

English

Faculty

Gregory Brophy,

B.A. (Trent), B.Ed. (Queen's), M.A. (Western), Ph.D. (Western); Professor
Chair of the Department

Shawn Malley,

B.A., M.A. (UNB), Ph.D. (UBC); Professor

Patrick McBrine,

B.A. (UNB), B.A. (Queen's), M.A., Ph.D. (Toronto); Associate Professor

Linda Morra,

B.A. (Toronto), M.A., Ph.D. (Ottawa); Professor

Jessica Riddell,

B.A. (St. Mary's), M.A., Ph.D. (Queen's); Professor

Steven Woodward,

B.A. (Queen's), B.A.A. (Toronto Metropolitan University), M.A., Ph.D. (Toronto); Professor;

Program Overview

Within the liberal education environment of Bishop's University, the Department of English offers a diverse range of courses and programs to help students develop their critical appreciation of texts of all kinds (literature, film, television, popular culture, etc.), and broaden their understanding of culture and its relationship to the individual, from historical and theoretical perspectives. Students of English develop analytical, research, and communication skills that are well-suited to many careers in today's information economy. Recent graduates have pursued graduate studies and careers in fields as diverse as videogame design, teaching English, advertising and marketing, filmmaking, law, politics, publishing, television, education, journalism, and business communications.

Foundation Year

The four Foundation Year courses taken by ALL English Majors and Honours students are:

ENG 100, Introduction to English Studies; ENG 102, Approaches to Media Studies; ENG112, English Literary Tradition: The Middle Ages and the Renaissance; and ENG 113, English Literary Tradition: The Eighteenth Century to the Present.

Cognate Courses

Students in the Honours Literature program and the Major Concentration in Literature and Education may count Drama courses in English Literature, and Education 211 "Introduction to Young Adult Literature" as satisfying English requirements, subject to the approval of the Department. Courses in Classical, French, German, and Spanish literatures, as well as mythology and the Biblical Literature may also be considered as cognates. No more than two cognate courses (6 credits) may be counted as part of these programs.

Double Counting Policy

No more than 2 courses (6 credits) may be double-counted between any English programs.

Faculty Requirements

Majors and Honours students in English must satisfy the Humanities Faculty requirements outlined at the beginning of the Humanities section of this calendar. Students with program combinations which require more than 72 credits are exempt from this requirement.

English Honours

Literature Concentration

(54 credits)

HONENL

The English Honours: Literature Concentration is designed for students who wish to specialize in the study of English Literature, especially with the goal of continuing to study the subject at the graduate level.

Students in this program take at least 54 credits, including:

- 1) The Foundation Year courses (12 credits): ENG 100, ENG102, ENG 112, ENG 113
- 2) At least 10 courses (30 credits) from the Areas of Specialization. Of these 10 courses, 4 courses (12 credits) must be selected from Group A, 4 courses (twelve credits) from Group B, and 2 courses (six credits) from Group C. At least four of the courses in the Areas of Specialization must be 300- or 400-level seminars. Students are strongly encouraged to take courses from all ten areas, and are required to take at least two of the areas in Group A and at least three of the areas in Group B.

Group A:

Old English and Middle English: 221, 222, 310, 314 (or 216), 315
Sixteenth and Seventeenth Century: 223, 224, 225, 226, 320, 321, 325, DRA 222
Eighteenth Century: 332, 390

Group B:

Romantic: 249, 295, 342, 348
Victorian: 254, 255, 350
Twentieth-Century British: 250, 251, 258, 360
Canadian: 252, 253, 275, 352, 358, 359
American: 256, 257, 260, 261, 353

Group C:

Postcolonial: 123, 228, 358, 375
Critical Theory: 202, 232, 234, 236, 239, 353, 395

- 4) And four elective English courses (12 credits), at least two of which must be at the 200 or 300 level, or ENG 471 and ENG 472 in their stead.

As per Humanities Faculty guidelines, students must attain an average of 70%, calculated on the best 60 credits in the program (including cognates) in order to graduate with an Honours degree.

English Honours: Film and Media Studies

Concentration (54 credits) HONENF

The English Honours: Film and Media Studies Concentration is designed for students who wish to specialize in these areas, especially with the goal of continuing to graduate studies.

Students in this program take at least 54 credits in Film and Media Studies, including:

- 1) The Foundation Year courses (12 credits): ENG 100, ENG 102, ENG 112, ENG 113
- 2) Three Core Requirements (9 credits): ENG/DRA 170, ENG 279 (formerly ENG 289), ENG 280
- 3) One of ENG 282 or ENG 287 or ENG 291 (3 credits)
- 4) Six Core Electives (18 credits): CDC 100, CDC 200, CLA 150, ENG 124 (formerly ENG 219), ENG 217, ENG 218, ENG 236, ENG 237/PSY 247, ENG 278, ENG 281, ENG 282, ENG 283, ENG 287, ENG 291, ENG 293, ENG 294, ENG 295, ENG 297, ENG 298, ENG 350, ENG 381, ENG 382, ENG 383, ENG 384, ENG 463, FIH 235, FIH 240, FRA 250, FRA 255, FRA 259, GER 250, GER 270, GER 271, MUS 115 (formerly MUS 02), MUS 116, PHI 345, RSC 237, SOC 105, SOC 241, SPA 218, SPA 220, SPA 333
- 5) Four English Electives (12 credits). At least two elective courses must be at the 200 or 300 level, or ENG 471 and ENG 472 in their stead.

As per Humanities Faculty guidelines, students must attain an average of 70%, calculated on the best 60 credits in the program (including cognates) in order to graduate with an Honours degree.

English Majors

English Major: Literature Concentration

(42 credits) MAJENL

Students in the English Major, Literature Concentration, take at least 42 credits in English, including:

- 1) The Foundation Year courses (12 credits): ENG 100, ENG 102, ENG 112, ENG 113
- 2) At least three courses (9 credits) in English Literature before 1900, chosen from DRA 222, ENG 115, 217, 221, 222, 223, 224, 225, 226, 249, 254, 255, 260, 261, 295, 310, 314 (or 216), 315, 320, 321, 332, 342, 348, 350, 356 and 390
- 3) Seven English electives (21 credits)

English Major: Film and Media Studies

Concentration

(42 credits) MAJENF

Students in the English Major: Film and Media Studies Concentration take at least 42 credits in English, including:

- 1) The Foundation Year courses (12 credits): ENG 100, ENG 102, ENG 112, ENG 113
- 2) ENG/DRA 170 Introduction to Film (3 credits)
- 3) At least two Core Courses (6 credits) from ENG 279, ENG 280, ENG 282, ENG 287, ENG 291

- 4) Four Core Electives (12 credits), chosen from CDC 100, CDC 200, CLA 150, ENG 124 (formerly ENG 219), ENG 217, ENG 218, ENG 236, ENG 237/PSY 247, ENG 278, ENG 279 (formerly ENG 289), ENG 280, ENG 281, ENG 282, ENG 283, ENG 287, ENG 291, ENG 293, ENG 294, ENG 295, ENG 297, ENG 298, ENG 350, ENG 381, ENG 382, ENG 383, ENG 384, ENG 463, FIH 235, FIH 240, FRA 250, FRA 255, FRA 259, GER 250, GER 270, GER 271, MUS 115 (formerly MUS 102), MUS 116, PHI 345, RSC 237, SOC 105, SOC 241, SPA 218, SPA 220, SPA 333
- 5) And three English Electives (9 credits)

English Minors

For students in any discipline at Bishop's who, in addition to their major concentration, wish to develop a secondary area of expertise in one of the fields offered through the English Department, we offer five different minors.

English Minor

(21 credits)

MINENG

This minor allows students to sample from the many different aspects and areas of English literatures, film and media studies, and communication offered through the English department. The English Minor requires any 7 courses (21 credits) from the department's List of Courses.

English Literature Minor

(21 credits)

MINENL

This minor allows students to focus on English literary texts. The English Literature Minor requires any 7 literature courses (21 credits) from the department's List of Courses.

Film and Media Studies Minor

(21 credits)

MINFIL

The Film and Media Studies Minor provides an introduction to the study of film through the increasingly rich, interdisciplinary approach that now defines this field. Film courses are typically taught in the cinema class room (Nicolls 4), which is equipped with excellent projection and sound equipment, as well as cinema seating. The Film and Media Studies Minor requires the completion of 21 credits in the following manner:

- 1) Core Requirements (6 credits): DRA/ENG 170 and ONE of ENG 279, ENG 280, ENG 282, ENG 287, ENG 291
- 2) Core Electives (15 credits): Choose FIVE courses from the following:

CDC 100	Introduction to Communication
CDC 200	Communication and Media Studies: Theory and Practice
CLA 150	The Ancient World in Film and Television
ENG 102	Approaches to Media Studies
ENG 124	Introduction to the Graphic Novel (<i>formerly ENG 219</i>)
ENG 217	The Arthurian Tradition
ENG 218	The Gothic Tradition
ENG 236	Popular Culture
ENG 237/PSY 247	Lessons from the Marvel Universe

ENG 278	Science Fiction in Literature and Film
ENG 279	Film History to 1939 (formerly ENG 289)
ENG 280	Film History after 1939
ENG 281	Canadian Cinema
ENG 282	Film Adaptation
ENG 283	The Documentary Film
ENG 287	Image and Communication
ENG 291	Film Theory
ENG 293	Four Filmmakers
ENG 294	Film Comedy
ENG 295	Jane Austen and Film
ENG 297	From Aliens to Zombies
ENG 298	Studies in Directors/Actors: Alfred Hitchcock
ENG 350	Technology, Media and Literature in Victorian England.
ENG 381	The Evolution of the Fairy Tale in Literature and Film
ENG 382	Screenwriting
ENG 383	Digital Filmmaking
ENG 384	Documentary Filmmaking
FIH 235	Moving Images in the Visual Arts
FIH 240	Art, Popular and Mass Culture
FRA 250	French Cinema
FRA 255	Littérature et cinéma au Québec
FRA 259	Québec Cinema
GER 250	German History in Recent Films
GER 270	Introduction to German Film
GER 271	East German Cinema
MUS 115	Film Music I (formerly MUS 102)
MUS 116	Film Music II
PHI 345	Topics in Philosophy of Film
RSC 237	Film and Religion
SOC 105	Media and Society I
SOC 241	Cinema
SPA 218	Spanish Cinema
SPA 220	Hispanic Cinemas and Social Engagement
SPA 333	Hispanic Literature and Film

Communications and Digital Culture Minor (24 credits) MINCDC

The Communications and Digital Culture minor offers practical and theoretical instruction in writing and speaking in a variety of academic, creative, and professional contexts, including communication, journalism, copywriting, and various modes of digital production. Housed within an English department that prepares students as critical readers and effective writers, the Minor works to “broadcast” these strengths by networking with the rich spectrum of cultural production and critique underway at Bishop’s. Drawing on multiple disciplines, this program develops technical expertise in various modes and media, providing training in the skills of communication, critique and collaboration that will help students to develop confident and compelling voices in their chosen field. Students must choose 24 credits from the two categories below, “Core Requirements” and general “Electives.”

Note: Individual departments choose when to offer their own courses and whether or not to preregister students or limit enrollment. Therefore, it is best to consult the BU Timetable each semester in conjunction with the list below, to see which courses in the minor will be offered.

