

MOUNT ALLISON UNIVERSITY  
MEETING OF THE UNIVERSITY SENATE

March 12, 2019, 4:00 p.m.  
Tweedie Hall

Present: P. Berry, F. Black, JP. Boudreau (Chair), C. Brett (Secretary), A. Cannon, A. Cockshutt, G. Cruttwell, G. Desmarais, J. Devine, J. Dryden, E. Edson, B. Evans, A. Fancy, N. Farooqi, N. Fry, A. Grant, O. Griffiths, M. Hamilton, D. Hornidge, P. Kelly-Spurles, L. Kern, M. Klohn, M. Lee, M. Litvak, S. MacIver, J. Martinez, K. Meade, A. Nurse, J. Ollerhead (Vice-Chair), C. Parker, E. Patterson, D. Poitras, C. Quint, B. Robertson, J. Rogers, S. Runge, V. St. Pierre, E. Steuter, F. Strain, E. Titarenko, J. Tomes, M. Truitt, S. Unger, N. Verret, N. Vogan, K. Wilcock, W. Wilson

Regrets: A. Cannon, G. Cruttwell, A. Grant, E. Miller, R. Polegato

Observers: L. Beck, A. Christie, M. Holtz-Carriere, C. Ionescu, A. Koval, C. O'Neal

01.03.12      Land Acknowledgement

JP. Boudreau read the statement of aboriginal custodianship.

02.03.12      Approval of the Agenda

**Motion (O. Griffiths/J. Dryden): that Senate adopt the Agenda as circulated.**

**Motion Carried**

03.03.12      Approval of the Senate Minutes of February 12, 2019

**Motion (V. St.Pierre/N. Verret): that Senate adopt the Minutes of the meeting of February 12, 2019.**

**Motion Carried**

04.03.12      Business Arising from the Minutes

There was no business arising from the minutes.

05.03.12      Report from the Chair

JP. Boudreau began by congratulating the Mount Allison Commerce term who placed second in the Venture Capital Competition held at St. Mary's University and the Women's and Men's Basketball teams, who both played in the playoffs in Moncton with the Men's team finishing with the silver medal. He also thanked the organizers of the President's Speaker Series, Sandy MacIver, Raine Phythian, Mike Fox, and Elise Vaillancourt, on providing excellent 2018-19 lineup.

The President noted that development of the 2019-20 budget is underway. In addition to the scheduled Joint Meeting of Faculty Council and Senate, there will be a number of Town Hall sessions hosted by R. Inglis.

JP. Boudreau also highlighted some external activities. The four university presidents in New Brunswick met with provincial Deputy Minister Jean-Marc Dupuis and Assistant Deputy Minister Frances Haché and left with the assurance that the government continues to honour its current Memoranda of Agreement with universities. Dominique LeBlanc, Member of Parliament for Beausejour, visited the recently-renovated labs in the Barclay and Gardiner buildings.

Mount Allison signed a pathway agreement with Bermuda College, and continues to explore such agreements with CCNB. The President, Dr. Fiona Black, and Krista Steeves attended a national workshop on community-engaged learning at Simon Fraser University. In addition, JP. Boudreau, G. Jollymore and Jeff Wright have engaged numerous donors, potential donors, and alumni across the country.

The President concluded by highlighting some upcoming events, including: The Campus Climate Challenge (March 10-23), The Crake Fellow Lecture, (March 14) the Human Library (March 21), and the Class of 2019 Last Lecture (March 26).

06.03.12      Report from the University Planning Committee

The committee brought the following motion to Senate.

**Motion (J. Ollerhead / S. MacIver): that, as recommended by the Planning Committee on 31 January 2019, Senate establish a Program in Visual and Material Cultures at Mount Allison.**

**Motion Carried**

J. Ollerhead referred senators to the pre-circulated rationale (which is appended to these minutes). He noted that we have the expertise and resources to offer the program. He also noted that the motion simply creates a program shell that can be used to name specific proposals. He remarked that C. Ionescu, one of the drafters of the rationale, is available to answer questions.

O. Griffiths noted that Senate approved a new school at its last meeting and wondered why the current proposal uses the word program. A short discussion of the use of the word “program” at Mount Allison ensued, with multiple uses identified.

O. Griffiths drew a connection between Visual and Material Cultures and the proposal for a Minor in Museum and Curatorial Studies found in the Report from the Academic Matters Committee. C. Inonescu and L. Beck responded that the Visual and Materials Cultures program will be interdisciplinary and may prove complementary to programs in Fine Arts. E. Edson noted that there may be some alignment, but the proposed Minor in Museum and Curatorial Studies is a disciplinary minor within Fine Arts rather than an interdisciplinary program.

07.03.12 Report from the Academic Matters Committee

N. Farooqi presented the report, which contained a series of motions.

**Motion (N. Farooqi/C. Parker): that Senate approve changes to the Canadian Studies Program as outlined in the Report to Senate, March, 2019**

**Motion Carried**

**Motion (N. Farooqi/S. MacIver): that Senate approve changes to the Drama Program as outlined in the Report to Senate, March, 2019**

**Motion Carried**

**Motion (N. Farooqi/S. MacIver): that Senate approve changes to the Economics Program as outlined in the Report to Senate, March, 2019**

**Motion Carried**

**Motion (N. Farooqi/S. MacIver): that Senate approve changes to the Fine Arts/Art History Program as outlined in the Report to Senate, March, 2019**

**Motion Carried**

**Motion (N. Farooqi/S. MacIver): that Senate approve the courses in Visual and Material Culture and the Certificate in Visual Literacy and Culture as outlined in the Report to Senate, March, 2019**

**Motion Carried (1 nay, 1 abstention)**

A. Fancy asked whether the new courses would be taught using existing resources or new resources. J. Ollerhead answered that some resources would probably come from existing teaching in Anthropology, or perhaps some realignment of duties in Arts and Humanities. O. Griffiths noted that if new courses are to be offered with existing resources then some existing courses would no longer be offered. He asked which ones were likely to be cut. J. Ollerhead replied that teaching allocations are subject to the terms of the Collective Agreement between Mount Allison and MAFA, the details of which should not be discussed at Senate.

M. Lee noted that the Department of Modern Languages and Literatures is pleased to offer all of its courses taught in English to the new program, and hopes that the new program can thrive alongside its existing programs. B. Robertson observed that four of the seven new courses are in the '991 series, so that just three are regular offerings.

A. Fancy called the proposal time and cogent, while underscoring the importance of paying attention to resource issues when adding new programs. F. Black commended the drafters of the program on the collegial process they followed.

The text of the committee's report is appended to these minutes.

08.03.12 Report from the International Programs Committee

**Motion (N.Farooqi/S. MacIver): that, on the recommendation of the International Programs Committee, Senate approve establishing an exchange program partnership between The University of the Bahamas and Mount Allison University.**

**Motion Carried (2 abstentions)**

F. Black asked whether this partnership would be a good match for Mount Allison in terms of resources, accreditation, immigration processes, and student recruitment. K. Meade answered that officers of the university had considered all of these factors before drafting the agreement, and were satisfied with the fit between Mount Allison and the partner institution. JP. Boudreau added that matters of student experience and safety are always scrutinized during the process of developing exchange agreements.

J. Devine asked about how the course credit system works at The University of the Bahamas and whether there would be any challenges in deciding on Mount Allison equivalences for courses taken by students on this exchange. K. Meade answered that the details of course equivalences are yet to be worked out.

09.03.12 Discover Mount Allison

O Griffiths congratulated Mount Allison students Hannah Garnier and Chong Zhang Qu on placing first in the advanced and intermediate divisions, respectively, of the Atlantic Regional Japanese Language Speech competition. J. Ollerhead thanked Miyako Oe for her work in creating the competition and keeping it going for over two decades.

M. Litvak congratulated Biology students Sula Swart and Brent Walker on finishing first and third, respectively, in the Science Atlantic Aquaculture and Fisheries Biology presentation competition.

L. Kern congratulated Biology MSc student Julia Campbell on placing first in the graduate division and Environmental Science students Emilie Noel and Kindy Houinato on placing first in the undergraduate division at the recent Science Atlantic Environmental Conference presentation competitions.

JP. Boudreau thanked L. Kern for coordinating campus events around International Women's Day.

10.03.12 Other Business

There was no other business. JP. Boudreau thanked senators for engaging in thoughtful debate.

11.03.12        Adjournment

There being no further business or announcements, the meeting adjourned at 4:51 pm (O. Griffiths/B. Robertson).

Respectfully submitted,

Craig Brett  
Secretary

MOUNT ALLISON UNIVERSITY  
MEETING OF THE UNIVERSITY SENATE

March 12, 2019, 4:00 p.m.  
Tweedie Hall

**Appendices to the Minutes**

- Rationale for the introduction of a program in Visual and Material Culture
- Report from the Academic Matters Committee
- Report from the International Programs Committee

## **Proposal to Establish a Visual and Material Cultures Programme (VMCS)**

This proposal was discussed at the January 26 Faculty Council meeting and VMCS programming, which has been widely circulated since, is making its way through the collegial process. The original proposal has been amended to reflect current developments (i.e. the long list of courses has been deleted because those courses have been organised in streams in the Minor in Material Culture and the Minor in Visual Communication and Culture, which are under development).

