitness
- Fitness/Aerobics
- Fit/Games
- Fitness/Winter Activities \*
- Fitness/Yoga
- Fit/Walk
- Fitness/Indoor Outdoor

**Physical Activity**

109-102-MQ (0-2-1) 1 credit

**COMPETENCY:** *"To demonstrate improvement in a physical activity."*

By participating in the practical and reflective elements of the process, students will acquire an adequate skill level to pursue this activity in the future. The technical, tactical, psychological and physical aspects of the activity will be considered in the process of self-assessment. Students will develop personal goals and apply a plan of action to achieve these goals. Courses are offered at a beginner/intermediate level.

Additional fees are required for courses marked with an asterisk (\*). **Choices may include:**

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

**Following the successful completion of both 109-101-MQ and 109-102-MQ, second-year students will select the third physical education course from the Active Living category, 109-103-MQ.**

**Active Living**

109-103-MQ (1-1-1) 1 credit

**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. Students consider individual capabilities, needs, and motivational factors in designing and implementing their Program. A variety of exercise options are presented in each course to complement the students' Program and to help them integrate regular physical activity into their lifestyle.

Additional fees are required for courses marked with an asterisk (\*). **Choices may include:**

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

## 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 Creative Arts, Literature and Languages (**CALL**) 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 program, refer to pages 75 to 87. In addition to these, the following courses 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.

### Theatre I

(THE-LAA)

560-LAA-03 (3-0-3) 2 credits

The practice of theatre is the practice of story making and story sharing. It is one of the primary means by which we organize and reveal our experience of the world we live in. It provides the opportunity to explore and test our ideas about life, the universe and everything in between. The course relies on a mixture of group and individual work. We explore the basics of theatre, movement and voice, though improvisation, scene work, collective creation, and a variety of vocal and physical exercises. It should be noted that this course requires no previous theatre experience. In the spirit of the art, this course is open to all who wish to participate.

### Theatre II

(THE-LBA)

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

Theatre LBA is a continuation of Theatre LAA.

**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.



## General Education: Complementary

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### Modern Languages

**LAL, LBL, LAK, LBK** (2-1-3) 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 (2-1-3) 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 (2-1-3) 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.

Special projects by students focus on German culture and contemporary topics. This course involves an extended lab component.

#### Spanish I

(SPA-LAL)

607-LAL-03 (2-1-3) 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 (2-1-3) 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 (2-1-3) 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 (2-1-3) 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.

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**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 contact emergency services
4. to administer first aid according to priority:  
C.P.R.; life threatening trauma; less serious injuries
5. to monitor the victim until emergency services arrive.

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**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, refer to pages 58 to 74.

- 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, refer to pages 75 to 87.

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