- 1) **Core Requirements (6 Credits):** CDC 100 Introduction to Communication AND CDC 201 Writing for Digital Media OR ENG 116 Effective Writing
- 2) **Electives (18 credits). Choose any 6 courses from the following:**

Communications and Digital Culture (CDC) Electives

CDC 200	Communication and Media Studies: Theory and Practice
CDC 400	Senior Professionalization Seminar: Portfolio

Williams School of Business

BMK 211	Marketing Management
BMK 214	Consumer Behaviour
BMK 323	Marketing Communication
BMK 345	International Marketing and Export Management
BMK 354	Digital Marketing

Arts Administration

AAD 252	Arts Administration: Communications and Marketing
AAD 150	Arts Administration: Internal Operations (formerly AAD 250)

Drama

DRA 191	Voice and Media
DRA 271	Playwriting I
DRA 282	Playwriting II

English

ENG 102	Approaches to Media Studies
ENG 116	Effective Writing
ENG 200	Creative Writing: Poetry
ENG 201	Creative Writing: Prose
ENG 202	History of English Language
ENG 203	Creative Writing: Experiments in Prose
ENG 204	Creative Writing: Experiments in Poetry
ENG 205	Art of Persuasion: Rhetoric from Classical to Contemporary
ENG 206	Creative Writing: The Graphic Novel
ENG 209	Introduction to Creative Writing
ENG 236	Popular Culture
ENG 285	Journalism
ENG 286	On-Line Journalism
ENG 287	Image and Communication: Visual Culture and Critique
ENG 296	Sports Writing
ENG 382	Screenwriting
ENG 383	Digital Filmmaking
ENG 384	Documentary Filmmaking

Experiential Learning (limit 6 credits)

ENG 450	Experiential Learning: Journalism
ENG 456	Experiential Learning: Analysis, Design, and Implementation
ENG 457	Communications: Magazine Editing and Publishing
ENG 458	Experiential Learning: Literary Journal Editing
ENG 459	Public Scholarship and Academic Editing and Publishing

Fine Arts

- FIS 182 Photography
FOS 385 Printmaking: Contemporary Practice

History

- HIS 275 Digital History

Music

- MUS 378 Introduction to Recording Technology
MUS 379 Recording Technology II

Computer Science/Graphic Design

- CS 203 Interactive Web Page Design
CS 301 Computer Ethics
CS 330 Developing Mobile Apps (formerly CS230)

Sociology

- SOC 105 Media and Society
SOC 280 Interpersonal Communication

Sports Studies

- SPO 170 Social Media and Sport
SPO 370 Public Relations in Sport

Indigenous Studies Minor**(24 credits)****MININD**

A number of English courses contribute to the Indigenous Studies Minor, an interdisciplinary program designed to introduce students to the global processes of cultural encounters and the resultant responses of resistance, accommodation, and adaptation. Students will be exposed to theories and world-wide applications of, and responses to, imperialism and colonialism, as well as decolonization and post-colonialism. For more information on the Indigenous Studies Minor, please consult the program description in the Academic Calendar.

List of Courses**CDC 100 Introduction to Communication 3-3-0**

This course provides a dynamic introduction to the four pillars of communication—oral, written, visual, performative—and offers effective strategies for success in each area. The course combines lectures and workshops, modeling the critical skills in the study of communications while developing the practical skills students require to claim an active role in shaping the cultural conversation. Units culminate in a series of productions—ranging from public addresses, to web design, to podcasting—that emphasize the public nature of the course's interventions into culture, pushing student creations beyond the margin of the page and the classroom.

CDC 200 Communication and Media Studies: Theory and Practice 3-3-0

An examination of the forms and theories of communication, this course introduces students to critical and practical knowledge of a variety of communication frameworks, from the nature of the self, to constructive participation in groups. With a focus on the English language and meaning-making (semiology), we will move outward from the self-concept and self-perception, to the nature of language, listening, non-verbal communication, group communication, and the nature of persuasion and power as they apply to language use.

CDC 201 Writing for Digital Media 3-3-0

This course introduces students to the world of professional digital writing. Nearly every business today requires an in-house team to create internal and external communication strategies for multiple digital channels. This course covers the most common forms of online content production with emphasis on effective writing skills and strategies for a variety of media platforms and audiences. It also considers the effective use of image and sound to promote written materials, teaching students how to reach different audiences through multimedia

CDC 400 Senior Professionalization Seminar: Portfolio 3-3-0

This senior professionalization seminar focuses on the development of student portfolios that showcase the unique experience, education and training of each student in the Communication and Digital Culture program. Coursework will support students in crafting an authentic and compelling expression of their distinctive vision and values.

Prerequisite: CDC 100

ENG 100 Introduction to English Studies 3-3-0

A gateway to English studies, this course challenges students to develop critical thinking, speaking, and writing about a wide array of texts, from poetry and fiction to television, film and digital media. The course's workshop structure stresses collaborative work and active engagement with the subject matter through various forms of creative and critical expression (e.g. creative revisions of poetry, journals, Moodle posts, debates, and short essays). Exercises will isolate and develop the core critical skills upon which students will depend throughout their studies in English.

Note: Students who have received credit for ENG 105 are not eligible for ENG 100.

Offered every Fall

ENG 102 Approaches to Media Studies 3-3-0

Through a close examination of the different forms of contemporary culture people are frequently exposed to and consume – movies, TV sitcoms, internet blogs, pop music, and so on – this course considers how our understandings of reality and our perceptions about society and our identities are shaped by the various media that surround us. Informed by both cultural theory and the history of media, this course offers a series of case studies of media texts with the goal of helping students understand the nature and effects of our contemporary media culture.

Offered every Winter

ENG 104 Approaches to Short Fiction 3-3-0

This course introduces students to the study of fiction through the analysis of short stories and novellas from various literary traditions and historical periods. Stories will be discussed in terms of such aspects of fiction as plot, character, setting, point of view, voice, discourse, tone, symbol, and theme.

ENG 108 The American Short Story 3-3-0

This course examines the development of the short story form in the United States from its beginnings in the work of Irving, Poe, and Hawthorne, through Fitzgerald and Hemingway, up to such contemporary writers as Oates and Barth. Subjects to be examined include the Gothic tradition, the influence of Puritanism, the African-American experience, gender, and madness.

ENG 110 English Writers of Quebec 3-3-0

Selected short stories, novels, plays, and poems of such writers as Hugh MacLennan, Mordecai Richler, Brian Moore, Joyce Marshall, Ralph Gustafson, David Fennario, A.M. Klein, F.R. Scott, and Irving Layton will be studied. Such topics as "English-French Relations," "The Immigrant Experience," "Male-Female Relationships," "Class Conflicts," and "The Jewish Experience" will be examined.

ENG 111 Canadian Short Story 3-3-0

This course will examine a wide variety of Canadian short stories, from the late nineteenth century until the present. The authors studied may range from Roberts and Callaghan, to such contemporary writers as Munro, Atwood, Glover, and Vanderhaeghe.

Offered every year

ENG 112 English Literary Tradition: The Middle Ages and the Renaissance 3-3-0

An introductory historical survey of major works and genres of British literature from its beginnings to the Restoration. Students will analyze literary works within their historical, social, and cultural contexts. The course emphasizes close reading of individual texts.

Offered every Fall

ENG 113 English Literary Tradition: The Eighteenth Century to the Present 3-3-0

This course provides an introductory survey of major works and genres of British literature from the Restoration to the end of the Twentieth century. Close reading of individual texts will be informed by analysis of their historical, social, and cultural contexts.

Offered every Winter

ENG 115 Women Writers before 1900 3-3-0

A survey of literature in English by women from the Middle Ages until the beginning of the twentieth century in the perspectives of feminist critical theory. The course includes poetry, fiction, and nonfictional prose.

ENG 116 Effective Writing 3-3-0

Writing is a key competency in communicating across the disciplines. Students will read a variety of texts of different genres so as to become familiar with various types of academic and professional discourse. Students will be encouraged to analyze writing strategies, content, organization, and style with a view to improving their overall writing abilities. Students will also be made aware of different writing situations, particularly those that may arise in their own disciplines.

Prerequisite: Students are normally expected to have achieved a result of at least "5-" on the EWP Exemption Credit Examination before they attempt ENG 116. Students who need a course in basic writing are encouraged to register in the course English Writing Proficiency (EWP 115) Note: Students who have received credit for ELA 116 are not eligible for ENG 116.

ENG 118 Literature of the Environment 3-3-0

This course will introduce students to a selection of literature -- fiction, poetry, criticism and literary non-fiction--that deals with the relationship of humans with the natural world.

ENG 123 Introduction to Indigenous Literatures in Canada 3-3-0

This course is an introduction to traditions and innovations in Indigenous literatures in Canada through textual analysis and an examination of cultural contexts. The primary focus will be on contemporary literatures; however, we will also read selections from earlier texts. We will explore how Indigenous writers draw from European, American, and Indigenous traditions, and how their more recent works reflect histories of struggle both in style and content. Although written texts will form the core of the course, we may also examine contemporary popular media—especially film—and their representations of the Indigenous.

ENG 124 The Graphic Novel 3-3-0

This course will introduce students to the genre of the Graphic novel and will examine visual rhetoric in literature, history, journalism and popular culture. Possible topics include superhero fantasy, gender stereotypes, sexuality, war, racism and drug abuse.

Formerly ENG 219

ENG 170 / DRA 170 Introduction to Film 3-3-0

This course provides a broad introduction to the study of film as art. In the first few weeks of the course, we'll familiarize ourselves with the formal dimensions of Film Studies, exploring how screenwriting, cinematography, editing, lighting, sound, and production design contribute to this collaborative art form. Having developed this aesthetic vocabulary and understanding, the class will move on to investigate different modes of film production (fictional narrative, documentary, experimental), and the critical issues and debates that have shaped the discipline (topics may include genre, auteurism, industry structures, globalization, and ideology).

ENG 171 Digital Video Production for Professional and Creative Communication 3-0-0

Many of us use digital video to share the joys and challenges of our personal lives through social media, but increasingly, communicating our professional work in cinematic form is essential. Creatives and innovators of all kinds – journalists and scientists, musicians and athletes, poets and painters – are using digital video to enhance their expressive and communicative power and to reach ever broader audiences, to create hybrid art forms and to mobilize new knowledge. In this hands-on course, students use their cellphones and laptops in combination with the university's production studio, editing suites, and professional camera and sound equipment to learn the language and skills of digital filmmaking in a series of micro-movie projects: research documentaries, profiles of athletes and entrepreneurs, video news stories, poetry films, music videos, and flash fictions.

ENG 200 Creative Writing: Poetry 3-3-0

A workshop seminar for students interested in writing poetry.

Not open to 1st year students

ENG 201 Creative Writing: Prose 3-3-0

A workshop seminar for students interested in writing fiction.

Not open to 1st year students

ENG 202 History of the English Language 3-3-0

A survey of the transformations of the English language from its beginnings to the present studied in the context of the major social, political, and literary developments in English history. The course includes an introduction to basic linguistic concepts as applied to the study of the English language and an overview of Canadian English.

ENG 203 Creative Writing: Experiments in Prose 3-3-0

A practical course in writing a variety of fiction and non-fiction prose forms. Work will be edited and critiqued in workshop sessions by peers and the instructor.

Not open to 1st year students

ENG 204 Creative Writing: Experiments in Poetry 3-3-0

A practical course in writing a variety of poetic forms. Work will be edited and critiqued in workshop sessions by peers and the instructor.

Not open to 1st year students

ENG 205 The Art of Persuasion: Rhetoric, and its Uses and Abuses, From Classical to Contemporary Culture 3-3-0

This course focuses on the history, theory, and practice of rhetoric across disciplinary boundaries. While exploring texts drawn from philosophy, literature, history, psychology, religion, and politics, we will trace common themes, including a sustained attention to the deployment of rhetoric to serve various ideological and polemical purposes, the ethical dimensions of rhetorical use, and the ways in which language seeks to build consensus and create meaning even as it is always at risk of being destabilized, troubled, or deconstructed. The objectives of the course are two-fold: 1) to develop a critical acumen for the identification and analysis of persuasive strategies in arguments 2) to be able to produce persuasive texts and speeches informed by classical theories and techniques.

ENG 206 Creative Writing: The Graphic Novel 3-3-0

This course further examines graphic novels and other sequential storytelling examples with an emphasis on applying literary theories to visual rhetoric. Students will also learn about Book Arts, and how to exploit all elements of "the book" to create artist's books. The class will examine theories on graphic storytelling, wordless communication, colour, layout and typography. Students will be required to produce multiple copies of their original work to learn reproduction techniques.

ENG 209 Introduction to Creative Writing 3-3-0

This is an introduction to reading and writing poetry and prose, an opportunity to develop your craft through dynamic exchange with the traditions and innovations that drive contemporary literary practice. Interlacing critical reflection and creative application, the course alternates between seminar-style discussions of literature designed to introduce students to an array of formal tools and techniques, and workshops where students submit their original work for class discussion and development. Assessment will be based on preparation and participation, timely submissions, and a final portfolio.

ENG 210 History of Children's Literature 3-3-0

An historical and critical study of children's literature in English. The course includes an overview of the history of children's literature and introduces students to the critical analysis of a variety of its genres, including nursery rhymes, folk and fairytales, myths and legends, fables, poetry, and "classic" novels. Some of the issues to be discussed may include didacticism, oral and written discourse, appropriation, the development of special literature for children, and the representation of social issues.

ENG 212 Crime Stories: The Great Detectives 3-3-0

An exploration of the development of narratives dealing with crime and punishment from some of its earliest manifestations as pulp fiction or popular reading to sophisticated modern fiction that continues to dominate the best-seller lists. Assigned texts cover both British and North American crime writing in order to demonstrate the evolution of different conventions and themes of the genre. The course will also explore how detective fiction in particular can reveal or even subvert the dominant ideology and culture of its time and place.