### **I. CONTEXT**

Visual and Material Cultures is one of seven “areas of research intensity and emphasis” listed in the university’s *Strategic and Creative Activities Plan*, which was developed by the Senate Committee on Research and Creative Activities during the 2015-2016 academic year and approved by Senate on November 15, 2016. The relevance of this key research area is communicated as follows:

Our world is full of objects and artifacts of our existence here on earth; our researchers take unique approaches to the telling of relationships between people and what they have created. The story of the making, history, preservation, and interpretation of objects in many different temporal periods and cultural settings is fertile ground for our researchers. The university archives hold a unique collection of materials from across the disciplines and offer many interesting possibilities for in depth research, and the Owens Art Gallery holds a vast collection of visual material that is incorporated into many teaching and research and creative activity programs.<sup>1</sup>

Visual and Material Cultures was moreover deemed a thematic area “where we have a critical mass of researchers and impact, or where there are latent and emerging opportunities on which researchers can build.”<sup>2</sup> Strengthened by a decade-long exchange of ideas, resources, and teaching experiences among faculty sharing an interest in this area, the development of a concentration in visual and material cultures has occurred until now organically and without a blueprint. From 2013 to 2015, the group *Image, Text, Object*, founded by Janine Rogers, met informally to provide participants with valuable opportunities to discuss their research, creative activities, and curatorial projects on the topic with colleagues sharing similar interests. Research projects involving faculty specialising in these areas have obtained Tri-Council and provincial funding, providing exceptional opportunities for student training in visual literacy through research assistantships and experiential learning (e.g. *Mapping North America: Early Modern Narratives of Discovery and Exploration in the Davidson Collection*, exhibition at the Owens Art Gallery, January 9 to February 8, 2015 and its catalogue featuring student publications; and *Canada before Confederation*, exhibition at the Ralph Pickard Bell Library, October 13 to December 15, 2017). Established with funding from the Canada Foundation for Innovation, the Centre for Early Modern Visual Culture (CEMVC) is under development and will provide additional resources and opportunities for student training and research collaborations; by using digital humanities methodologies for creating metadata on images and analysing it, the CEMVC will offer students direct exposure to one of the growth areas in the study of visual culture—the digital realm.

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<sup>1</sup> Strategic Research and Creative Activities Plan 2016, p. 10; [https://www.mta.ca/uploadedFiles/Community/Governance\\_and\\_admin/VP\\_Academic\\_and\\_Research/Strategic\\_Research\\_Plan/Mount%20Allison%20Strategic%20Research%20and%20Creative%20Activities%20Plan%20November%202016.pdf](https://www.mta.ca/uploadedFiles/Community/Governance_and_admin/VP_Academic_and_Research/Strategic_Research_Plan/Mount%20Allison%20Strategic%20Research%20and%20Creative%20Activities%20Plan%20November%202016.pdf), accessed December 2018.

<sup>2</sup> Ibid., p. 8.

In recent years, thanks in part to a lively social media presence, creative activities involving visual and material cultures have increased on campus and are reaching new participants and wider, more diversified audiences. For example, the Stitching Circle, co-hosted by Dr. Lisa Binkley and the Indigenous Support Services, brings together faculty, staff, and students for conversation and crafting. The Owens Art Gallery remains at the centre of creative fervour and community outreach with activities such as *A Handmade Assembly* (co-organised with the Struts Gallery and Faucet Media Arts Centre, with the support of the Fine Arts Department). This is an event that brings together artists, curators, and material culture aficionados from the region and beyond to lead discussions, facilitate workshops, initiate projects, and open exhibitions while sharing a common passion for *the handmade*. In its 2018 media release for this event, the Owens Art Gallery positions Sackville as a cultural hub for the handmade movement:

Now in its eighth year, the *Assembly* is a response to the significant number of artists who have in recent years been using materials and processes that are laborious, often intimate, and usually associated with traditional craft methods. In the process, Sackville has become a centre for the appreciation of the handmade in contemporary culture and a venue for artists to discuss their practices and make new and necessary networks.<sup>3</sup>

Indeed, place is closely connected to visual and material cultures in general, but in our particular context it appears even more significant: Sackville, the Tantramar Region, the Acadian communities, and Mi'kmaq territories are important components of the richly textured fabric of our surrounding geography and culture, as editors and contributors argued collectively in a double journal issue on the topic of small communities showcasing Mount Allison research.<sup>4</sup> The engagement with regional visual and material cultures has also provided significant opportunities for faculty and students to discover Wolastoqiyik and Mi'kmaq cultures as well as those of other Indigenous populations, and therefore to include in critical discourse and artistic expression important voices that did not necessarily leave behind textual artefacts and records. For example, Linda Pearse's SSHRC-supported intercultural collaboration, *How Do We Listen?*, is an interdisciplinary artistic work that weaves sound, music, and text to create a performance which engages with historical and present cultural and religious contact in New Brunswick, all with an eye to the complex identities of Indigenous, specifically Wolastoqiyik and Mi'kmaq, and non-Indigenous peoples who reside in the region that is now known as the Province of New Brunswick.

To conclude this note about the context of our endeavour, we should add that unique spaces and resources at our disposal are also driving this desire to institutionalise visual and material culture studies. The Colville House, the Motyer-Fancy Theatre, and the Owens Art Gallery are only three examples of the spaces that *house* and cultivate visual and material cultures in our close proximity. Innovative courses such as Experience the Arts (previously taught and now proposed as CANA 2401) were specifically designed to encourage students to discover and experientially interact with these creative spaces. Moreover, faculty whose research is not necessarily local are increasingly relying on our archives and special collections (in particular, the Edgar and Dorothy Davidson Collection of

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<sup>3</sup> Gemy Kelly and Amanda Fauteux, *A Handmade Assembly*, <https://www.handmadeassembly.com>, accessed in December 2018.

<sup>4</sup> Lauren Beck and Christina Ionescu, eds. *Journal of New Brunswick Studies*, vol. 6, no. 1 (2015); and Fabrizio Antonelli and Michael Fox, eds. *Journal of New Brunswick Studies*, vol. 7, no. 1 (2016). See especially, Erik W. Fraser, "Place-Conscious Pedagogy and Sackville, New Brunswick as a Learning Community," p. 105-128.

Canadiana, the Winthrop Pickard Bell Collection of Acadiana, and the Mary Mellish Archibald Memorial Library of Folklore) to find material and visual artefacts as well as information about them that support lectures and course objectives, while aiming to train students on how to properly utilise and contextualise primary sources, to develop an appreciation for our history and heritage, and to recognise the importance of underrepresented or silenced voices and creative forces.

The climate thus seems fortuitous for capitalising on these extant and multifarious resources to create an academic programme devoted to the field of visual and material cultures. In the following sections, we present an argument for formalising this strength (**II. Rationale**), list the objectives of such an endeavour (**III. Objectives**), briefly introduce the interdisciplinary and cross-cultural field of visual and material cultures (**IV. Profile of an Interdiscipline**), enumerate relevant areas of faculty expertise in research and creative activity (**V. Faculty Expertise in Research and Creative Activity Involving Visual and Material Cultures**), and identify some common threads across disciplines represented in academic programming in our university (**VI. Interdisciplinary Threads**).

## **II. RATIONALE**

Following extensive discussion in the Faculty of Arts, in the form of two open meetings that took place in October-November 2018 and individual consultation of directly affected departments, it was decided to formalise this extant institutional strength through the establishment of a new interdisciplinary unit and innovative academic programming. Colleagues with known specialisations and teaching interests in this field were invited to attend and contribute to the new unit. Those who attended the meetings or were consulted include: Susan Andrews (Religious Studies), Ilaria Battiloro (Classics), Lauren Beck (Hispanic Studies), Lisa Binkley (Canadian Studies), Erik Edson (Fine Arts), Emily Falvey (The Owens Art Gallery), Patricia Kelly Spurles (Anthropology), Anne Koval (Art History and Independent Curator), Christina Ionescu (French Studies), Andrew Nurse (Canadian Studies), Linda Pearse (Music), Renata Schellenberg (German Studies), Vicki St. Pierre (Drama and Music), Cordula Quint (Drama), Elizabeth Wells (Dean of Arts; Music), and William Wilson (History). The proposal was brought forward for discussion at the January 26 meeting of Faculty Council, where it received support, and the development of programming commenced in an effort to provide specifics of how this programme will work.

To our collective knowledge, a visual and material cultures programme aiming to achieve the objectives stated below will be the first of its kind in Canada, and the unique programming associated with it has the potential of providing an attractive incentive to prospective students for choosing Mount Allison over other institutions. Similar programmes exist throughout the world, though their scarcity and chosen locus within disciplinary units (in particular, history, design, and art history departments) constitute in and of themselves a persuasive argument for investing in the creation of this new interdisciplinary unit at our institution.<sup>5</sup> By extracting the investigation of visual and material cultures from traditional disciplinary and geographic realms, its interdisciplinary and cross-cultural programming

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<sup>5</sup> Examples include the School of Visual and Material Culture, Massey University, Palmerston North New Zealand; Visual and Material Culture, Northumbria University, Newcastle, the United Kingdom; and the Department of Visual and Material Culture, Bezalel Academy of Art and Design, Jerusalem, Israel. In Atlantic Canada, Acadia University offers a “multidisciplinary” Minor in Material and Visual Culture that appears to be little more than a narrow selection of courses that deal in part with material and visual culture, lacking any foundational courses or an institutional framework to support it.

will allow students to gain a comparative perspective on approaches, histories, cultures, and worldviews. Furthermore, a Minor in Visual and Material Cultures could perfectly complement, for example, degrees (Minor/Major/Honours) in Art History (especially the proposed Minor in Museum Studies), Canadian Studies, Classical Studies, Commerce, Drama, Fine Arts, French Studies, German Studies, Hispanic Studies, History, International Relations, Music, Psychology, and Religious Studies. One of the distinctive features of this unit and related programming will be its coverage of a wide array of historical periods (from ancient times to the Information Age, with particular strengths in the Greco-Roman civilisation, the Age of Discovery and Exploration, the Enlightenment, and the nineteenth century), and geographic areas (North and South America; Western, Central, and Eastern Europe; and parts of Africa and Asia). Attempts will be made to fill in visible gaps and expand the temporal and geographic coverage through collaborations with Maple League colleagues and our international exchange partners as well as guest lectures and invited speakers on campus.