ENG 217 The Arthurian Tradition 3-3-0

A survey of the evolution of the mythic romance of King Arthur and the Knights of the Round Table from its earliest beginnings to modern times. Various works representative of the tradition will be selected from different historical periods and from different media, including film and the visual arts as well as literature.

ENG 218 The Gothic Tradition 3-3-0

In this course, we shall read representative texts from a wildly popular genre that emerged in the late eighteenth century: the Gothic! Beginning with an examination of the medieval connotations of the term "gothic" and its resonances in 18th-, 19th-, and 18th- century aesthetics, our reading will consider the form, readership, and social vision of various types of gothic literature.

ENG 220 Fantasy 3-3-0

This course will explore the genre of fantasy in literature and film either through study of several works by a particular individual (Tolkien, Pullman) or a theme present in a selection of works by different authors.

- ENG 221 God, Good Kings and Vikings: Early Medieval Literature 3-3-0**
This course offers an introduction to the language and literature of the early Medieval period (600–1100 CE) in translation. All texts will be in modern English.
- ENG 222 The Garden of Desire: Late Medieval Literature 3-3-0**
This course offers a survey of late Medieval Literature (1100–1500) from a variety of texts and genres, including the ballad, the lyric, the romance, the saint's life, etc. All texts will be in Middle English.
- ENG 223 Elizabethan Shakespeare (1590-1603) 3-3-0**
Close study of six plays written and performed in the reign of Elizabeth in relation to the theatrical, social, political, and cultural practices of Elizabethan society and the Elizabethan court.
- ENG 224 Jacobean Shakespeare (1603-1614) 3-3-0**
Close study of six plays written and performed in the reign of James I in relation to the theatrical, social, political, and cultural practices of Jacobean society and the Jacobean court.
- ENG 225 The Stratford "Shakesperience" 3-3-0**
The focus of the course will be the study of 6 plays (3-4 Shakespeare plays) from the annual Spring season of the Stratford Festival in Stratford, Ontario. The course will start with an intensive classroom experience (online and in-person) and involve a discussion of the theoretical questions that underlie performance and performance criticism. Together as a class, we will explore the themes of the plays, engage in careful analysis and close reading, and compare various film versions. The field study component takes students to Stratford, Ontario, for an immersive experience watching 6 plays, participating in workshops, meeting with actors and directors, taking backstage tours, and hearing guest lectures from various experts with a focus on repertory theatre.
- ENG 226 Fashioning the Self: An Early Modern Literary Guide to Identity 3-3-0**
A central preoccupation in the early modern period was the belief that identity is something to be made, performed, and constantly refined through persistent effort. For many 16th century courtiers, the possibilities are almost limitless. But how does one go about fashioning one's identity in this brave new world? Perhaps not surprisingly, the early modern period also saw the proliferation of self-help books aimed at individuals learning to navigate a whole new ontological terrain. Baldassare Castiglione's *The Book of the Courtier*, Thomas Elyot's *The Book of the Governor*, Pico della Mirandola's *Oration on the Dignity of Man*, and even William Caxton's preface to Thomas Malory's *Morte D'Arthur* provide guidance and practical advice about how to make it in the world. We will read early modern texts and also explore how these highly performative strategies of self-fashioning resonate in our post-modern world.
- ENG 228 Introduction to Post-Colonial Literature 3-3-0**
This course is an introduction to post-colonial literature and theory. We begin with a discussion of what "post-colonial" means to writers of countries formerly colonized by the British before moving into literatures composed by writers from Africa, Australia, the Caribbean, India, Ireland, and the Pacific.
- ENG 232 Ecocriticism 3-3-0**
Students in this course will study the rise of Ecocriticism by tracing the changing attitudes towards the environment as seen in a selection of English literature from the eighteenth century through to the present day. The class will study literary works in a range of genres as well as the central eco-critical theorists such as Williams, Kolodny, Rueckert, Buell and McDowell.
- ENG 234 Contemporary Literary Theory 3-3-0**
This course explores diverse topics and debates in contemporary literary criticism. The student will examine the assumptions, intentions and rhetoric of representative critical texts and theoretical schools. Practical application of literary theory to texts is emphasized.
- ENG 236 Popular Culture 3-3-0**
A very large portion of contemporary culture is mass culture, and mass culture has generally been disparaged by intellectuals from the early 20th century on. More recently, however, critics have begun to celebrate the utopian possibilities of mass culture, the way that individuals actually put mass cultural products to use, converting mass culture (culture produced for the masses) into popular culture (a culture used by the people). The tension between these two views of contemporary culture will underpin this course as we examine theories about and practices of popular culture, including advertising, movies, romances and comics, sitcoms and soap operas, stardom and fandom, blogging and online shopping, and pornography.
- ENG 237 Lessons from the Marvel Universe 3-3-0**
In this class we examine the psychology of storytelling in the Marvel universe and what it tells us about our own untapped superpowers. We explore issues of morality, identity, leadership, and learning by exploring how we can connect with literary and psychological theory in a close reading of the storytelling in the Marvel Universe. We will take a deep dive into characters such as Captain Marvel, Loki, Wanda, Black Panther, and Black Widow. Evaluation will be on collaborative participation, writing, and creative assignments
Cross Listed with PSY 247
- ENG 238 Confessions, Memoirs and Life Writing 3-3-0**
This course will begin with the explosion in confessions, memoirs and life writing in the 18th century and then move through later works in the 19th and 20th centuries. As we read these works we will consider how fact and fiction merged in presentations of self to challenge the reader, society, and literary genres.
- ENG 239 Feminist Literary Theory 3-3-0**
A survey of contemporary feminist theory, including feminist literary history, the economic and social conditions of women writers, the connections between gender and genres, the distinguishing characteristics of feminist and women's reading and writing, and feminist debates about subjectivity.
- ENG 241 War and Literature 3-0-0**
This course will examine how a particular modern war is depicted in literature. We will consider the role such literary depictions play in shaping public opinion and creating an understanding of warfare. Students will study works in a range of genres including poetry, prose, and drama.
- ENG 249 Early Romantic Poetry: Revolutionary Experiments 3-3-0**
This course will study poetry of the early British Romantic period (1780-1800) to examine how it challenged and revolutionized our critical understanding of a poet and of poetry. We will study works by Blake, Burns, Coleridge, Robinson, Smith, and Wordsworth to trace these changes in the role of the poet, experimentation with poetic form, and a broadening of poetic subject matter.
- ENG 250 The Modern British Novel: Experiments in Fictional Form 3-3-0**
This course examines the way British novelists of the early twentieth century created new fictional forms to explore the interior life of their characters as well as the problems of their day. Novelists such as Conrad, Ford, Woolf, Forster, Lawrence, Huxley, and Waugh will be studied in relation to a variety of topics, including Imperialism, anarchism, the Suffragette movement, the Great War, psychoanalysis, science and technology, the rise of Fascism, and class conflicts.
- ENG 251 Keep Calm and Carry On: The British Dystopian Novel 3-3-0**
This course traces the development of the British novel after high modernism, paying special attention to the dystopian tradition. Against the backdrop of the decline of the British Empire, the legacy of WWII, multiculturalism, terrorism and the surveillance state, we will explore how these novels negotiate problems of labor and exploitation, desire and consumption, gender and oppression, language and propaganda. We'll also try to make sense of the dystopian novel's current extraordinary popularity, particularly given the genre's typically oppositional stance towards popular culture and consumer society.
- ENG 252 English-Canadian Literature to the First World War 3-3-0**
This course explores English-Canadian literature from the nineteenth century through to the First World War. Analysis focuses on the development of national identities in relation to various cultural, political, social and historical factors.
- ENG 253 English-Canadian Literature from the First World War to the Present 3-3-0**
This course explores English-Canadian literature from the First World War to the present. Analysis focuses on the aesthetic and cultural developments in English Canada and the impact of international, national, and regional issues.
- ENG 254 Tooth and Claw: Animal Nature in Victorian Culture 3-3-0**
This survey of Victorian fiction and poetry investigates the variety of symbolic uses to which animals were put during the nineteenth century, a revolutionary moment in which discoveries in geology and paleontology were throwing into question humanity's place in the natural world. Reading a range of literary forms (from children's fables to lyric poetry to the realist novel), we'll explore how animals served the Victorian imagination, cast alternately as indices of humane and moral quality, as embodiments of domestic ideology and "savage" desires, as grotesque figures of political caricature, and as exotic objects of imperial curiosity.

ENG 255 Legal Bodies: Crime & Culture in Victorian England 3-3-0

This course explores a range of Victorian literary forms, paying particular attention to the culture's deep fascination with crime. We'll investigate the scene of the crime and the body of the criminal as sites of societal crisis that allowed artists to probe anxieties about class, gender, race, urbanism and empire. Works by Braddon, Browning, Dickens, Collins, Rossetti, Stevenson and Wilde will be examined.

ENG 256 The Early Twentieth-Century American Novel 3-3-0

The modern American novel to 1955. Such novelists as Fitzgerald, Hemingway, Faulkner, West, Steinbeck, Ellison, and Hurston will be studied. Among the topics to be considered: "The American Dream," religion, society, race relations, and war.

ENG 257 The Contemporary American Novel 3-3-0

This course explores how contemporary American novels grapple with identity, belonging, and the legacies of history in a tumultuous cultural landscape. We will examine how characters confront displacement, generational memory, racial and cultural inheritance, and the influence of technology and new media on selfhood. Through discussions of form, voice, and narrative innovation, we'll consider how these novels reflect and confront the American experience. Students will engage in close reading, critical discussion, and writing that connects literature to cultural, political, and philosophical questions of our moment.

ENG 258 Contemporary British Novels 3-3-0

This course explores literature in English over the past forty years, following a diverse range of authors who have complicated and expanded our ideas about the United Kingdom and its "national" literatures. As the old empire gives way to new political formations, literature reflects experiences of British culture that are subversively postmodern and postcolonial. The course focuses on the novel as a panoramic art form that is uniquely equipped to depict the scope of social networks in contemporary life. We'll examine the ways that contemporary subjects are marked by immigration, globalization, sexual revolution, mass communication, class and identity politics—changes echoed in novelistic experiments with form and style. Writers to be studied may include Martin Amis, Angela Carter, Kazuo Ishiguro, Hanif Kureishi, Salman Rushdie, Zadie Smith, and Jeanette Winterson.

ENG 260 Borderlands: Self, Nation, and the Nineteenth-Century American Imagination 3-3-0

This course explores the theme of the frontier—whether geographical, psychological, racial, gendered, or spiritual—in nineteenth-century American literature. From the wilderness of the West to the inner landscapes of the self, American writers used the frontier to probe the limits of identity, nationhood, morality, and language. We will read works by Thoreau, Melville, Fuller, Jacobs, Whitman, Dickinson, and others, examining how the idea of the frontier shaped narratives of expansion, resistance, and transformation. Through close reading and historical context, we'll uncover how literature both reflects and challenges the cultural myths and material realities of a fiercely divided and rapidly changing nation.

ENG 275 The Contemporary Canadian Novel 3-3-0

The contemporary novel, from the 1970s to the present. The novelists to be studied may include Atwood, Laurence, Munro, Davies, Ondaatje, Hodgins, and Shields. Topics to be considered may extend to the role of women, depictions of masculinity, history and myth, sainthood, the portrait of the artist.

ENG 278 Science Fiction in Literature and Film 3-3-0

An examination of the futuristic worlds of science fiction as they focus on rather than distract readers from prevalent cultural anxieties and concerns. Students shall consider how science fiction as a symbolist genre variously constructs and deconstructs hegemonic cultural practices within our present digital, networked, information age. Taking an interdisciplinary approach, students shall consider both the history and form of science fiction and some of the theoretical and cultural issues endemic to the genre.

ENG 279 Film History to 1939 3-3-0

This course offers a survey of the technological innovations and aesthetic movements that shaped film production and direction from the 1890s to the outbreak of World War II. Topics to be studied include early experiments in photography, the beginnings of narrative cinema, German Expressionism, French Poetic Realism, forms of comedy, Soviet Silent Cinema and the theory of montage, the Hollywood studio and star systems, and the introduction of sound and colour to motion pictures. A wide range of films are studied to acquaint students with the contours of film history to 1939.

ENG 280 Film History after 1939 3-3-0

This course offers a survey of the development of cinema from the outbreak of WWII until the present by considering a range of national cinemas, directors, and aesthetic movements. Topics will include propaganda and documentary films of the war period, Neorealism, Film Noir, genre filmmaking and auteur cinema of the 1950s, Eastern European cinema, Ealing Comedies and Hammer Horror, Japanese post-war cinema, the French New Wave, Italian films of the 1960s, German New Cinema, Canadian cinema after 1970, the New Hollywood, and China's three cinemas.