At present, the academy emphasises the acquisition of critical skills primarily through verbal and textual sources of information, which constrains learning in several ways, as word-based information tends to be western in its framing of knowledge and also gendered. A second distinguishing feature of this unit is the inclusion of an array of non-verbal forms of expression as objects of study—a deliberate choice that aims at shedding light on underrepresented, marginalised, and text-less creative agents, cultures, and communities. An approach that favours the non-textual fruitfully balances out text-based studies that still dominate critical enquiry, while anticipating a paradigm shift in the humanities that will de-centre the text. By privileging visual and material traces such as textiles, a devalued form of creative expression largely embraced by women and excluded from conventional histories of art, it aims to give agency to those voices that remain silent or powerless in the annals of our civilisation. Soundscapes, another form of non-verbal expression (in which we are fortunate to have faculty expertise), were also previously unstudied and are now benefiting from increased scholarly attention in Canada and abroad. Moreover, another swaying argument for studying visual and material traces is that in certain societies and civilisations, written records were never produced or have not survived intact or at all, so these remnants provide us with the only remaining evidence of knowledge, beliefs, practices, and institutions. New research and creative practice in visual and material cultures are bound to have ground-breaking implications for scholarship in the arts and humanities and influence the university experience for students in consequential ways. This unit can play an important role in this impactful advancement of knowledge and also be ahead of what we anticipate will become a major trend in academia.

A third feature of the proposed unit is its innovative blend of pedagogical approaches. The prevalent approach in visual and material culture studies throughout the world emphasises links to local art and culture scenes, historical archives, and cultural repositories. A visual and material cultures unit is an ideal setting for importing, from environmental studies into cultural studies, *place-conscious pedagogy* to allow us to address concerns about the effects of globalisation, social media dominance, consumer culture, and heritage loss. By facilitating students' interaction with visual and material production of immediate relevance to their lives, we hope to inspire them in their post-university future to value and support art and creative expression, the preservation of history, and the safeguarding of cultural memory and institutions. One of the primary learning objectives of programming in visual culture is the acquisition of visual literacy—essential in our time, which has been called a *civilisation of the image*. When apprehending visual and material objects of study, mastering the act of looking becomes as important as acquiring the analytical skills to interpret them. Our faculty are uniquely qualified to impart this critical knowledge through approaches to objects ranging from archeology, to

historiography, to cultural studies. Being able to proficiently decode and interpret various types of images produced in different cultural contexts and for a range of purposes, to appreciate them not only in their aesthetic appeal but also as carriers of meaning and persuasive devices gives students a clear advantage in our world. For students who do not intend to or would not normally take courses in art history and fine arts at our institution or elsewhere, this training could be an experience that is as challenging as it is transformative. It is also training relevant in their daily lives, allowing students to develop a thorough understanding of the functioning mechanisms of social media and to better navigate digital domains. Furthermore, courses dealing with visual and material cultures have traditionally included vital experiential learning components. Our university, for example, has a long tradition of hands-on archeological training for students through field schools such as the current *Venus Pompeiana Project* at the Sanctuary of Venus in Pompeii, directed by Dr. Ilaria Battiloro, which significantly enhances the programming in visual and material culture.

While traditionally the arts and humanities generally embraced as a philosophy learning for learning's sake, parents are increasingly concerned with the practical *value* of an education and seek to understand how degrees prepare their children for future careers. A programme in visual and material cultures targets specifically projected growth areas in the Canadian and global spheres: the cultural industries (arts administration, cultural policy, etc.), historic preservation and conservation, marketing, media and communication, tourism, and non-profit management. Students will attain or enhance key transferable skills that are highly prized by employers, especially: visual literacy; observational and analytical competencies; knowledge of critical terminology and concepts in art, material culture, and media studies; the ability to design and effectively pursue lines of research; enhanced presentation skills; curatorial experience and archival training; and leadership.

### **III. OBJECTIVES**

- to offer students an innovative programme that is unique in its multidisciplinary composition, cross-cultural and trans-historical approach, inclusive focus, and pedagogy centred upon experiential and reflective learning;
- to forge new connections between, and expand existing networks of, faculty teaching visual and material cultures within disciplinary units;
- to increase students' visual and material literacy by exposing them to a diverse and multiform body of cultural expression across time and space—to images, objects, soundscapes, performances, and spaces that have shaped everyday life in various cultural settings and different historical periods;
- to introduce students to non-verbal and often side-lined forms of expression (by Indigenous peoples, women, marginalised artists, performers, and musicians, etc.), which have captured and influenced social, cultural, and historical phenomena;
- to equip students with the background knowledge and critical skills to apprehend visual and material cultures in an informed and critical manner;
- to liaise with the library, the Owens Art Gallery, departments (especially Fine Arts, Drama, and Music), and local cultural organisations in order to provide students with customised and/or experiential learning opportunities that enable them to take advantage of exceptional yet accessible repositories of images and objects as well as expose them to creative expression on campus and in the Tantramar region;
- to involve students in research projects and curatorial endeavours that train them to carry out independent research, contextual interpretation, and the professional communication of

- results, in the process empowering them with valuable, in-demand skills that can be transferrable to the workforce;
- to foster collaboration, exchange, and support amongst theorists, critics, and practitioners whose creative and/or critical focus is on visual and material cultures, within Mount Allison University, our partner universities in the Maple League, as well as national and international networks;
  - to provide annually a programme of campus events that brings together researchers, practitioners, and students to learn about and discuss topical issues in visual and material culture research.

#### **IV. PROFILE OF AN INTERDISCIPLINE**

Visual and material cultures are two integrated and mutually supportive components of the lived human world. They are creatively significant aspects of the human experience, shaping identity, gender, race, thought, and culture more widely. A significant development in twenty-first-century scholarship and academic programming is an increased focus on visual and material cultures, once solely the purview of established disciplines and fields of enquiry such as archeology, art history, film studies, museum studies, and heritage preservation. This is accompanied by a shift away from the interpretation of texts, which has dominated critical discourse for centuries, toward an examination of images, objects, and spaces. Arjun Appadurai's *The Social Life of Things: Commodities in Cultural Perspective* (1986), Peter Burke's *Eye-Witnessing: The Use of Images as Historical Evidence* (2001), W.J.T. Mitchell's *What Do Pictures Want? Essays on the Lives and Loves of Images* (2005), and Ludmilla Jordanova's *The Look of the Past: Visual and Material Evidence in Historical Perspective* (2012) are among the seminal studies that have propelled substantial and influential research slowly making its way into the university classroom.

Visual culture transcends the realm of fine art and includes all that is seen or has a visual presence. Researchers focusing on visual culture pay particular attention to visuality and the act of looking as manifested in any medium, whether textual, visual, or digital. A plethora of studies on visual theories, contexts, and practices have been published post 2000, some of which aim directly at building critical thinking about the cultural impetus and agents shaping visual consumption and visuality as a communicative form. Today, enquiries into visual culture are pursued in nearly every discipline.<sup>6</sup> The study of material culture similarly comprises processes, tools, and media used to create objects, whether quotidian or ceremonial in nature. It uses actual objects as primary sources but also includes objects described verbally or exhibited in visual media.<sup>7</sup> Unlike textually communicated information, visual and material expressions can cross time and space in ways that are less constrained by gender, race, and culture. The premise of these theoretical and applied investigations is that visual and material literacy leads to a better understanding of our past but also of our consumer- and information-driven world.

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<sup>6</sup> Chris Jenks, "The Centrality of the Eye in Western Culture: An Introduction," in *Visual Culture*, ed. Chris Jenks (New York: Routledge, 1995), p. 16. Also see Nicholas Mirzoeff, ed. *The Visual Culture Reader*, 3<sup>rd</sup> ed. (New York: Routledge, 2013).

<sup>7</sup> For examples, see the essays in Elizabeth S. Chilton, ed. *Material Meanings: Critical Approaches to the Interpretation of Material Culture* (Salt Lake City: University of Utah Press, 1999) and Henry Glassie, *Material Culture* (Bloomington: Indiana University Press, 1999).

## **V. FACULTY EXPERTISE IN RESEARCH AND CREATIVE ACTIVITIES INVOLVING VISUAL AND MATERIAL CULTURES**

Faculty involved in the planning of this unit have expertise in a wealth of cultural production forms and creative practices (including film, graphic art, maps, book illustration, textiles, needlework, painting, performances, and soundscapes) as well as formal training in a range of disciplines and theoretical fields that have traditionally focused on visual and material cultures (archeology, archival studies, art history, book history, cartography, curatorial studies, commemorative culture, digital humanities, illustration studies, museology, musicology, print culture, as well as word and image theories and practices). It is unusual for a programme in visual and material cultures to be able to include both researchers and practitioners as faculty, and the planning of this unit has benefited greatly from the input of colleagues who are artists, musicians, curators, and theatre directors. Their knowledge of and willingness to share their creative practices promises to bring a novel dimension to this unit and its programming.

## **VI. Interdisciplinary Threads**

Common lines of enquiry across the courses we offer include:

- visual theories, contexts, and practices;
- visual and material culture display, patronage, and collecting;
- material culture and the act of individual remembrance or collective commemorating;
- material culture and the domestic sphere;
- the socio-cultural construction of visual experience;
- images, objects, and sound as vehicles for propaganda and ideology;
- images, objects, and sound in relation to race, gender, and sexuality;
- the practices of looking, identity construction, and power relations;
- images, objects, soundscapes, and performances as cultural and historical evidence in text-averse cultures;
- excavated objects as fragmentary records of distant civilisations;
- the production, consumption, and exchange of cultural objects and consumer goods in local and global contexts;
- arts and culture marketing and management strategies;
- the cultural significance and communicative force of materiality and visuality.

**ACADEMIC MATTERS COMMITTEE**  
**Report to Senate, March 12, 2019**

This report contains recommendations for changes to academic programs effective under the 2019-2020 academic calendar:

1. CANADIAN STUDIES
2. DRAMA
3. ECONOMICS
4. FINE ARTS – ART HISTORY
5. VISUAL AND MATERIAL CULTURE

Note: additions/changes are indicated in bold text, deletions are indicated with strikeout.

**1. CANADIAN STUDIES**

The Academic Matters Committee recommends approval of the following changes to the Canadian Studies program:

- the deletion of the following course:

**CANA 4601 (3.00)**

**INTERDISCIPLINARY SEMINAR IN CANADIAN STUDIES**

This is an interdisciplinary seminar on questions of importance in Canadian Studies.

**Rationale:** The faculty member who taught this course has retired and is no longer on campus. We have re-constructed and varied our 4000-level course offerings such that this one should be taken out of the calendar.

- the addition of the following new courses:

**CANA 2201 (3.00 CR)**

**EXPERIENCE THE ARTS**

This course introduces students to critical assessment of culture and arts. Students attend, discuss, and write about Canada-focused (national and local) cultural events such as public lectures, visits to local historic sites, concerts, exhibitions, and plays. (Format: Seminar /Experiential Learning 3 Hours)  
(Distribution: Arts-a) (Exclusion: UNST 1991 – Experience the Arts)

**Rationale:** This course has been taught twice under the UNST 1991 rubric. It represents an effort to promote an innovative approach to post-secondary instruction that takes advantage of the myriad of co-curricular events (lectures, performances, exhibitions, plays, etc.) that occur at Mount Allison University each year. Students will engage such events in an on-going way that allows them to develop critical perspectives that transcend ideas of “liking” or “disliking” particular types of cultural work. Such a course encourages student attendance at co-curricular events and allows students to consider their education in a more holistic way.

**Other calendar entries affected:** Add to distribution requirements (11.2.2.a: Arts and Literature).

**CANA 2211(3.00 CR)**

**MEDIA AND POPULAR CULTURE IN CANADA**

Prereq: 6 credits from CANA 1001, CANA 1011; or permission of the Program Director

This course explores the key institutions and issues relating to media and popular culture in Canada. Topics include: film, television, state institutions like the CBC, state regulation of media, and the connections among media, consumerism, and public life. (Format: Lecture 3 Hours).

**Rationale:** Media is a long-important and key element of the evolving cultural experiences of Canada. The lobby for CBC (the Canadian Radio League) for instance, is associated with the rise of a pan-Canadian nationalism in the first half of the twentieth century. The National Film Board has been a key agent in the development of Canadian film while state regulation of media remains a matter of remarkable

controversy. What role does CanCon play in reinforcing Canadian nationalism and unity? Should media be subject only to market logic? How have Original Peoples been represented in the media and what role does media play in decolonization? How can, have, and should Canadians respond to consumerism (in *Fire and Ice* for instance, pollster Michael Adams claims that his data shows distinct Canadian responses to advertisements). This course will explore topics such as this. It takes advantage of existing capacity in Canadian Studies and will be offered on a two-year rotation.

#### CANA 2311 (3.00 CR)

#### CANADIAN FOODWAYS: GENDER, FOOD, AND CULTURE IN CANADA

Prereq: 6 credits from CANA 1001, 1011, WGST 1001; or permission of the Program Director

This course explores the interconnections among gender, food, and culture. Topics include: the complex relationships between food production and consumption; food, culture, and national identity; embodiment; food colonialism, food security, and food sovereignty. (Format: Lecture 3 Hours)

**Rationale:** This course takes advantage of the expertise of a new faculty member. It will be offered on regular two-year rotation and expand Canadian Studies contribution to Women's and Gender Studies while addressing an evolving area of contemporary interdisciplinary scholarship. In addition, with a focus on food colonialism and food sovereignty, the course will complement the development of Indigenous Studies as it is established.

**Other calendar entries affected:** This course will be added to WGST minor options: Line 3: "12 from CANA 2311, 3301, ..."

#### CANA /HIST 2801 (3.00 CR)

#### INDIGENOUS CANADA: A SURVEY

Prereq: 3 credits from CANA 1001, CANA 1011; or permission of the Program Director

This course explores the history of Indigenous peoples in Canada with a focus on the processes of colonialism, resistance, resurgence, and survivance. [Note 1: This course is cross-listed as HIST 2801 and may therefore count as 3 credits in either discipline] (Format: Lecture 3 Hours)

**Rationale:** This course will be taught on regular course rotation in Canadian Studies. It is an area of expertise for a new appointment and is part of Canadian Studies efforts to contribute to the development of Indigenous Studies and the decolonization of campus. As with the series of other new courses we propose that relate to the Indigenous history of (and, within) Canada, we feel that part of the decolonization of the academy, Canada and Canadian historiography is to emphasize the importance and relevance of Indigenous people within history, as well as illustrating that one can progress to increasing advanced understandings of the Indigenous past.

**Other calendar entries affected:** Add to course listings under History. We expect this course will be become central to an Indigenous Studies program at Mount Allison when it is established.

#### CANA 3231 (3.00 CR)

#### RECALLING CANADA: REDRESS AND CULTURAL MEMORY

Prereq: 6 credits from CANA or HIST at the 1000 or 2000 level; or permission of the Program Director.

This course examines current case studies that demonstrate how the past is present in contemporary Canada. Topics may include: government apologies and redress, public commemoration, and the invention of national and regional histories. (Format: Seminar 3 Hours)

**Rationale:** This course represents an area of scholarly interest and research for several faculty members in Canadian Studies. It is will be offered on a regular two-year rotation and has been offered twice in the last three years under the Cana 3401 (Contemporary Issues) rubric. It has become an important and pressing area of cultural and historical scholarship as witnessed by books such as McKay and Swift's *The Vimy Trap*; and the popularity of historically oriented social media, such as Unwritten Histories, and Activehistory.ca. Canadian Studies hopes this course could also contribute to a developing Museum Studies or Public History program or certificate, offering an interdisciplinary perspective on contemporary Canadian cultural representations of Canadian pasts.

## CANA 3451 (3.00 CR)

## THE CANADIAN LAND

Prereq: 9 credits from CANA at the 1000 and 2000 level; or 3 credits from GENV at the 2000-level or higher; or permission of the Program Director.

This course explores land as a central icon of Canada. It looks at how the land has been represented, its role in the economy, distinctions between Indigenous and Settler conceptions of the land, noddicity, conceptions of environment, distinctions between the urban and rural, and contemporary political issues. (Format: Lecture 3 Hours)

**Rationale:** This course addresses a central element of Canadian Studies (the Group of Seven, early Automatistes, Margaret Atwood, Northrop Frye) and makes use of an evolving area of expertise and team-teaching possibilities in Canadian Studies, as well as guest lecturing options at Mount Allison and in the region (for example, say with regard to Thaddeus Holownia, Canada's pre-eminent landscape photographer who has just recently retired from Mount Allison or Dan Steeves, a prominent land-scape oriented print-maker [consider, for instance, his series Tantramar Gothic]). It also makes use of the local environment (the Tantramar Marshes, for example) in embedding the course in local and regional spatial dynamics. It provides opportunities for potentially important experiential learning dynamics (say, with regard to parks, organic farming), that connects Mount Allison to broader networks, and acknowledges the place of landscape in regional arts (an important element of the Owens collection). What is more, exactly what constitutes the land, who has a "say" in it, how it can be conceptualized, and how we live together on it is a key element of the Truth and Reconciliation recommendations and distinctions between Settler and Indigenous societies that Mount Allison is addressing. We are also seeking to expand how we at Mount Allison think about courses by opening a GENV/GENS pathway to the course in the prerequisites. This responds, in some measure, to ongoing "what is a course" and curricular innovation discussions.

## CANA/HIST 3821 (3.00 CR)

## THE INDIAN ACT: LAW, POLICY, AND CANADIAN FIRST PEOPLES

Prereq: 6 credits from CANA 1001 and 1011 and 3 credits from CANA at the 2000 level; or 6 credits from HIST at the 2000 level; CANA/HIST2801 recommended; or permission of the Program Director.

This course focuses on the origins, evolution, and contemporaneity of Canada's Indian Act and policies. It also focusses on First Nations resistance and survivance and efforts to overturn these colonial acts and policies through time. [Note 1: This course is cross-listed HIST 3821 and may therefore count as 3 credits in either discipline] (Format: Lecture 3 hours)

**Rationale:** This course will explore the history of Indigenous peoples in Canada, their relationship to the state and colonialism, processes of marginalization, shifting patterns of gender relations, political organization and resistance to colonialism, and locate key historical events within this framework. It will include a consideration of the nature of historical understanding, sources, and the implications of history and public memory. The addition of this course also helps to build capacity toward an Indigenous Studies degree.

**Other calendar entries affected:** Add to course listings under History. We anticipate that this course will also be included in the Indigenous Studies program as it is established.

## CANA/HIST 3831(3.00 CR)

## INDIGNEOUS CANADA: HISTORICAL PERSPECTIVES

Prereq: 6 credits from CANA 1001 and 1011 and 3 credits from CANA at the 2000 level; or 6 credits from HIST at the 2000 level; CANA/HIST 2801 recommended; or permission of the Program Director.