ENG 281 Canadian Cinema 3-3-0

Covering the entire history of Canadian cinema, this course examines the challenging economic and cultural context of film production and distribution in Canada, the tension between pan-Canadian and regional cinemas, the documentary tradition, First-Nations cinema, experimental filmmaking, and the thematic links of Canadian cinema to Canadian literature and culture more generally.

ENG 282 Film Adaptation 3-3-0

What is lost, and what is found, in translation? This class explores the theory and practice of filmic adaptation, exploring a variety of texts (often multiple remediations of the same story) that allow us to perform a comparative analysis of linguistic and visual art forms. Class discussion and course assignments are designed to provide ongoing training in the formal study of film. We'll consider how these translations highlight the "specificity" of film (the resources and limits, industry and audience, that are peculiar to cinema), as well as showcasing the remarkably adaptive nature of a medium that has evolved by absorbing and synthesizing other forms of art, from magic and burlesque shows to comic books and video games.

ENG 283 The Documentary Film 3-3-0

This course will trace the historical evolution and impact of English language documentary film and video. From John Grierson's original definition of "the creative treatment of actuality," documentary has evolved from propaganda to direct cinema/cinéma vérité to docudrama. Two important questions will be addressed: Do documentary film and video's reductive forms of interpreting events truly illuminate our media-saturated world? How can studying documentary better help us understand a society dominated by media giants?

ENG 285 Journalism 3-3-0

This course teaches the basic requirements of reporting and news writing: interviewing, clear writing, critical thinking, accuracy, story organization, news judgment, and ethical considerations. Students will practice writing news and study some examples of good journalism.

ENG 286 Online Journalism 3-3-0

A hands-on, real-life approach to accurate reporting of local news stories through an online newspaper created and maintained by course participants with active supervision/involvement by the instructor/managing editor. The online paper will be a modified collaborative news website: students will generate the news, but all copy must be funneled through the managing editor to maintain accuracy and quality of content.

ENG 287 Image and Communication: Visual Culture and Critique 3-3-0

This course aims to cultivate visual literacy, primarily by examining our ingrained "ways of seeing" and interrogating common-sense ideas about the relation between images and reality. Lectures and class discussion will be devoted to close analysis of objects that both illustrate and critique established theories of the image. From photography, to graffiti, to everyday iconography such as traffic signs and advertising, we'll consider the ways in which images carve up the world we live in, possessing the capacity to naturalize or defamiliarize the conventions of everyday life.

ENG 291 Film Theory 3-3-0

This course introduces students to some of the more influential theoretical perspectives that have shaped the viewer's understanding of film over the past century. The course will begin with the realist-formalist debates of classical theory and proceed to examine the impact of literary criticism, semiotics, feminism, psychoanalysis, and Marxism on contemporary film theory. Films from different genres and national cinemas are used to illustrate the various approaches to interpreting and evaluating cinema.

ENG 293 Four Filmmakers 3-3-3

The diversity of cinema since its invention more than 100 years ago will be explored through the examination of a selection of the films of four filmmakers representing different periods, nations, and/or genres of cinema. The filmmakers chosen for study will vary from year to year.

ENG 294 Film Comedy 3-3-0
Filmmakers discovered film's potential for comedy almost from the moment of the invention of the movies, and quickly developed a wide range of techniques and genres to amaze and amuse audiences. This course surveys the full history of this major branch of film production, considering its key figures and wide variety of genres, from the slapstick antics of Chaplin and Keaton through the screwball comedies of Howard Hawks, Frank Capra, and Billy Wilder, to the scathing satires of Monty Python and others.

ENG 295 Jane Austen and Film 3-3-0
This course will examine Jane Austen both as a British novelist and also as an iconic figure taken up by the film industry. The class will study four of her novels, their publication histories, and recent phenomenal success as films. Where possible, a selection of the various film adaptations of each novel will be studied to allow the student to gain a better appreciation of Austen as a writer and consider how the various novels and film adaptations reflect the ideologies of their own period.

ENG 296 Sports Writing 3-3-0
This course examines themes and styles of the sports writing genre in journalism, fiction, and documentary narratives. One focus will be on the basics: interviewing athletes, writing tight, running game stories on deadline in CP style, and producing lively features and in-depth profiles. Students will also read works from Gary Smith, Al Stump, George Plimpton, A.J. Liebling, Jim Boulton, Ken Dryden, Maya Angelou, Hunter S. Thompson, among others and examine film segments based on athletes and events that are representative of sports writing themes, including: Cobb, Eight Men Out, Slap Shot, Hoosiers, Breaking Away, Rudy, Raging Bull, Rocky, and The Greatest. Students will produce sports-related stories in CP style, as well as analyses of sports writing, reportage, and films.

ENG 297 From Aliens to Zombies: Everything You Ever Wanted to Know about Horror but Were Afraid to Ask 3-3-0
In this course, we'll explore cinema's obsession with "monster movies." A key concern will be the depiction of the monster as inhuman: an embodiment of hostile difference that threatens the security and integrity of human experience and identity. We'll ask how this foreignness is imagined by different cultures at different times, often functioning as an index of political tensions, and a symptom of societal fears and sexual taboos. Turning from the strange creatures depicted on screen, we'll also consider the effects these films have on the bodies of viewers. Horror films captivate and appall us because they remind us that we have nerves, desires and appetites. What sort of unusual pleasures do we derive from subjecting ourselves to sensations of fear, pain and awe?

ENG 298 Studies in Directors/Actors: Alfred Hitchcock 3-3-0
Alfred Hitchcock is often titled the "master of suspense" because of his brilliant manipulation of audiences through the thriller movies (like *Vertigo* and *Psycho*) he made over a fifty-year career. By the 1960s, he was also being recognized as an auteur, a commercial filmmaker exploring a particular range of subjects, including the power of cinema itself, and expressing something like an artistic vision. That vision, his technical innovations, and his self-reflexive commentaries on the cinema have been the subject of much critical attention. This course examines a range of the movies he made over the full span of his career, split between Britain and the United States, and considers the rich critical legacy that surrounds his work.

ENG 310 Old English 3-3-0
This course offers an introduction to the language and literature of the Old English period (600–1100 CE). Here lie the foundations of the English language and the origins of social, political and religious institutions that would help to shape the next thousand years in England. Translations do not do this writing justice, and so we will learn to read Old English in the original. In doing so, we will gain special insight into the English language. No previous experience is expected or required.

ENG 314 Chaucer: The Canterbury Tales 3-3-0
Travel the pilgrimage road with the master storyteller of medieval England, Geoffrey Chaucer. Meet some of the most famous characters of English literature and read tales that range from high romance and tragedy to low comedy and burlesque. The focus of the course will be on reading *The Canterbury Tales* in Middle English within their particular literary, social, and historical contexts. Students with credit for ENG 216 cannot receive credit for ENG 314.

ENG 315 Romance and Dream Vision in Medieval England: The Sacred and the Profane 3-3-0
Romance and dream vision represent two of the most significant genres of medieval literature. Both are well represented by major texts in Middle English whose subjects range from sophisticated philosophical and religious themes to social comedy and pure escapism - often all within the same work. The focus of the course will be on reading primary texts in Middle English within their particular literary, social, and historical contexts.

ENG 320 Sixteenth-Century Poetry and Prose: Exploration and Discovery 3-3-0
After nearly a century of civil war, England under the Tudors experienced a period of relative peace and stability and an opportunity for cultural catching up. The writers of the time confronted a broad range of ideas and phenomena associated with the European renaissance and the intensified exploration by Europeans of the world beyond their continent. They needed to think about their relationships to classical civilization, to the peoples and places described by travelers and explorers, and to the other within their midst as mediated by the powerful influence of Petrarch on the ideas and practices associated with the erotic. The course will examine some of the ways in which writers of the sixteenth century both responded to these relationships and shaped them.

ENG 321 Seventeenth-Century Poetry and Prose: Civil War and Revolution 3-3-0
The seventeenth century was a period of intense political, social, and religious conflict that finally resulted in the outbreak of civil war. The course will examine some of the ways in which the writers of the period divided themselves according to the large lines of the conflict between parliament and the crown, their contributions to the parties to which they adhered, and their reflections on the divisions that tore their society apart.

ENG 332 18th-Century Literary Journeys 3-3-0
In this course we shall examine a diverse range of 18th-century texts that have one thing in common: each uses travel as a plot-triggering device. We will begin the course with a reflection on what travel is, what forms it takes, and why we do it. We shall then consider why travel is such a pervasive narrative form in post-Restoration Britain. Among issues to be considered are contemporary debates on human nature and civilization, as well as relationships between scientific, historical, commercial, and colonial discourses in an age of vigorous exploration.

ENG 342 Revolution and Romanticism 3-3-0
In this course we will examine the prose writings of the British Romantics from 1789-1832. Readings will explore a variety of topics generated by the French Revolution and the ensuing period of intense political anxiety and intellectual activity. Works by Paine, Burke, Wollstonecraft and Godwin will be examined.

ENG 348 Later Romantic Poetry: The Egotistical Sublime 3-3-0
Poetry of the later Romantic period (1800-1832) by poets such as Byron, Baillie, Keats, Shelley, Hemans and Clare. Particular attention will be paid to the social and political role of the poet, poetic form, imagination and inspiration.

ENG 350 Ghosts in the Machine: Technology, Media and Literature in Victorian England 3-3-0
This course investigates the pervasive influence of machinery on Victorian literature and culture. We'll ask how technological advancements in the fields of industry, information technology and popular entertainment changed the way Victorians thought about consciousness, labour, class, spirituality and sexuality. In addition to studying a range of nineteenth-century media, from poetry and prose to photography and early cinema, we'll also explore how contemporary culture—in genres such as sci-fi and steampunk—has worked to revision and mythologize Victorian technology.

ENG 352 Canadian Literature and Theories of Globalization 3-3-0
This course will consider twentieth-century Canadian literature in the context of recent theories and aspects of globalization. We will read work by some of the important scholars who have contributed to these debates, including Anthony Giddens, David Harvey and Arjun Appadurai. Their theories will provide the framework of discussion, which will focus on immigrants and immigration, diaspora formation, experiences of alienation and racism, multiculturalism, evolving conceptualizations of Canadian citizenship, and other related themes.

ENG 353 Marked Men: American Literature, Feminist Theory, and Masculinity Studies 3-3-0
What does it mean to "be a man"? The answer depends on when and where one asks, but this course is framed by the conjecture that there is an American strain of masculinity, a construct molded by the country's Puritan ethic, its mythic frontier, its doctrine of self-reliance, its history of slavery, and its culture of media saturation. Despite reverent appeals to the "founding fathers" as anchors of national stability and consistency, American history reveals the experience of masculinity to be a wildly variable, historically contingent collection of performances. Class discussion will provide the opportunity to explore private and public experiences with masculinity, while course readings will help to contextualize and critique our unspoken (and often contradictory) assumptions about the nature and identity of men.

ENG 358 Approaches to Indigenous Literary Cultures in Canada 3-3-0

This course will examine theoretical approaches to Indigenous literatures in Canada. It will begin by looking at literary developments from oral to contemporary written literary forms, and how the latter developed in response to colonial contact. Authors may include Thomas King, Lenore Keeshig Tobias, Eden Robinson, Armand Ruffo, Warren Cariou, and Tomson Highway.

ENG 359 Approaches to Canadian Culture (Canadian Studies) 3-3-0

This course will examine a range of aesthetic representations (Canadian “wilderness,” historical events, Indigenous cultural imagery, and so forth) that are conceived of as indigenous to Canada. These representations, as they have evolved from the late nineteenth to the early twentieth century, will include the cultural production of Canadian writers, painters, film directors, and musicians in order to demonstrate the (often conflicting) social and political ideological structures from which these artists operated.

ENG 360 Low Modernism: Taste, Waste, and the Marketplace 3-3-0

Discussions of literary Modernism often turn upon the distinctions between high and low culture; but what, exactly, is “low” modernism? In this course we’ll question assumptions about modernist literature’s hostility to popular culture, exploring how writers participated and engaged (if ambivalently) with the tastes, conventions, and experiences of mass culture. Against a monolithic vision of Modernist aesthetics as reactionary, difficult, abstract and austere, this course aims to take pleasure seriously, reading the canon of Modernism (Joyce, Eliot, Woolf) in boisterous conversation with popular forms of entertainment, guilty pleasures, camp and kitsch.