This course focuses on the history of Indigenous people in Canada with particular attention to the debates within Indigenous history surrounding events, peoples, memory, colonialism and de-colonialism, resurgence, survivance, and re-storying. [Note 1: This course is cross-listed as HIST 3831 and may therefore count as 3 credits in either discipline] (Format: Lecture 3 hours)

**Rationale:** This course will be taught on regular course rotation in Canadian Studies. It is an area of expertise for a new appointment and is part of Canadian Studies efforts to contribute to the development of Indigenous Studies and the decolonization of campus.

**Other calendar entries affected:** Add to course listings under History. It will also affect options for Indigenous Studies when that program is brought forward for approval.

### CANA /HIST 3841 (3.00 CR)

#### BORDERLANDS

Prereq: 6 credits from CANA or HIST at the 1000 or 2000 level; or permission of the Program Director. This course explores Indigenous peoples' resistance, resurgence, and survivance along and amidst frontiers, borders, and borderlands within North America. [Note 1: This course is cross-listed as HIST 3841 and may therefore count as 3 credits in either discipline.] (Format: Seminar 3 hours)

**Rationale:** This course takes advantage of the expertise of a new Canadian Studies faculty member. It will be offered on a two-year rotation. Borderland studies is a developing area of Canadianist scholarship that is particularly important with regard to Indigenous peoples, whose traditional territories are often different from contemporary political boundaries. This course allows students to explore the dynamics of the border, movements – demographic, cultural, and ideological – across it and its implications for Canada, First Peoples, and national senses of identity. The addition of this course also helps to build capacity toward an Indigenous Studies degree.

**Other calendar entries affected:** Add to course listings under History. It will likely be added to options for an evolving Indigenous Studies program in the future.

### CANA 4101 (3.00 CR)

#### INDIGENOUS CANADA: AVANCED TOPICS

Prereq: CANA 1001 and 1011, and 6 additional CANA credits at the 2000 or 3000 level; or third year standing and 6 credits from HIST at the 3000 level; Recommended CANA/HIST 2801; or permission of the Program Director.

This course focuses on specific topics in transcolonial-border Indigenous history. Topics may include: treaties, borders, state policy, violence, resistance, missionization, and performance set within the theoretical concepts of re-storying and survivance. (Format: Lecture 3 hours)

**Rationale:** This course will be taught on regular course rotation in Canadian Studies. It is an area of expertise for a new appointment and is part of Canadian Studies efforts to contribute to the development of Indigenous Studies and the decolonization of campus.

**Other calendar entries affected:** This will affect options for Indigenous Studies when that program is brought forward for approval.

### CANA 4111 (3.00 CR)

#### ABORIGINAL POLITICAL AND LEGAL ISSUES

Prereq: 6 credits from CANA 1001, 1011, , and at least 3 additional credits in CANA at the 2000 or 3000 level, or permission of the Program Director.

This courses explores political and legal issues that are integral to the examination and understanding of Aboriginal rights and relationships with the Settler State. Topics include: the politics of genocide and colonization and de-colonization, self-determination, gender, identity, land claims, court decisions, and international law and borders. (Format: Seminar 3 Hours)

**Rationale:** This course provides an opportunity for advanced undergraduate discussion of Indigenous social and political issues and the relationship between the state and Settler Society and Indigenous peoples. It takes advantage of the expertise of a new faculty member and provides a capstone seminar option for Mount Allison's developing Indigenous Studies program. This course will be offered on a regular rotation.

**Other calendar entries affected:** This will affect options for Indigenous Studies when that program is brought forward for approval.

CANA 4201 (3.00 CR)

CULTURE OF THE MARITIMES

Prereq: 6 credits from CANA 1001, 1011 and at least three credits in CANA at the 2000 or 3000 level; or permission of the Program Director.

This course explores the history and key elements of Maritime culture. Its focus is on the diversity of Maritime cultural expression. (Format: Seminar 3 Hours)

**Rationale:** This is a course that Canadian Studies formerly addressed and which was removed, largely because of staffing constraints. It addresses a faculty area of expertise and draws on significant available local resources (e.g., the Owens Art Gallery, Colville House) and existing Library resources.

CANA /WGST 42014301 (3.00 CR)

GENDER AND SETTLER COLONIALISM

Prereq: WGST 3101 or 3111; **or CANA 3301 and 3 additional CANA credits at the 3000 level;** or permission of the Program Director

This course focuses on the gendered, racialized, and sexualized dimensions of settler colonialism and Indigenous resurgence. It begins with the recognition that all of our learning takes place on the lands of the Mi'kmaq and Wolastoquyik peoples, and with the acknowledgement that we all have different and specific relationships to this land and these nations. Attending to these relationships and the responsibilities they entail, the central questions this course examines include: How do Indigenous thinkers conceptualize identity, land, and belonging? How do they think and talk about gender, sexuality, and difference? **[Note 1: This course is cross-listed as WGST 4301 and may therefore count as 3 credits in either discipline]** (Format: Seminar 3 Hours) (Exclusions:WGST 4001 18/WI and 19/WI)

**Rationale:** A cross-appointed faculty member will teach this course. Its cross-listing, in fact, represents the logical development of the move to increase interdisciplinarity at Mount Allison. This course takes advantage of new capacity developed through institutional commitments to WGST and Canadian Studies in the form of new faculty expertise. It also provides an advanced seminar options for both students in two interdisciplinary fields of study in a key matter of contemporary scholarship and politics. This course simultaneously addresses a key issue relating to Indigenous studies: colonialism and its uneven gendered effects.

**Other calendar entries affected:** This course was recently approved by Senate as a new course, WGST 4201. The WGST course number needs to be changed to allow for the cross-listing in the CANA 23/33/43 series for Women's and Gender stream courses, as well as changes to the pre-requisites and the addition of the cross-listing Note)

CANA 4401 (3.00 CR)

CANADA IN WORLD AFFAIRS

Prereq: 6 credits from CANA 1001, 1011; 3 credits in CANA at the 2000 or 3000 level.

This course examines Canada's place in world affairs both historically and in the post-global age. It looks at the evolution of Canadian foreign policy, Canadian conceptions of an internationalized self-identity, and key case studies focusing on the situations that challenge Canadian self-conceptions, such as the peacekeeping myth. (Format: Seminar 3 Hours)

**Rationale:** This course provides a capstone seminar for Canadian Studies students interested in global affairs and Canada's place in the world. It tries to link Canadian responses to international affairs to the current global climate, while addressing key myths of Canada (all the while wondering about why those myths are in place). It will also allow students to deeply interrogate key analytic perspectives (for instance, Pearsonian Internationalism) while allowing students a venue to engage a series of pressing and Canadian issues.

## INDG 1001 - (3.00 CR)

## INTRODUCTION TO INDIGENOUS STUDIES

This course is an introduction to the diversity of Indigenous peoples in Canada and the Maritimes. Topics include: Indigenous studies as a discipline, world views, societies, cultures, politics, colonization, decolonization, survivance and re-storying. ~~Emphasis will be placed on It emphasizes~~ Indigenous authors and voices **and introduces** principles and practices of cross-cultural communication and relationships ~~are introduced~~. A key ~~process goal objective~~ of the course is for students to explore, through increased skills and knowledge, their motivations, positioning, and goals in pursuing Indigenous Studies. (**Format:** Lecture/Experiential Learning 3 Hours) (**Distribution:** Social World-a) (**Exclusion:** UNST 1991 – Introduction to Indigenous Studies)

- the following change to a course numbers, pre-requisites, and/or exclusions:

## CANA 3301 (3.00 CR)

## GENDER IN CANADA

Prereq: 6 credits from CANA 1001, CANA 1011, **WGST 1001, WGST 2101; or 6 credits from CANA 2001, 2011;** or permission of the Program Director.

This course provides an interdisciplinary perspective on gender in Canada. It explores how gender experience in the country has been shaped by various factors including interactions with the state and the law, identity politics, region, protests, ~~and~~ activism, and the impact of Canadian feminism, Indigenous women, and recent immigrants. (**Format:** Lecture 3 Hours) (**Exclusion:** Any version of CANA 3301 previously offered with a different title).

**Rationale:** WGST students often take this course by permission. Canadian Studies seeks to create a pathway to this course that makes it easier for WGST students to enrol. We see this as a way to support our colleagues program development in WGST.

CANA 2421 **3421** (3.00 CR)

## CANADIAN-AMERICAN RELATIONS

Prereq: 6 credits from CANA 1001, 1011 and 3 credits from CANA at the 2000 level; or permission of the Program Director

This course explores the political, economic, cultural, and social interaction between Canada and the United States. It pays special attention to the demise of the Canada-US 'special relationship', the current status of this relationship, and a comparative perspective of the values animating Canada and the United States as political communities. (**Format:** Lecture 3 Hours) (**Exclusion:** CANA-~~3421~~ **2421**)

**Rationale:** This course was originally taught at the 3000 level but shifted to the 2000 level in a previous curricular revision. The material it addresses is too complicated for most 2000 level students. Shifting it back to the 3000 level will signal to students the more complicated nature of the material while indicating that more advanced research and analytic skills are needed to address course material.

## CANA 4611 (3.00 CR)

## IMAGINING CANADA

Prereq: CANA 1001; CANA 1011; **6 credits from CANA at the 2000 or 3000 level,** or permission of the Program Director

This course provides an in-depth, advanced examination of the ways that various public intellectuals and cultural producers have imagined or narrated Canada. (**Format:** Seminar 3 Hours) (**Exclusion:** Any other version of CANA 4611 previously offered with a different title)

**Rationale:** The established prerequisites would allow for second-year students to take this seminar after completing only the introductory level courses. This is incommensurate with the pedagogy of the course and its intentions.

- the following changes in the Major/Minor/Honours program:

MINOR in Canadian Studies is 24 credits earned as follows:

- 6 from CANA 1001, 1011, **1991, INDG 1001**
- 15 from CANA 2121, **2201, 2211, 2311, 2421, 2431, 2801, 2991, 3111, 3231, 3301, 3401, 3421, 3451, 3821, 3831, 3841**, 3991 chosen in consultation with the Program Advisor
- 3 from CANA **4101, 4111, 4201, 4301, 4401, 4601, 4611, 4991** chosen in consultation with the Program Advisor

MAJOR in Canadian Studies is 60 credits earned as follows:

- 6 from CANA 1001, 1011, **1991.**
- 6 from CANA 2121, **2201, 2211, 2311, 2421, 2431, 2801, 2991**
- 9 from CANA 3111, **3231, 3301, 3401, 3421, 3451, 3821, 3831, 3841**, 3991
- 6 from CANA **4101, 4111, 4201, 4301, 4401, 4601, 4611, 4991**
- 9 from English 1/2000 series, ECON 1001, 1011, **1701**, FINH 2101, 2111, FREN 1811, MUSC 2011, POLS 1001, HIST **1621, 2411, 2421**, GENV 1201, SOCI 1001, ANTH 1011
- 6 from FREN 1811 (if not used in the previous line), any French language course by placement, or any 3000-level course on the literature of French Canada, HIST 3411, 3431 **or any Indigenous Language and/or culture course approved by the Program Advisor**
- 18 from complementary courses where a significant Canadian Studies component can be demonstrated, chosen in consultation with the Program Advisor. The following courses are specifically recommended:

ANTH 3421, 3801, 3821, 3851

**CLAS 3801**

COMM 3271

**DRAM 3301\***

ECON 2301, 2311, 3201, 3211, 4501

ENGL 2801, 3801, 3811, 3821, 3831, 3841, 4801

FINH 3021, 3031, **3041\***

FREN 3761, 3771

GENV 2101, **3111, 3201, 3211, 3511, 3531, 3801, 4201, 4521, 4821**

HIST 2411, 2421 (if not used in line 5 above), 3401, 3411, 3431 (if not used in line 6 above), 3441, 3461 3471, 3481, 3491, 3811, 4411, 4420, 4441, 4461

INLR 4201

MUSC 3001

POLS 2101, 2211, 3101, 3111, 3141, 3151, 4121, 4141, 4300

SOCI 2111, 2211, 3521, 3531, 3541, 3551, 3711, 3721, 4551

**\*pending approval**

HONOURS in Canadian Studies is 72 credits earned as follows:

60 credits as in the Major, plus

3 **further additional credits from 3/4000 level Canadian Studies CANA 2121, 2421, 2431, 2991, 3111, 3301, 3401, 3991, 4951, 4991**

3 from CANA 4901

6 from CANA 4990

**Rationale:** These changes reflect the course additions and other changes noted in the body of this application.

## 2. DRAMA

The Academic Matters Committee recommends approval of the following changes to the Drama program:

- the following new course:

### **DRAM 3301 (3.00 CR)**

#### **INTERCULTURAL THEATRE AND DRAMA**

**Prereq:** DRAM 1701; third-year standing in the Interdisciplinary Drama Program, or permission of the Program Director

This course investigates contrasting historical perspectives on interculturalism and examines dramatic literature, theatrical productions, and types of performance research as representative of different approaches to the bridging of cultures. It explores the contributions drama and theatre make to the evolution of individual and community identities, and engages topics such as cultural exchange, cultural imperialism, colonialism, cultural appropriation, cultural nationalism, ethno-centrism, cosmopolitanism, universalism, post-colonialism, diaspora, transnationalism, and cultural syncretism. (Format: Lecture 3 Hours) (Exclusion: DRAM 2991, 3991- Intercultural Theatre and Drama -15/WI, 16/FA)

**Rationale:** This course is an entirely new addition to our curriculum and complements the courses that are already being taught as part of the drama studies program. It introduces students to the topic of interculturalism from a diversity of critical perspectives and investigates how theatre artists explore its manifestations in text-based and as well as visual and material theatre practices. Interculturalism intrinsically defines contemporaneity worldwide, a historical process which has been exponentially intensified and diversified with the advent of the internet and social media in the late 20<sup>th</sup> and early 21<sup>st</sup> century. Students enrolled in the course will develop an understanding of the contextual influences that inform intercultural dynamics in different historical conditions. This course is also of particular interest to students of Canadian culture since nearly half of the artistic works being investigated are Canadian. The course thus contributes to their awareness of how interculturalism informs Canadian history and nationhood. The course has been offered twice before as DRAM 2991 in 2014-15, and as DRAM 3991 in 2016-17.

- the following changes to courses:

### **DRAM 3001 (3.00 CR)**

#### **DRAMATIC THEORY DRAMA AND THEATRE THEORY**

**Prereq:** DRAM/ENGL 1701; or permission of the Program Director

~~This course studies ways in which theatre practitioners have understood their art and the ways in which it reflects their world. Among topics to be explored are theories of representation, performance theory, tragic theory, comic theory, Naturalism, Expressionism, and Political Theatre. This course introduces seminal theories of theatre practice and aesthetics, as well as the nature of theatrical presentation and representation, theatre semiotics and communication, performer training, and questions of impersonation and embodiment, spectatorship and reception. The course aims to enrich students' awareness of how performance participates in the transmission of culture and explores the intersection of theory and praxis.~~ (Format: Lecture/Workshop 3 Hours) (Exclusion: DRAM 3000 Any version of DRAM 3001 previously offered with a different title)

**Rationale:** These changes in wording are intended to articulate more explicitly the current focus and pedagogy of the course.

### **DRAM 3201 (3.00 CR)**

#### **TRENDS IN STAGE PERFORMANCE CONTEMPORARY THEATRE**

**Prereq:** DRAM/ENGL 1701; DRAM 2151 and 3 credits from DRAM at the 3000 level, or third-year standing in the Interdisciplinary Drama Program; or permission of the Program Director

This course introduces students to ~~emerging trends in stage performance late twentieth and early twenty-first century theatre practice~~. It complements the investigation of contemporary ~~postdramatic theatre and its artistic practices methods~~ with study of historical and cultural influences as well as seminal theories of performance that inform the work of selected ~~artists theatre makers, performance artists, directors, scenographers, and actors~~. (Format: Lecture/ Workshop 3 hours) (Exclusion: DRAM 3991 Trends in Stage Performance; any version of DRAM 3201 previously offered with a different title) (Format: Lecture/ Workshop 3 Hours)

**Rationale:** These changes in wording are intended to articulate more explicitly the current focus and pedagogy of the course with a particular view to the diversity of performance genres covered. The course is distinct from ENGL 3561 Contemporary Drama, taught by Karen Bamford, as the performance genres under investigation are generally not, or not primarily, based in textual practices. The course makes a contribution to the study of visual and material cultures.

➤ **the following changes in the Minor and Major:**

**MINOR in Drama is 24 credits earned as follows:**

- 3 from DRAM/ENGL 1701
- 6 from DRAM 2151, 2161, 3161
- 15 from CLAS 3201, 3211; DRAM 2151, 2161 or 3161 (if not counted above), 2669, 3669, 4669, 3001, 3151, 3171, 3201, **3301**, 4011, 4951, 1991-4991; DRAM/ENGL 3841; ENGL 2211, 3211, 3311, 3431, 3551, 3561, 3611, 3621; MUSC 3201, 3271; SPAN 3321

**MAJOR in Drama is 60 credits earned as follows:**

Drama Core is 33 credits as follows:

- 3 from DRAM/ENGL 1701
- 15 from DRAM 2151, 2161, 3001, 3151, 3161
- 3 from DRAM 4011
- 9 from DRAM 3171, 1991-4991, 3201, **3301**; COMM 3271
- 3 from DRAM 2669, 3669, 4669

Dramatic Literature

- 15 to 21 from CLAS 3201, 3211; **DRAM 3301 (if not counted in the core courses)**, 4950\*, 4951\*; DRAM/ ENGL 3841; ENGL 2211, 3211, 3311, 3431, 3551, 3561, 3611 or 3621; SPAN 3321 and from the following when the topic is dramatic literature: English 4000 series; GERM 1991-4991; SPAN 3060, 4950/51
- 6 to 12 to be chosen in consultation with the Drama Program Advisor. The following are particularly recommended: ANTH 2231, 4421; COMM 3271 (if not counted in the core courses), 4301; DRAM 3201, (if not counted in the core courses), **DRAM 3301 (if not counted in the core courses, or toward Dramatic Literature)**, 4011\*, 1991-4991; English credits at the 1000 level, ENGL 3621, 3850, 3871, 3881, 3921; FINA 1901, 1911, 1921, 1931, FINH 2101, 2111; FREN 2601, 2801, 3801; GERM 2601, 2701; MUSC 1991-4991, 1001, 1011, 1101, 1111, 2011, 2679, 3201, 3271, 3301, 3679, 4679; SOCI 3451; and from the following courses when their subject is appropriate: ANTH 4901, 1991-4991; CANA 1991-4991, 4601, 4951; ENGL 1991-4991; FREN 4951; GERM 1991-4991, 4950/4951; SPAN 1991-4991, 4950/51

Note: Students may take DRAM 4011 and 4950-51 more than once provided the topic differs.