ENG 375 Colonial Narratives 3-3-0

In this course, we will examine the narration of colonial experiences in various world and historical contexts. Our reading will range from the nineteenth century imperial fictions of Rudyard Kipling and Henry Rider Haggard to a selection of postcolonial texts dealing with the cultural impact and legacy of British imperialism in the Caribbean, India, Kenya, Nigeria, and Ireland. Our discussions will be informed by readings in postcolonial theory.

ENG 381 The Evolution of the Fairy Tale in Literature and Film 3-3-0

This course will investigate how one kind of text, the fairy tale, a genre supposedly appropriated from the oral culture of peasants, has been modified and reworked to suit a wide range of other cultural contexts. By investigating both the production and reception of fairy tales - within the literary culture of the court of Louis XIV and of 19th century England, in the folklore movements of 19th century Germany and Britain, in children’s culture from the late 19th century to the present, throughout American movie culture in the 20th century, and within late-20th century feminist circles - we will see how this genre so focused on the image of metamorphosis has itself been transformed and used in radically liberating or deeply repressive ways.

ENG 382 Screenwriting 3-3-0

This course introduces students to the art and techniques of screenwriting for a variety of contexts and genres, such as feature films and television drama. Through critical analysis of existing screenplays and the shows and films that derive from them, students will gain an understanding of the narrative and stylistic conventions of screenwriting and will apply their understanding in the development of their own creative projects.

ENG 383 Digital Filmmaking 3-3-0

Combining their own technological resources (cell phones, laptops) with the university’s, students will develop skills in the fundamentals of digital filmmaking: directing for film, camerawork, sound recording, production design, lighting, picture editing, and post-production sound. They will work in groups and individually to tight schedules, in a variety of genres, including documentary, narrative, and experimental film.

Prerequisites: ENG 382, DRA 281 or permission of instructor

ENG 384 Documentary Filmmaking 3-3-0

This film production course is designed to help students understand, analyze and produce documentary films. Over the course of the term, students will work independently and in groups on practical exercises and the production of several short documentary films. Lectures will introduce students to documentary scripting and workflow. Class discussions and screenings will address the theoretical and ethical challenges particular to the documentary process. Workshops will familiarize students with the university’s production resources and develop essential technical skills such as interview setups, hand-held cinematography, location sound recording, and editing.

ENG 385 News Editing and Ethics 3-3-0

Fast, Fair and Factual. Learning the nuances of news editing is an art that requires lots of practice, but will make you a better writer in the process. Editors act as gatekeepers to ensure credibility in the news and to keep the news outlet from getting into legal trouble. Editing techniques for print, broadcast and online newswriting will be a major part of class, combined with discussions of ethical standards in journalism. Students will also study current and past legal cases that affect journalism and learn about laws governing libel, privacy, copyright, and obscenity.

Prerequisite: ENG 285 or ENG 286

ENG 390 Restoration Literature: Sex, Politics and Intrigue 3-3-0

An investigation of a selection of literature produced during the Restoration period. A period marked by the return of the English monarchy to power in 1660 and the ensuing debate in all literary genres about political turmoil, kingship, power, and sexuality.

ENG 395 Women Writers & their Archives 3-3-0

This course will focus on women writers’ archives and literary exchanges, characterize the socio-political contexts that undergird them, and explore what incarnations these archives and literary papers may assume at different epochs. Exploring some critical work of the last twenty years that addresses archival theory, we will investigate how literary archives may be seen as an extension of literary lives and characterized multiply—as feminist, queer, activist—and therefore might be called upon to generate collective action; to go against a patriarchal, sexist, racist, or imperial grain; or to develop networks and alliances that supersede political or national borders.

ENG 450 Experiential Learning: Journalism 3-0-10

A practical course in composing news copy and assisting in the production of a commercial newspaper. Specific duties will be negotiated between the English Department and the newspaper.

ENG 454 Experiential Learning: Broadcast Journalism 3-0-10

A practical course in composing news copy and producing radio news programming. Specific duties will be negotiated between the English Department and the radio station.

ENG 456 Communications: Analysis, Design, and Implementation 3-3-0

This course challenges students to design a communications strategy based on the needs and profile of the projects they are assigned. Students analyze communications strategies with the help of industry experts, work together to design a communications plan tailored to the needs of the project, and implement the strategy. Students are trained on the most up to date industry standard design software with mentorship from communications professionals. Students have an opportunity to develop skills and competencies in some of the following professional fields: social media strategies; strategic marketing and guerrilla advertising; communications strategies & platforms; copywriting and professional writing; metrics and segmented narratives; website content design and optimization; fundraising.

Admittance into the course is limited and therefore subject to instructor permission.

ENG 457 Magazine Editing and Publishing 3-3-0

This experiential course focuses on effective editing of magazines, with a primary focus on magazine articles (sometimes referred to in the industry as substantive editing) to build capacities for writing both style and content, grounded in the liberal arts. Skills developed in this course include assigning or acquiring manuscripts; tailoring content for specific readerships; coaching writers according to their individual strengths and weaknesses; editing for completeness and clarity; effective cutting and silken transitions; and use of imagery, anecdote, and a variety of voices and rhythms to delight and provoke readers. Students will form an editorial board and work together to design and launch a magazine (e.g. Be you @ BU for the Recruitment Office, BU Alumni Magazine for the Advancement Office, etc). This course is invaluable for anyone planning to edit longer manuscripts, explore the magazine industry (online or in print), and for aspiring professional writers.

Admittance into the course is limited and therefore subject to instructor permission.

ENG 458 Experiential Learning: Literary Journal Editing 3-0-10

A practical course in editing The Mitre. Specific duties will be negotiated between the English Department and the Student Representative Council.

ENG 459 Experiential Learning: Public Scholarship and Academic Editing and Publishing 3-3-0

A practical course in the assessment, editing and publication of undergraduate academic work. In consultation with a faculty advisor from the English Department and the QUEUC conference coordinator, the student will coordinate the selection of student papers for the conference and oversee the subsequent publication of conference proceedings.

ENG 460	Senior Seminar	3-3-0
Advanced studies on a special topic		
ENG 471	Honours Research Proposal	3-0-0
The preparatory stage of an individual specialized research project on a topic chosen by a student under the supervision of a member of the English Department. The student will develop a research proposal, an annotated Bibliography, and a 12 - 15 page essay on the initial findings of the project.		
ENG 472	Honours Thesis	3-0-0
Continuation of ENG 471. The student will complete the research agenda detailed in ENG 471, and present the findings in the form of a thesis. An oral examination will be required, and the thesis will be assessed by three members of the English Department.		
<i>Prerequisite: ENG 471</i>		

Études françaises et québécoises

Faculty

Priscila Lopes Leal Dantas

B.A. (Universidade Federal do Rio de Janeiro)
M.A. (Université de Sherbrooke)
Doctorante (Université de Sherbrooke)

Dalle Malé Fofana

M.A. (Université Lorraine, Nancy, France),
Ph.D. (Université de Sherbrooke)

Simon Gilbert

B.A. (Université Bishop's), M.A. (Université de Sherbrooke),
Doctorant (Université de Sherbrooke)

Adèle Gousset

B.A. (Université Paris 7 - Denis Diderot)
M.A. (Université François-Rabelais, Tours, France)
Doctorante (Université de Sherbrooke)

Olivier Leroy

M.A. (Université de Rouen, France)

Vicky Poirier

B.A. (Bishop's University),
M.A. (Université de Sherbrooke),
Diplôme d'études supérieures (Concordia University),
Doctorante (Université de Sherbrooke)

Sarah Théberge

B.A. (Université Bishop's), M.A. (Université de Sherbrooke),
Diplôme d'études supérieures (McGill), Ph.D. (Université de Sherbrooke)
Directrice du département

Program Overview / Description des programmes

The *Département d'études françaises et québécoises* puts the emphasis on the acquisition, the quality, and the improvement of the French language at all levels, and intends to serve beginner, intermediate, and advanced students as well as native speakers. The program is composed of five levels, each of which contains a minimum of two grammar and writing courses and one course focusing on oral comprehension and expression. This provides our students with a coherent and logical learning process by the end of which they can understand, read, speak, and write French correctly.

The Department also offers a number of inter and multidisciplinary courses designed for both native and advanced non-native speakers. These courses allow students to progressively master the French grammar and language, and to become acquainted with a variety of cultural movements that are significant to the francophone world. Through the study of the works of meaningful francophone artists, students will better understand and appreciate the history of the *francophonie* and its evolution.

Le Département d'études françaises et québécoises concentre ses efforts sur l'apprentissage, l'amélioration et la qualité de la langue française pour les étudiant.e.s. de niveaux débutant, intermédiaire et avancé ainsi que pour les francophones. Chacun des cinq niveaux proposés comprend un minimum de deux cours axés sur la grammaire et la rédaction, et un sur l'expression et la compréhension orale, l'ensemble assurant aux étudiant.e.s une progression linguistique logique et cohérente au terme de laquelle ils pourront comprendre, parler, lire et écrire le français correctement et avec aisance.

Le département offre également une série de cours inter et multidisciplinaires, destinés aux étudiant.e.s francophones ou allophones avancés, qui permet de mieux maîtriser la langue française, d'acquérir de solides connaissances des divers mouvements culturels ayant marqué la francophonie, et de mieux comprendre pour ainsi apprécier davantage les créations artistiques fondatrices de son histoire et de son évolution.

French Placement Test

Students who have completed Grade 11 French in a Canadian institution should register directly in FRE 140; those who have studied in a francophone institution can only register in the courses with the "FRA" label (below). *All other students must take the Bishop's University French Placement Test before enrolling for the first time in a course given by our department.* Hyperlink is available on the Études françaises et québécoises and the Registrarial Services section on the Bishop's website. Test results are valid for a year, and are deleted in May.

Les étudiant.e.s ayant suivi des études à temps complet dans des établissements francophones doivent faire leur sélection parmi les cours précédés du sigle "FRA", et n'ont pas à compléter le test de placement.

Pour toutes questions concernant le Test de placement, veuillez contacter la directrice du département à stheberg@ubishops.ca

Regulations regarding the French Honours, Major or Minor

French as a Second Language courses ("FRE") taken by students prior to their first semester at Bishop's University cannot count for a French Honours, Major or Minor unless approved by the department. French as a Second Language courses taken outside of Bishop's University (such as an immersion course) during the students' stay at Bishop's University must also receive departmental approval — before they are undertaken. Students might be requested to take an evaluation test upon completion of those courses in order to receive Bishop's University credits.

Programs

Micro-Certificate in French for Beginners (15 credits) MCEFRB

To provide a short yet intensive program to a variety of learners, which develops students' language skills in French to an elementary level and prepares them to undertake an experiential learning activity in a francophone business or organization. For more information on this program and its first cohort, please contact stheberg@ubishops.ca

Required courses:

FRE 192	Intensive and Interactional French for Beginners —Level I (6 credits)
FRE 193	Intensive and Interactional French for Beginners —Level II (6 credits)
FRE 196	Experiential Learning Activity in French as a Second Language I (3 credits)

Certificate in French for Professional Integration in a Francophone Environment (15 credits) MCEFRP

To provide a short yet intensive program to a variety of learners, which develops students' language skills in French to an upper-intermediate level, and prepares them to undertake an experiential learning activity in a francophone business or organization, to join the marketplace and/or to fulfill language requirements for immigration. For more information on this new program, please contact stheberg@ubishops.ca

Required courses:

FRE 194	Intensive and Interactional French for Intermediates —Level I (6 credits)
FRE 195	Intensive and Interactional French for Intermediates —Level II (6 credits)
FRE 155	Culture and Society. Conversational French II

French as a Second Language Honours / Honours en études de la langue française et des cultures francophones (54 crédits) HONFRA

These programs are designed for students who wish to specialize in French as a Second Language or in Études de la langue française et des cultures francophones. Often, but not necessarily, students in these programs are planning to pursue their studies at the Master's level. Each program is composed of 54 credits (18 courses) with the combined designations FRE and FRA for French as a Second Language Honours, and FRA only for an Honours en études de la langue française et des cultures francophones. Up to 9 credits (3 courses) in appropriate fields, previously approved by the Department, could be counted as cognates. Students must maintain an average of at least 70%, calculated on the best 54 credits in the Honours discipline (including cognates), in order to graduate with an Honours degree.