### 3. **ECONOMICS**

The Academic Matters Committee recommends approval of the following changes to the Economics program:

➤ **the following changes to prerequisites and course description:**

**ECON 3401 (3.00)**

**SURVEY RESEARCH METHODS**

Prereq: 6 credits from Social Sciences; 3 credits from **ECON 1701**, MATH 2311, PSYC 2011, GENS 2431, BIOL 3701; or permission of the Department

~~The purpose of This course is to~~ introduces students in social science disciplines to survey research methods. ~~To achieve this goal, students will be taken through the complete survey development process. This will involves the complete survey development process, including not only~~ the development and administration of a survey questionnaire, sample selection, ~~and~~ statistical analysis, ~~but also and~~ collaboration with survey developers and

parties interested in the survey administration. It also covers presentation techniques will also be covered.  
 (Format: Lecture 3 Hours) (Exclusion: ECON 4981 Data Analysis I; ECON 4981 Data Analysis II; ECON 4981 Data and Research)

**Rationale:** ECON 1701 covers material on statistics and data analysis of the type used in the analysis of surveys. The additional prereq gives students an additional entry point into the course.

- the following changes in the B.A. Honours in Economics and Mathematics program:

**B.A. HONOURS in Economics and Mathematics is 81 credits earned as follows:**

|    |  |
|----|--|
| 21 | from ECON 1001, 1011, 2001, 2011, 2101, 2111, 2701   |
| 18 | from MATH 1111, 1121, 2111, 2121, 2211, 2221   |
| 3  | from ECON 1701, MATH 2311  |
| 3  | from COMP 1631   |
| 6  | from MATH 3111, 3211   |
| 12 | from ECON 4700, 4801, 4811, 4821   |
| 6  | from ECON at the 3/4000 levels which may include ECON 4990<br><del>from MATH 3011, 3131, 3151, 3161, 3221, 3251, 3311, 3411, 3531, 4111, 4121, 4221, 4311.</del> |
| 12 | <del>Note that MATH 4951 may also be included if the Program Co-ordinators approve its content.</del><br><b>from MATH at the 3/4000 level</b>                    |

**Rationale:** The requested changes add flexibility for students in choosing their courses and to the Department of Mathematics and Computer Science in rotating their course offerings. The current list is quite long, but not exhaustive. Students are sometimes confused as to which courses are omitted from the list and why. The new version would eliminate the confusion.

- the following addition to the list of courses satisfying a distribution requirement under Academic Regulation 11.2.2:

**NATURAL SCIENCE**

a) **Analytic and Quantitative Reasoning.**

These courses involve analytic reasoning and might include the study of abstract structures or the analysis and interpretation of quantitative and categorical information. They often introduce methods of problem solving and logical thinking in approaching these types of information.

COMP 1631

**ECON 1701**

MATH 1111, 1151, 1251, 2311

PHIL 2611

PHYS 1041, 1051

**Rationale:** ECON 1701 covers much of the material found in introductory statistics courses such as MATH 2311. The course deals with analyzing and reporting quantitative and categorical data that arise in social sciences settings. It has no prerequisites.

**4. FINE ARTS – ART HISTORY**

The Academic Matters Committee recommends approval of the following changes to the Art History program:

➤ **the addition of the following new Art History/Museum Studies courses:**

**FINH 3301 (3:00 CR)**

**MUSEUMS, EDUCATION, AND ENGAGEMENT**

**Prereq: 6 credits from FINH 2101, FINH 2111; or permission of the Department**

This course examines the expanding field of museum education and considers the broader educational role of the museum. Topics include: current practice in museum education; informal learning theories; visitor experience; visitor research; writing in the museum; accessibility; inclusion; relevance; and the ways in which museums use new media, social media, and mobile technology. (Format: Seminar 3 Hours)

**Rationale:**

This 3000-level course is conceived as a core component of the proposed new Museum and Curatorial Studies Minor. With a focus on the public dimension of the museum, it provides an essential perspective within the Museum Studies Minor and complements the institutional, curatorial, collecting and management emphasis of the other core courses.

**FINH 3311 (3:00 CR)**

**COLLECTIONS, COLLECTING, AND COMMUNITY**

**Prereq: 6 credits from FINH 2101, FINH 2111; or permission of the Department.**

This course critically examines the material culture of galleries, archives, and collections. Its close study of collections, collecting, and their communities broadens the dialogue around the politics of repatriation, stewardship, spoliation and restitution, and ownership and community. [(Format: Seminar 3 Hours)]

**Rationale:**

This 3000-level course is conceived as a core component of the Museum and Curatorial Studies Minor. It provides an essential perspective on collections, collecting and community within the Museum and Curatorial Studies Minor and complements the institutional, curatorial, educational and management emphasis of the other core courses.

The design of the course allows for 6 modules of 2 units each, with each module concentrating on a particular collection and specialist to facilitate their area of expertise. This course would bring together the most qualified individuals on campus and within the community to bring their expertise to the classroom.

The course will be taught on rotation, every other year, with **FINH 3301** Museums, Education and Engagement. This course is capped at 15 students to facilitate group visits to the Owens Art Gallery, Colville House, the Archives and other collections and museums; to facilitate student collaboration within course assignments, and to allow for greater depth of discussion.

**FINH 4301 (3:00 CR)**

**CURATING ART AND CRITICAL WRITING**

**Prereq: 6 credits from FINH 2101, FINH 2111; 3 credits FINH at the 3000 level; or permission of the Department.**

This course develops a critical and creative approach to contemporary curating, museology, and writing on art. Topics include: a close examination of museums, galleries, and artist-run centres; the material cultures of display; collections; art writing. Students gain experience through curating art within a group dynamic. (Format: Seminar 3 Hours) (Exclusions: FINH 4091 Advanced Seminar: Curating Art and Critical Writing; FINH 4091 Advanced Seminar: Curating Art)

**Rationale:** This course would be one of two 4000 level course offerings in Art History for the Museum and Curatorial Studies Minor and Art History Major/Minor and BFA and BA Major/Minor in Fine Arts.

This course was previously taught by Dr. Koval as FINH 4091 Advanced Seminar in Art History: Curating and Critical Writing (2014) and FINH 4091 Advanced Seminar in Art History: Curating Art (2017). This course requires a course number, title, and description and will be taught on rotation, every other year, by Professor Koval. This seminar is capped at 15 students.

As one of only 2 seminars in Art History taught at the 4000 level this course is essential and by providing a

permanent course number and title will also provide a 4000 level offering in the Museum and Curatorial Studies Minor.

This course develops critical skills in reading, writing and speaking about issues around curating and museum display. Aspects that are explored include the notion of the “White Cube”, institution hierarchies and power, curators as Cultural Workers or facilitators for contemporary artists, and significant shifts in curatorial practices that expand the field. The guest speakers from the community and wider afield help to provide a professional perspective and advice that goes beyond the realm of academia.

This course offers an experiential learning component for all the students and encourages group dynamics that are critical to any students considering a professional career in museum, gallery or a cultural institution. In arts administration, art education and outreach, and as exhibition curators, good communication skills and the ability to work as a team are essential skills. Many of our graduates go on to work in all these areas at museums, galleries, artist-run centres and other cultural institutions.

For further information and reflections on this seminar see Anne Koval, “Curating Sackville”, *Mount A Teaches*, Jennifer L. Tomes and Louise Wasylkiw, eds., Freisen Press, 2016, 142-162.

### **FINH 4311 (3:00 CR)**

#### **ART AND ARCHIVES**

**Prereq: 6 credits from FINH 2101, FINH 2111; 3 credits from FINH at the 3000 level; or permission of the Department.**

This course engages the archives as a real and conceptual space for memory to be activated through critical, historical, and creative methodologies. It opens a dialogue around what constitutes an archive or cultural collection and develops critical skills to navigate archival collections for primary research and documentation that can be applied to any course that examines historical or material culture. Students curate an exhibition drawn from an archival collection such as the Mount Allison Archival Collection. (Format: Seminar/Experiential 3 Hours) (Exclusions: FINH 4091 Advanced Seminar: Art and The Archives; FINH 4091 Advanced Seminar: Art & Archives)

#### **Rationale:**

This course would be one of two 4000 level course offerings in Art History for the new Museum and Curatorial Studies Minor and Art History Major/Minor and BFA and BA Major/Minor in Fine Arts. This course was previously taught by Dr. Koval as FINH 4091 Advanced Seminar in Art History: Art and the Archives (2013) and FINH 4091 Advanced Seminar in Art History: Art & Archives (2015, 2018). This course requires a course number, title, and description and will be taught on rotation, every other year, by Professor Koval.

Designed as an interdisciplinary course that utilizes the Mount Allison Archives and other community archives, this course emphasizes primary research. With the current trend of students using their computers for research purposes, access to the archives provides a more hands-on approach to material culture that can enrich the learning process. Students are also encouraged to use computer databases for archival research but the emphasis on this course is working with primary documents, and learning how to contextualize and interpret these findings.

This course offers an experiential learning component for all the students and encourages group dynamics and research skills that are critical to any students considering a professional career in the archive management, museum research or other cultural institutions. In archives management, curating and collections management, good research skills are essential. Many of our graduates go on to work in archives, museums, galleries, artist-run centres and other cultural institutions.

### **FINH 4321 (3.00)**

#### **MUSEUM PRACTICUM**

**Prereq: Fourth-year standing and registered in the Minor in Museum and Curatorial Studies; and Permission of the Department**

This course provides students with an applied understanding of museum and curatorial practices. Students have an opportunity to engage in a directed study with a community museum, art gallery, arts centre, cultural or heritage centre, or archive, to develop a deeper knowledge of how these institutions, and their related professions, operate and function. (Format: Independent Study/Experiential)

**Rationale:**

This 4000-level experiential learning course is developed as an essential component of the proposed Minor in Museum and Curatorial Studies. With its focus on the “museum as lab” this course provides a much-needed experiential learning component within the minor and complements the curatorial, collecting and arts management emphasis of the other core courses. This practicum would develop the concept of the Museum/Gallery/Archives/Special Collection/Heritage Centre/Arts Centre as a teaching and learning space and utilizes the resources and professional staff of these institutions. This is in keeping with Museum and Curatorial Studies programs in Canada, where practicums are delivered by museum professionals with many years of experience in their field. Furthermore, the Owens and its staff are well experienced in offering student internships and have an impressive record of providing a unique and professional learning experience for many students over the past 20 years. Many of these students have continued to graduate studies and/or become professionals in fields such as fine arts conservation, museum education and arts administration as a result of their internships.