Ces programmes sont destinés aux étudiant.e.s désirant se spécialiser en français langue seconde ou en Études de la langue

française et des cultures francophones. Souvent, mais pas nécessairement, les étudiants qui optent pour ces programmes planifient poursuivre des études de deuxième cycle. Chaque programme est composé de 54 crédits (18 cours) ayant les sigles FRA et FRE combinés pour le French as a Second Language Honours, et FRA seulement pour le Honours en études de la langue française et des cultures francophones. Jusqu'à 9 crédits (3 cours) suivis dans des champs d'études connexes peuvent être reconnus par le département. L'étudiant.e doit avoir maintenu une moyenne d'au moins 70 %, calculée sur les 54 meilleurs crédits de sa discipline Honours (y compris les cours connexes), pour obtenir un baccalauréat avec mention d'un programme Honours. Les étudiant.e.s ayant étudié dans des établissements francophones, ou qui ont déclaré le français comme langue maternelle ou langue d'usage, ne peuvent s'inscrire à une majeure ou Honours en French as a Second Language.

French as a Second Language Major (42 credits) MAJFSL

This program is designed for students who wish to become bilingual or pursue a career where a very good knowledge of French is a strong asset.

Majeure en études de la langue française et des cultures francophones (42 crédits) MAJFPE

La Majeure en études de la langue française et des cultures francophones est un programme qui s'adresse aux étudiant.e.s francophones ou allophones de niveau avancé désirant acquérir les connaissances nécessaires pour bien maîtriser la langue française et explorer les différentes expressions culturelles de la francophonie et particulièrement du Québec.

Les étudiant.e.s devront consulter la directrice ou le directeur du Département d'études françaises et québécoises au sujet de leur sélection de cours, qui les mènera à explorer diverses disciplines, comme la rédaction, la grammaire, la traduction et la création littéraire. Un nombre maximal de trois cours FRE, de niveau 3-avancé (voir la section Progression par année de l'annuaire universitaire), peuvent être inclus dans cette majeure qui compte un total de 14 cours.

Modern Languages Major: French Language Studies Concentration / Majeure en langues modernes avec une composante en français (42 crédits) MAJMLA+CONFLS

The Modern Languages Major offered by the Department of Modern Languages requires the completion of 42 credits in two languages (21 credits in each language) and French may be chosen as one of the two languages.

La majeure en langues modernes, offerte par le Département des langues modernes, est composée de 42 crédits dans deux langues (21 crédits chacune) et le français peut être choisi comme l'une de ces deux langues.

French as a Second Language Certificate (30 credits) CONFSL

To obtain the French as a Second Language Certificate, students must complete 10 courses in FRE French as a Second Language (which might include FRA courses according to the student's level). The B2 level (Common European Framework of Reference for Languages) in all four language competencies (oral comprehension, oral production, written comprehension, and written production) is mandatory to graduate from this program. Experiential learning components and outings in the local francophone community are also strongly encouraged in the curriculum.

The objectives of the French as a Second Language Certificate is to train non-francophone students – mature, immigrant, refugee, second-degree, etc. – in becoming functional and fluent in all four language competencies (oral production, oral comprehension, written production, and written comprehension), and to reach the B2 level of the Common European Framework of Reference for Languages (CEFR) or Level 7 of the *Échelle québécoises des niveaux de compétence en français des personnes immigrantes adultes*.

The TEFAQ or the TEF Canada exam, offered at Bishop's University, is strongly recommended as an exit assessment for the program.

French as a Second Language Minor (21 credits) MINFSL

This program is designed for students with little or no French who wish to acquire a good working knowledge of the French language. To complete this minor, students must have at least completed FRE 141 at Bishop's.

Mineure en études de la langue française et des cultures francophones (21 crédits) MINFRA

This program is designed for students with a good knowledge of French who wish to improve their grammar and develop a wider knowledge of the francophone cultures. Students in this program can focus on the various language skills and/or on culture and literature courses. To complete this minor, students should choose 7 courses from our "FRA" offering, although a maximum of two (2) FRE Level 3-advanced courses can be accepted in this minor.

Ce programme de 21 crédits (7 cours) s'adresse aux étudiant.e.s francophones ou allophones ayant déjà une bonne connaissance du français et qui désirent améliorer leurs connaissances linguistiques et acquérir une perspective d'ensemble des cultures francophones. Pour obtenir cette mention sur son diplôme, l'étudiant.e devra avoir complété 7 cours précédés du sigle « FRA », bien qu'un nombre maximal de deux cours FRE, de niveau 3 avancé, soient acceptés dans cette mineure.

Independent Studies / Études dirigées

Only students in their last year in the Majeure en études de la langue française et des cultures francophones are entitled, upon proposal of a detailed study plan and with a minimum average of 70% in their area of specialization (including cognates), at the end of the previous semester, to request an independent study with the professor of his/her choice.

Seuls les étudiants et étudiantes en dernière année d'une Majeure en études de la langue française et des cultures francophones peuvent, sur dépôt d'un plan d'études détaillé, et ayant, à la fin du semestre précédent, maintenu une moyenne minimale de 70 % dans leurs cours de spécialisation (incluant les cours connexes), faire une demande d'études dirigées à la professeure ou au professeur de leur choix.

Departmental Policy regarding FRE and FRA Courses

FRE courses are French as a Second Language courses and are therefore designed and reserved for non-francophone students. We consider to be francophone a student whose parents (one or both) are native French speakers, and/or a student who has studied full-time, at any moment during his/her schooling, in a francophone institution (aside from immersion programs). Exceptions can be made for some francophone students, with a mandatory permission from the Chair of the Department, to register and to obtain credits for an FRE course. Francophone students are allowed to take, without any restrictions other than specific prerequisites, any of the FRA courses offered by our department.

Politique du département pour les cours FRE et FRA

Les cours FRE sont des cours de français langue seconde. Ils sont conçus spécifiquement pour les non-francophones et leur sont donc réservés. Nous considérons comme étant francophone un étudiant ou une étudiante dont les parents (un seul ou les deux) ont le français comme langue maternelle, et un étudiant ou une étudiante qui aurait étudié à temps plein dans un établissement francophone, peu importe le niveau, au cours de son cheminement scolaire (ce qui exclut les programmes d'immersion). Avec la permission écrite de la directrice du département, un francophone pourrait faire figure d'exception et suivre un cours FRE (et en obtenir les crédits). Les francophones peuvent s'inscrire à tous les cours FRA offerts par le département. Il faut tout simplement s'assurer d'avoir les prérequis, s'il y a lieu.

Year by year progression for a student in a Major or a Minor (depending on the entry level) / Progression par année pour un étudiant.e inscrit.e à une majeure ou à une mineure

Séquence de cours, du niveau 1 au niveau 5 de l'Échelle

Level 1 – Beginners

FRE 100	French I <i>and</i>
FRE 101	French II
<i>or</i>	
FRE 190	Intensive French – Level 1 (6 credits)
FRE 115	Introduction to French Phonetics and Aural Comprehension (optional to advance to Level 2)
FRE 180	French for the Arts and Culture Sector (multilevel course)
FRE 181	French for the Health Sector (multilevel course)
FRE 182	French for the Tourism, Hospitality and Restaurant Sectors (multilevel course)
FRE 183	French for the Information Technology Sector (multilevel course)

Level 2 – Intermediate

FRE 120	French III <i>and</i>
FRE 121	French IV
<i>or</i>	
FRE 191	Intensive French – Level 2 (6 credits)
FRE 122	Atelier de conversation multiniveau I
FRE 123	Atelier de conversation multiniveau II
FRE 136	French Written Communication I

Level 3 –

Advanced (Grade 11 French) /

Niveau 3 – Avancé

Culture courses (literature, cinema, sociocultural history, etc.) are offered on rotation.

FRE 140	Grammatical Review (French V)
FRE 141	Grammatical Review (French VI)
FRE 155	Culture and Society. Conversational French II
FRE 156	French Written Communication II
MLA 101	Issues in Language and Linguistics (mandatory for Majors / Honours; counts as an FRA course)
FRA 136 / DRA 136	Techniques de jeu I
FRA 160	Le français, langue des affaires
FRA 165	Textes en contexte : initiation à la littérature française
FRA 166	Textes en contexte : initiation à la littérature québécoise
FRA 181	Histoire socioculturelle du Québec I
FRA 182	Histoire socioculturelle du Québec II
FRA 187	Introduction au théâtre québécois

Level 4 – Advanced / Niveau 4 – Avancé

FRA 206	Histoire de la langue française
FRA 208	Histoire du français au Québec
FRA 209	Littérature jeunesse

FRA 212	Le génie de la langue : stylistique comparée du français et de l'anglais (mandatory for Majors / Honours)
FRA 213	Traduction générale
FRA 228	Practice Makes Perfect : traduction journalistique et publicitaire
FRA 229	Practice Makes Perfect : traduction administrative
FRA 230	Tout est dans la logique : analyse grammaticale et phrase complexe (mandatory for Majors / Honours)
FRA 247	Rédaction et communication
FRA 250	French Cinema
FRA 252	De la contreculture à la contestation ouverte : les années 1960 et 1970
FRA 253	Contes, légendes et chansons de la francophonie
FRA 254	Littérature et cinéma en France
FRA 255	Littérature et cinéma au Québec
FRA 256	Les grands classiques du roman français
FRA 257	Les grands moments du théâtre français
FRA 258	La télévision : miroir de la société québécoise
FRA 259	Québec Cinema
FRA 260	Voyage et littérature
FRA 285	Roman québécois contemporain

Level 5 – Advanced / Niveau 5 – Avancé

FRA 308	Traduction en contexte réel
FRA 309	Assistanat en enseignement du français langue seconde
FRA 310	Tutorat au Centre d'aide en français
FRA 315	Pièges et mystères de la langue française I
FRA 316	Pièges et mystères de la langue française II
FRA 351	De l'aventure au réalisme : la fiction au 19 ^e siècle
FRA 353	Littératures migrantes et de la francophonie
FRA 355	Versification : voyage dans la poésie française et québécoise
FRA 385	Teaching in the community – Experiential Learning I

List of Courses / Liste des cours

Level 1 – Beginners

FRE 100 French I 3-3-0
Introduction to the basic structures of the French language. Emphasis is put on pronunciation, exchange of personal information, expressions using the present tense and the near future, knowledge and description of surroundings, and the various question forms. Designed for students who have no or almost no previous knowledge of French. This course includes experiential learning activities.
Prerequisite: For true beginners only or according to result in placement test

FRE 101 French II 3-3-0
Continuation of French I. Acquisition of new grammatical structures in order to be able to relate past events, tell stories, describe various types of activities, give directions, etc. Introduction to the direct and indirect object pronouns and future tense. This course includes experiential learning activities.
Prerequisite: FRE 100 or according to result in placement test

FRE 115 Introduction to French Phonetics and Aural Comprehension 3-3-0
Designed for real and false beginners, this course aims at improving basic pronunciation (standard French) and to introduce students to real life conversation by a rigorous study of the various categories of sounds, the contrasts and the relationships between phonemes, etc. Oral exercises and aural comprehension activities. This course includes experiential learning activities.
Prerequisite: FRE 100 or FRE 101 or FRE 120 in progress or completed or permission from the Department
Antirequisite: FRE 121 or higher completed

FRE 180 French for the Arts and Culture Sector 3-3-0

French as a Second Language course based on communicative situations encountered when working in various organizations and businesses related to the arts and culture. Emphasis is placed on vocabulary acquisition, oral communication with clients and colleagues, reading comprehension and writing skills. Because of the special nature of the course, much of the material and activities used are adjusted to specific student needs. The course will include some out-of-class visits to artistic associations, as well as interactions with local artists, managers, and promoters.

Prerequisite: FRE100 or permission from the Department

FRE 181 French for the Health Sector 3-3-0

This course is offered to students who are planning to work or are currently working in all areas of health. Emphasis is placed on vocabulary acquisition, oral communication with patients and colleagues, reading comprehension, and writing skills. Because of the special nature of the course, much of the material and activities used are adjusted to specific student needs. The course will include some out-of-class visits to public and private health institutions and associations, as well as interactions with local health professionals.

Prerequisite: FRE100 French I or permission from the Department

FRE 182 French for the Tourism, Hospitality and Restaurant Sectors 3-3-0

French as a Second Language, based on knowledge, lexicon, and communication skills specific to the tourism and hospitality field. The course covers written comprehension, aural comprehension, written expression, and oral expression, in the common communication situations encountered professionally in the tourism, hospitality and food services field.

Prerequisite: FRE100 French I or permission from the Department

FRE 183 French for the Information Technology Sector 3-3-0

French as a Second Language based on knowledge, lexicon, and communication skills specific to the technology field. The course covers written comprehension, aural comprehension, written expression, and oral expression, in the common communication situations encountered professionally in the technology field.

Prerequisite: FRE100 French I or permission from the Department

FRE 190 Intensive French – Level I 6-6-0

This course covers the contents of FRE 100 and FRE 101 in one semester. This course includes experiential learning activities.

Prerequisite: according to result in placement test

Antirequisite: FRE 100 or FRE 101

FRE 192 Intensive and Interactional French for Beginners - Level I 6-6-2

An initiation to the French language in an authentic, interactive and intensive context for beginners (level I). This course emphasizes social interactions while including written comprehension, writing skills, and oral communication. Phonetic elements: basic French language sounds, the alphabet; grammatical elements: pronouns, conjugation in the present tense, adjectives; lexical elements: numbers, family, daily vocabulary words, targeted vocabulary to the students profile and professional interests; communication elements, exchanging concrete and simple information; interactional elements: frequent trips outside the classroom on and off campus to interact with Francophones in a work environment: greeting people, getting information, answering questions.

Students must also register for FRE 193

Prerequisite: according to result in placement test

FRE 193 Intensive and Interactional French for Beginners - Level II 6-6-2

An initiation to the French language in an authentic, interactive, and intensive context for beginners (level II). This course emphasizes social interactions while including written comprehension, writing skills, and oral comprehension and communication. Phonetic elements: oral vowels, nasal vowels; grammatical elements: full sentences, present tense verbs, determinants, quantities, negation; lexical elements: the workforce, targeted vocabulary according to students profile and professional interests; communicational elements: presenting oneself, presenting one's origins, exchanging concrete and simple information; interactional elements: frequent trips outside the classroom on and off campus in a work environment, answering questions.

Students must also register for FRE 192

Prerequisite: FRE 192 or permission from the Department

Level 2 - Intermediate**FRE 120 French III 3-3-0**

Continuation of French II. Intermediate level course where the students learn to express opinions, emotions, wishes, hypotheses, etc., and create a more complex discourse through the use of relative pronouns. Introduction to the conditional, the subjunctive and the plus-que-parfait (pluperfect). Group discussions focusing on technology and the environment, among other themes. This course includes experiential learning activities.

Prerequisite: FRE 101 completed or according to result in placement test

FRE 121 French IV 3-3-0

Continuation of French III. Introduction to more complex verb tenses and sentence structures (passive and active voice) where the students will learn to express themselves on a wide variety of subjects. Group discussion focusing on media, arts and entertainment, among other themes. This course includes experiential learning activities.

Prerequisite: FRE 101 or FRE 120 or appropriate result in placement test

FRE 124 Le parler québécois 3-3-0

The objectives of this course focus on learning the phonology, specific phonetics, and sentence structure that are most common to the Québécois language. A number of expressions will be studied along with the appropriate context in which to use them. All registers will be explored. Authentic texts and outings in the surrounding community will enable students to practice their aural comprehension and speaking with various groups of the local population. This course includes experiential learning activities.

Prerequisites: FRE 120 (either in progress or completed)

FRE 191 Intensive French – Level II 6-6-0

This course covers the contents of FRE 120 and FRE 121 in one semester. This course includes experiential learning activities.

Prerequisite: according to result in placement test

Antirequisite: FRE 120 or FRE 121

FRE 194 Intensive and Interactional French for Intermediates - Level I 6-6-3

This course prepares students for their professional life in a francophone context. Phonetic elements: phonetic correction; grammatical elements: past tense, imperfect, adverbs, pronouns; lexical elements: CV, opinion piece, description, comparison, appreciation, advice, targeted vocabulary according to the profile and professional interests of the student; communication elements, interactional elements: during visits to local businesses and organizations, students will have to introduce and market themselves, engage actively in workplace discussions, and carry out relevant tasks.

Students must also register for FRE 195

Prerequisite: FRE 193 or permission from the Department

FRE 195 Intensive and Interactional French for Intermediates - Level II 6-6-3

This course prepares students for their professional life in a francophone context. Phonetic elements: phonetic correction; grammatical elements: conditional, future, imperative, subjunctive, prepositions; lexical elements: language register and level, some local expressions, targeted vocabulary according to the profile and professional interests of the student; communication elements: conversations about their professional life, hypothesizing, projecting themselves in the future; interactional elements: during visits to local businesses and organizations, students will have to engage actively in workplace discussions, and carry out relevant tasks.

Students must also register for FRE 194

Prerequisite: FRE 194 or permission from the Department

FRE 196 Experiential Learning Activity in French as a Second Language I 3-2-3

The main objective of this course is to prepare students for out-of-campus professional experiential learning activities. Strategies to develop interactional, interpersonal, and intercultural competencies as well as durable skills, in order to facilitate the integration of students in a francophone workplace, are at the core of the course's dynamic and innovative approaches.

FRE 122 Atelier de conversation multination I 3-3-0

Through the use of authentic cultural texts (audio/audiovisual/written), this course aims at improving global pronunciation (standard French), oral communication, and aural comprehension of real-life conversations by listening to, watching, and analyzing diverse grammatical and cultural material published in French. Class time will focus on oral exercises and aural comprehension activities, and will include volunteer work in the surrounding francophone community. This course includes experiential learning activities.

Prerequisite: FRE 100 completed or permission from the Department

FRE 123 Atelier de conversation mult niveau II 3-3-0
Through the use of authentic cultural texts (audio/audiovisual/written), this course aims at improving global pronunciation (standard French), oral communication, and aural comprehension of real-life conversations by listening to, watching, and analyzing diverse grammatical and cultural material published in French. Class time will focus on oral exercises and aural comprehension activities, and will include volunteer work in the surrounding francophone community. This course includes experiential learning activities.

Prerequisite: FRE 100 completed or permission from the Department

FRE 136 French Written Communication I 3-3-0
This course is designed to improve the students' writing skills and increase their vocabulary and their understanding of the grammar learnt at the beginner and intermediate levels. Focus will be put on clarity and simple sentences. A variety of reading and writing tasks will be used to help students develop their abilities. This course includes experiential learning activities.

Prerequisite: FRE 120 or FRE 121 in progress or completed or equivalent in the placement test.

Level 3 – Advanced

Il n'y a aucun prérequis pour les étudiant.e.s francophones sauf lorsque spécifiquement indiqué.

FRE 140 Grammatical Review (French V) 3-3-0
Intensive review of the basic French grammar, with an emphasis on past tenses and pronouns. Based on a practical approach with multiple aural comprehension, composition and conversation activities. This course includes experiential learning activities.

Prerequisite: FRE 121 or result in placement test

FRE 141 Grammatical Review (French VI) 3-3-0
Continuation of FRE 140, with an emphasis on the subjunctive mode, the passive voice and the relative pronouns. Based on a practical approach with multiple aural comprehension, composition and conversation activities. This course includes experiential learning activities.

Prerequisite: FRE 121 or result in placement test

FRE 155 Culture and Society. Conversational French II 3-3-0
Through small group exercises and the use of multimedia, this course focuses on improving fluency in the French language and developing aural comprehension. Emphasis is put on everyday life, current events and cultural manifestations in the francophone world (music, cinema, etc.). This course includes experiential learning activities.

Prerequisite: FRE 140 or FRE 141 completed or in progress

FRE 156 French Written Communication II 3-3-0
This course is designed to improve students' written French skills, to sharpen vocabulary and to put into practice the grammar covered in the early stages of the advanced level. Focus will be put on clarity and complex sentences. A variety of reading and writing activities will be used to help students produce idiomatic texts in French in a variety of formats. This course includes experiential learning activities.

Prerequisite: FRE 140 completed or equivalent in the placement test

MLA 101 Issues in Language and Linguistics 3-3-0
This course will provide students with an overview of issues in the study of languages. It will introduce them to basic concepts in linguistics, familiarize them with the main components of language and common pursuits of linguists, and expose them to some long-standing debates in language study. Course taught in English and offered through the Modern Languages Department.

FRA 136 /

DRA 136 Techniques de jeu I 3-3-0
Introduction aux techniques d'interprétation d'art dramatique à partir de textes, et d'études des bases de la performance scénique. Travail en équipe sur des scènes tirées d'œuvres théâtrales modernes et contemporaines.

FRA 160 Le français, langue des affaires 3-3-0
Rédaction et communication orale en français de correspondances administratives, commerciales et diplomatiques, élaborées selon les exigences culturelles et contextuelles du monde des affaires au Québec. Étude de notions grammaticales et lexicales à partir de modèles de lettres et de communications orales qui respectent les normes de l'Office québécois de la langue française.

FRA 165 Textes en contexte : initiation à la littérature française 3-3-0
Aperçu de la littérature de la France par le biais d'une série d'extraits représentatifs des grands mouvements culturels et littéraires de son histoire. Initiation à diverses approches critiques et méthodes d'analyse, traditionnelles et contemporaines. Lectures de textes, rédactions, etc.

FRA 166 Textes en contexte : initiation à la littérature québécoise 3-3-0
Aperçu de la littérature du Québec par le biais d'une série d'extraits représentatifs des grands mouvements culturels et littéraires de son histoire. Initiation à diverses approches critiques et méthodes d'analyse, traditionnelles et contemporaines. Lectures de textes, rédactions, etc.

FRA 181 Histoire socioculturelle du Québec I 3-3-0
Examen des différents aspects de la société québécoise, depuis la Nouvelle-France jusqu'à la Seconde Guerre mondiale. Les découvreurs et l'Amérique, les tentatives de colonisation, les relations avec les Autochtones, la Conquête, la Rébellion des Patriotes, la lutte entre le libéralisme et l'ultramontanisme, les influences américaines, les querelles linguistiques, les deux guerres et les crises de conscription, la crise économique de 1929, etc. Lecture de textes d'époque.

FRA 182 Histoire socioculturelle du Québec II 3-3-0
Transformations dans la société québécoise depuis la Seconde Guerre mondiale. Le conservatisme de l'époque de Duplessis, la Révolution tranquille et le rejet des valeurs traditionnelles, la contreculture, la montée des idées de gauche et du nationalisme, le mouvement féministe, les problèmes linguistiques, le concept de société distincte, la mondialisation, etc. Lecture de textes représentatifs.

FRA 187 Introduction au théâtre québécois 3-3-0
Observation et analyse de l'évolution culturelle du Québec par la fenêtre de son théâtre. La censure du clergé à ses premières heures. L'émergence du vaudeville français et du burlesque américain comme expressions du populaire, en concurrence à la poussée du cinéma muet. Les mouvements de contreculture et les créations collectives durant la Révolution tranquille. L'intérêt renouvelé pour la comédie dans les années 1980. Le théâtre de l'ailleurs et de la fragmentation, le décloisonnement des genres, etc.

Level 4 / Niveau 4

Non-francophone students must have at least completed FRE 141 (or its equivalent in the Placement Test), in order to take courses at Levels 4 and 5.

Il n'y a aucun prérequis pour les étudiant.e.s francophones sauf lorsque spécifiquement indiqué.

FRA 206 Histoire de la langue française 3-3-0
Étude de la langue française, de l'ancien français au français moderne, incluant les tendances contemporaines de la diversité francophone. Approche chronologique et géolinguistique appuyée sur des textes significatifs, des documents sonores et audiovisuels.

FRA 208 Histoire du français au Québec 3-3-0
Étude de ce qui a contribué, dès sa traversée de l'Atlantique au 17^e siècle jusqu'à aujourd'hui, à modeler le français québécois comme variété autonome de français, notamment en ce qui a trait au sens, au lexique et à la prononciation. Le cours s'intéressera aux facteurs sociaux, politiques et culturels de différenciation, mais aussi de rapprochement entre les variétés québécoise et française.

FRA 209 Littérature jeunesse 3-3-0
Ce cours offre une vue d'ensemble de la littérature jeunesse produite en français au Québec et à l'étranger. Il permet de se familiariser avec cette littérature spécifique, d'acquérir des connaissances théoriques nécessaires à l'analyse d'œuvres littéraires pour les jeunes, de découvrir les ressources faisant la promotion de la lecture et de développer des compétences critiques permettant de faire des choix judicieux dans l'étendue de cette production.

- FRA 212 Le génie de la langue : stylistique comparée du français et de l'anglais 3-3-0**
Stylistique comparée du français et de l'anglais. Cours d'initiation à la traduction, principalement de l'anglais vers le français, dans lequel les éléments lexicaux, grammaticaux, stylistiques et culturels de ces deux langues seront comparés afin d'approfondir les compétences langagières des étudiant.e.s. Études des différentes méthodes de traduction, des niveaux de langue et des expressions idiomatiques à travers des exercices pratiques.
Antirequisite FRA 227
- FRA 213 Traduction générale 3-3-0**
Cours de traduction, principalement de l'anglais vers le français, traitant de certaines difficultés d'ordre lexical, syntaxique et rédactionnel spécifiques au français et à l'anglais. Ce cours fera état de plusieurs problèmes de traduction tirés de textes diversifiés et encouragera les étudiants à développer le travail d'équipe. Retour sur les méthodes de traduction et lecture de textes pertinents sur la théorie de la traduction.
Prerequisite: FRA 227, or FRA 212 or permission from the Department
Antirequisite: FRA 307
- FRA 228 Practice Makes Perfect : Traduction journalistique et publicitaire 3-3-0**
Traduction de textes en français et en anglais tirés de la presse et du monde de la publicité. Travail pratique en classe avec différents outils de traduction incluant les ressources en ligne. Études d'idées fondatrices de la traductologie.
Prerequisite: FRA 227, or FRA 212 or permission from the Department
- FRA 229 Practice Makes Perfect: traduction administrative 3-3-0**
Traduction de textes en français et en anglais tirés du domaine administratif et commercial. Travail pratique en classe avec différents outils de traduction incluant les ressources en ligne. Études d'idées fondatrices de la traductologie.
Prerequisite: FRA 227, or FRA 212 or permission from the Department
- FRA 230 Tout est dans la logique : analyse grammaticale et phrase complexe 3-3-0**
Apprentissage de la construction des phrases complexes. Étude des diverses composantes d'une phrase et analyse grammaticale dans le but d'apprendre à mieux maîtriser les règles de la syntaxe française. Exercices d'analyse et de rédaction visant à améliorer la qualité de l'expression écrite.
- FRA 247 Rédaction et communication 3-3-0**
Étude des théories et pratiques de l'écriture, avec une attention particulière portée aux théories de la communication, aux niveaux de langue, aux figures de style et à la présentation des arguments. Seront employés, créés et analysés des textes littéraires, publicitaires, d'opinion, etc.
- FRA 250 French Cinema 3-3-0**
From the Lumière Brothers to George Méliès to Émile Reynaud and the Gaumont and Pathé film companies, from the Avant-Garde of the 1920s to the Nouvelle Vague and to the comedies of the early 21st century, this course explores the French contribution to the evolution of the seventh art, and examines how it came to represent part of its personality and psyche. This course is given in English, but movies are shown in their original language, with subtitles. Honours, majors and minors in French must submit their assignments in French; all other students may submit their work in French or English. FRA 250 does not count towards the Faculty requirement in Languages.
- FRA 252 De la contreculture à la contestation ouverte : les années 1960 et 1970 3-3-0**
Étude des grands mouvements culturels et sociaux ayant marqué les années 1960 et 1970; le baby-boom, l'émergence du jodel, la contre-culture, les contestations sociales, etc. Examen de sa littérature, de sa musique, de son cinéma et de son évolution politique. Comparaisons et relations entre le Québec, la France et les États-Unis.
- FRA 253 Contes, légendes et chansons de la francophonie 3-3-0**
Évolution du concept de l'oralité dans différentes régions de la francophonie en relation avec l'histoire, les sciences et les différents types de manifestations de la culture populaire. Études des fonctions de Propp, des notions de littérarité et de réceptions, de mythocritique ainsi que des sources philosophiques et thématiques des contes, des légendes et des chansons.
- FRA 254 Littérature et cinéma en France 3-3-0**
Analyse des œuvres significatives du cinéma français de ses débuts jusqu'à aujourd'hui. Étude des genres, des réalisateurs, des acteurs influents et des discours. Observation et discussion de certains thèmes récurrents ou novateurs d'un point de vue sociologique et historique. Lecture de romans ou de nouvelles et analyse de leur adaptation cinématographique.

- FRA 255 Littérature et cinéma au Québec 3-3-0**
Analyse des œuvres significatives du cinéma québécois de ses débuts à aujourd'hui. Étude des genres, des réalisateurs, des acteurs influents et des discours. Observation et discussion de certains thèmes récurrents ou novateurs d'un point de vue sociologique et historique. Lecture de romans ou de nouvelles et analyse de leur adaptation cinématographique. Survol du genre court métrage.
- FRA 256 Les grands classiques du roman français 3-3-0**
Survol original de la littérature française à travers les époques et les grands mouvements littéraires (le romantisme, le réalisme, le surréalisme et le modernisme) par le biais de quelques-unes de ses plus belles œuvres romanesques. Mise en lumière de l'impact de ces œuvres sur la société et les mœurs de leur époque. Seront à l'étude des auteurs tels Châteaubriand, Hugo, Colette, Stendhal, Balzac, Sand, Proust, Vian, etc.
- FRA 257 Les grands moments du théâtre français 3-3-0**
Puisées dans l'imposant répertoire français, les pièces à l'étude serviront d'introduction à l'histoire et à l'analyse de la dramaturgie, en commençant par ceux qui ont contribué à lui donner ses lettres de noblesse : Molière, Corneille et Racine. De ces grands noms de l'époque classique jusqu'au nouveau théâtre (Ionesco, Beckett), en passant bien sûr par le drame romantique (Hugo, de Musset), seront ainsi revisités les moments marquants du théâtre français.
- FRA 258 La télévision : miroir de la société québécoise 3-3-0**
Par l'étude de ses créations télévisuelles, ce cours explore les idées et les mentalités présentes dans la société québécoise du milieu du 20e siècle jusqu'à aujourd'hui. L'importance du clergé et de la famille, la notion du survenant et de l'étranger, l'esprit d'indépendance, l'importance de l'enfance, le regard ironique et quelquefois comique posé sur son univers sont parmi les thèmes abordés dans ce cours.
- FRA 259 Québec Cinema 3-3-0**
This course will survey the entire history of Quebec cinema, with a particular focus on narrative and documentary films. Through weekly screenings, students will become familiar with this cinema's major currents, schools, genres, styles, and directors, while lectures will explore the political, cultural, economic, and industrial contexts that have shaped this cinema.
- FRA 260 Voyage et littérature 3-3-0**
Aperçu de la littérature de voyage par le biais d'une série d'extraits représentatifs des grands écrivains de ce type de récit aux frontières des genres littéraires. Lectures de textes, commentaires, rédactions, créations et analyses littéraires. Une attention sera portée sur l'espace, l'altérité et le soi, éléments centraux du récit de voyage.
- FRA 285 Roman québécois contemporain 3-3-0**
La maturité du roman québécois, des années 1970 à nos jours. L'émergence de la littérature migrante, l'engouement pour la littérature jeunesse, le roman urbain et la littérature autochtone produite au Québec. Observation des liens avec le cinéma et la télévision.

Level 5 / Niveau 5

- FRA 308 Traduction en contexte réel 3-3-0**
Traduction, principalement de l'anglais vers le français, de textes plus complexes en français et en anglais. Travail d'équipe pour lequel les outils de traduction en ligne seront employés. Réflexions métalangagières sur les différentes stratégies utilisées dans la production des textes d'arrivée.
Prerequisite: FRA 227, or FRA 212 or permission from the Department
- FRA 309 Assistantat en enseignement du français langue seconde 3-3-0**
Ce cours permet aux futurs enseignants et enseignantes du français langue seconde (et autres étudiants francophones ou niveau équivalent) de gagner de l'expérience en salle de classe, tout en bénéficiant d'une supervision formatrice. Les étudiants et étudiantes participeront à la préparation du cours, à l'enseignement de notions grammaticales, à l'animation de discussions, à la création de grilles d'évaluation et à la correction de présentations orales et autres types d'évaluations. Initiation aux outils pédagogiques numériques.
- FRA 310 Tutorat au Centre d'aide en français 3-3-3**
Ce cours permet aux futurs enseignants et enseignantes de français langue seconde (et autres francophones ou niveau équivalent) de travailler en situation d'enseignement individuel, dans le but de parfaire le rendement de leurs connaissances, tant à l'oral que dans la préparation des activités. Initiation aux outils pédagogiques numériques.

- FRA 315 Pièges et mystères de la langue française I 3-3-0**
Cours de grammaire avancée qui s'attarde sur les difficultés particulières de la syntaxe de la langue française, ses exceptions, ses anomalies, etc. Ce cours vise également à corriger les erreurs les plus fréquentes présentes tant chez les francophones que les apprenants de langue seconde.
- FRA 316 Pièges et mystères de la langue française II 3-3-0**
Suite du cours FRA 315 avec, en complément, une révision des notions de la Nouvelle grammaire et une introduction à la nouvelle orthographe.
- FRA 351 De l'aventure au réalisme : la fiction au 19^e siècle 3-3-0**
Lecture et observation des œuvres romanesques les plus marquantes du 19^e siècle, tant en France qu'au Québec, en lien avec les grands courants culturels de l'Histoire. Un intérêt particulier sera porté à ces œuvres qui représentent des aspects particuliers des goûts et des modes de vie de ce siècle. Approche multidisciplinaire incluant la peinture, la musique, le cinéma, etc.
- FRA 353 Littératures migrantes et de la francophonie 3-3-0**
La littérature comme outil d'expression des particularités culturelles nationales. Étude de quelques œuvres d'écrivains migrants du Québec à travers les thèmes de l'exil, la perception de l'Autre, l'identité / l'altérité culturelle, la mémoire, etc. Observation de la complexité historique des différences culturelles rencontrées dans une variété d'aires géographiques reliées à la francophonie, à l'exception de l'Europe (les Antilles, les Caraïbes, le Maghreb et l'Afrique noire).
- FRA 355 Versification : voyage dans la poésie française et québécoise 3-3-0**
Apprentissage des règles de la versification par l'entremise de lectures commentées et d'analyses de poèmes issus des littératures françaises et québécoises. Survol historique des mouvements poétiques depuis la Renaissance française jusqu'à aujourd'hui (La Pléiade, Mallarmé, les poètes maudits, etc.) ainsi que des grands moments de la poésie québécoise (le phénomène Nelligan, les poètes de la Solitude et de l'Hexagone, la poésie identitaire, etc.)
- FRA 385 Teaching in the Community - Experiential Learning I 3-3-1**
Experiential learning course where the student is paired with an immigrant or a refugee living in Sherbrooke or in the immediate area. During a 12-week period, the student will tutor French two hours a week and help that person with cultural and adaptation related matters. Student must keep a journal where elements of the language taught and linguistic problems encountered are noted and reflected upon, as well as a cultural differences and ways to overcome them.

Fine Arts

Faculty

James Benson,
B.F.A., M.F.A. Ph.D. (Concordia);
Professor, *Chair of the Department*

Darren Millington,
B.A. (Bishop's), M.F.A. (UQAM),
Ph.D. (Concordia); Professor

Regine Neumann
B.A. (Bishop's), M.F.A. (Alanus)
Associate Professor

Program Overview

The mission of the Department of Fine Arts is to produce independent, critical thinkers who are able to discover and synthesize diverse types of knowledge and understand the interconnections between the fine arts and other academic disciplines. Students completing the programs in Fine Arts develop a well-rounded perspective on the world; develop critical thinking skills and creative problem-solving abilities; and communication skills transferable to many environments within and beyond fine arts related fields.

Moreover, our desire is to provide students with a broad-based Fine Arts education, one which will allow them the widest possible scope for continued study leading towards visual arts-related careers. By providing students with increasingly more specialized courses, particularly in their third year of study, such as: FIN 301 Being an Artist: Ontological encounters in Aesthetics and Art Education; FIN 303 Preparation of Professional Portfolio; students are introduced to fields of study potentially leading to graduate study and careers in Art Education, Studio, or professions involving digital imaging. The aim of these courses, as well as the attitude that underlies their conception, is to instill in the student a sense of purpose. We want students to see their education at Bishop's as having a real intrinsic and extrinsic worth. We want students to see their Fine Arts training as connected to the world in which they will become creative, critical, and productive citizens.

Fine Arts students are normally streamed through their first two years of full-time study. This streamed sequence creates a familiar and fertile atmosphere wherein students develop a strong understanding of each other's creative work, which in turn, promotes a cross-fertilization of ideas and approaches integral to the Studio environment. As well, this student cohesiveness set within a well-structured curriculum enables professors to pursue curriculum content that may be thematically related. In short, goals and conceptual approaches sought after in a sculpture, drawing or photography class, may be reinvestigated and re-emphasized in a painting or digital imaging class. Similarly, issues arising out of Art History courses may be reinforced within the studio environment. The ultimate task as we see it is the creation of a unified, creative, and integrated learning environment for our students. We offer a number of programs designed to (to a greater or lesser extent), bring about this mandate.

It is important to note that the degree in Fine Arts is offered in distinct profiles. Under the oversight of the Department of Fine Arts are programs including the Major in Fine Arts Major, the Studio Honours, the Fine Arts Minor and the Studio Certificate.