The addition of this experiential learning course would fall in line with recent NB government and university initiatives for Experiential Learning and Mount Allison’s Curriculum Innovation Fund. By building it into the programme itself allows for specialized supervision and placement. Listed as a 4000 level course (ideally taken in the final year of the minor), and with permission of the department, this course culminates as a very real experience to bring to graduate studies or the workforce. This course would also serve as an important link between the university and the wider regional and cultural community.

- Changes to the following art history course:

FINH 2111 (3.00 CR)

**CONTEXTS OF ART AND MUSEUM CULTURE**

**Short Title; Art and Museum Culture**

**Prereq: FINH 2101; or permission of the Department**

This course follows from ~~FINH 2101~~ and focuses on the cultural, historical, and critical contexts of art. It thematically explores the concepts, theories, and issues such as aspects of visual art, patronage, material culture, art markets, museum studies, repatriation, and issues around decolonization, and media that are associated with all within a broader study of art history and visual culture. (Format: Lecture 3 Hours) (**Exclusion: Any version of FINH 2111 previously offered with a different title**)

**Rationale:** The change in title and the de-linking from **FINH 2011: Introduction to Art** allows for a more representational offering of how the course is currently being taught. The revised title and description of the course also reflects the course content more accurately. These changes also anticipate the addition of the Minor in Museum and Curatorial Studies. The de-linking of this course from FINH 2011 allows more flexibility in the course offerings as core courses.

- **the addition of a Minor in Museum and Curatorial Studies under ART HISTORY Disciplinary B.A. Programs:**

**MINOR in Museum and Curatorial Studies is 24 credits earned as follows:**

- 6      from FINH 2101, 2111
- 6      from FINH 3041, 3301, 3311
- 3      from FINH 4301, 4311, 4321, 4951
- 9      from FINH 3031\* OR FINH 3071\*; FINH 3041\*, 3301\*, 3311\*, 4301\*, 4311\*, 4321\*, 4951\* (if not used above); CANA 1011, 3831; CLAS 2501, 2521, 3501, 3511, 3621\*, 3631\*, 3721\*, 3731\*, COMM 3271, 4301, HIST3861

\*Note: Students in the BFA, BA Major or Minor in Art History programs completing this Minor must take all 9 credits from non-FINH courses. Excluded courses are indicated with an asterisk.

Note: Other courses from the following disciplines may also be approved by the Program Advisor when a significant component related to museum and/or curatorial studies can be demonstrated: Anthropology, Art History, Canadian Studies, Classics, Commerce, History.

Students interested in using courses from other disciplines towards this Minor must receive approval in writing from the Program Advisor during the term in which they are taking the course.

**Other Calendar Entries Affected: Add to list of Minors in [11.2.18. Minors Available for the B.A.](#)**

**Add Note 4: to 11.7.4**

**Note 4: BFA students may include a maximum of 9 credits from the following courses for a Minor in Museum and Curatorial Studies: FINH 3041, 3301, 3311, FINH 4301, 4311, 4321, 4951, CLAS 3621, 3631, 3701, 3711-3721, 3731**

**Rationale:** There is currently no major or minor in Museum and Curatorial Studies offered in Atlantic Canada and very few in Canada. NSCAD University is currently developing a Master's Program in Education and the Arts (Fall 2019) and our offering of a Minor in Museum and Curatorial Studies could provide an impetus for further graduate study. A Minor in Museum and Curatorial Studies would greatly impact Mount Allison University's differentiation and extend Mount Allison's reputation as an important educator in the arts and arts related disciplines.

The *Report of the Fine Arts Review Committee* (April 2011) advised that the Fine Arts Department: "Establish a Museum Studies program and/or Art Conservation program in collaboration with the Owens Gallery". This proposal was supported by the *Senate Committee on University Planning* (Dec. 2011) that stated that the Fine Arts Department and Art History become part of the "development of a museum studies and/or an arts conservation program in collaboration with the Owens Art Gallery". The *Fine Arts Department Self Study* (2011) stated that: "The Owens is a teaching museum.... The Gallery also partners with faculty in other disciplines in the research and planning of exhibitions related to planned symposia and conferences, and actively develops interdisciplinary partnerships utilizing the Gallery's exhibitions, collections and programs."

Designed as a small program, the Minor in Museum and Curatorial Studies enables multi-faceted and integrative learning experiences for Mount Allison students. Offering an inter-disciplinary approach to Art History, Commerce the minor utilizes Mount Allison University's Owens Art Gallery, a teaching and learning museum with a significant collection, conservation laboratory and professional staff. It utilizes the resources of the Mount Allison University Archives, Colville House, other Mount Allison University special collections, and community collections. Other resources include the Fine Arts Department Visiting Artists and Curators program as well as the Artist-in-Residence shared with the Université de Moncton.

The Owens Art Gallery, partnering with community art centres and museums, would function as a nexus for the 4000 level Experiential Learning component. This model is in keeping with Museum Studies programs in Canada where courses and practicums are delivered by museum professionals. The university gallery and its staff are well experienced in offering student internships and have an impressive record of providing a unique and professional learning experience for many students over the past 20 years. Many of these students have continued to graduate studies and/or become professionals in their respective fields as a result of their internship. The University Archives and Special Collections serve as another important partner in facilitating this experiential learning course with the Archivist and Librarian acting as supervisors in their respective areas. Community museums, galleries and art and heritage centres also form a wider network of regional expertise and provide in-depth involvement in the field.

Inherently multidisciplinary, Museum and Curatorial Studies recognizes museums in society today as contributing to the critical discourse on culture as key sites of cultural politics, and such issues as identity formation, race, queer theory, ethno-cultural relations, class relations, cultural difference, aboriginal and diasporic communities, internationalism, new technology, changing ideas of community, place and identity, ethics and morality, and accessibility. The discourse that informs Museum Studies borrows freely from and contributes significantly to theory and criticism from such disciplines as anthropology, sociology, philosophy, and cultural studies.

Museum and Curatorial Studies recognizes museums as sites of cultural and political debate through their publicness. Curator and academic Heather Igloliorte recognizes that the first strides towards decolonization of Canadian visual culture and the assertion of indigenous sovereignty has been in the fields of critical museology and individual artist practices. As she notes, Canadian institutions have been world leaders in the decolonization of the museum space.

Graduates of the Museum and Curatorial Studies program at Mount Allison University will develop critical thinking, an understanding of the intersections of art production and display with other aspects of cultural, historical and social development, research skills and interdisciplinarity, and communication skills, with extended opportunities for experiential learning and self-reflection.

Heather Igloliorte, "Arctic Culture/Global Indigeneity", in *Negotiations in a Vacant Lot*, Lynda Jessup, Erin Morton and Kirsty Robertson, eds. McGill-Queen's University Press, 2014, pp. 150-171.

➤ **the following addition to the Art History program description:**

#### **MUSEUM AND CURATORIAL STUDIES**

The Department of Fine Arts offers a B.A. Minor in Museum and Curatorial Studies. The Museum and Curatorial Studies Minor offers an interdisciplinary approach to Art History, Commerce, Canadian Studies, and Classics with the resources and professional staff of the Owens Art Gallery, Colville House, the Mount Allison Libraries and Archives, and the Visiting Artists and Curators program. Course offerings include: arts and culture management; museum education and community engagement; curating and critical writing; the close study of collections and issues around collecting, including the repatriation of Indigenous objects; the archives; and the critical study of art museums and galleries. Students pursuing a Minor in Museum and Curatorial Studies can undertake an experiential learning component in their senior year.

A background in Museum and Curatorial Studies provides a wider understanding of the cultural production of museums and their communities and can lead to professions in curating, museum education, conservation, collections, marketing, or administration in the arts.

### **5. VISUAL AND MATERIAL CULTURE**

The Academic Matters Committee recommends approval of the following:

➤ **new courses in Visual and Material Culture:**

#### **VMCS 1201 – (3.00 CR)**

INTRODUCTION TO VISUAL CULTURE: THE POWER OF IMAGES AND VIEWERS

**Abbreviated title -** Introduction to Visual Culture

This course provides a cross-cultural and interdisciplinary introduction to visual culture from ancient civilizations to our contemporary global world. It presents key terms, concepts, and issues that are central to the study of images, visuality, practices of looking, as well as visual media, technology, and culture. It deconstructs the mechanism and impact of visual communication by illuminating how images exert power in specific geographic and cultural contexts, manufacture desire in viewers and consumers, and construct meaning and experience through time. Lectures target the acquisition of visual literacy and the understanding of visual culture around the world. (Format: Lecture 3 hours) (Distribution: Arts-a)

**Rationale:** This course will serve as the foundation course for a future Minor in Visual Culture and Communication and the Certificate in Visual Literacy and Culture. It will be taught every year by cross-appointed faculty to Visual and Material Culture Studies. It will also be used as one of the two foundation courses in a future Major and Honours degrees in Visual and Material Cultures that we were encouraged to develop at the January 29 meeting of Faculty Council.

#### **VMCS 1301 – (3.00 CR)**

INTRODUCTION TO MATERIAL CULTURE: KNOWLEDGE AND ITS TEXTURES

**Abbreviated title:** Introduction to Material Culture

This course provides a cross-cultural and interdisciplinary introduction to material culture from ancient civilizations to our contemporary global world. It presents key terms, concepts, and issues that are central to the study of materiality, including maker and creation practices, modes of objectification and commodification, and material ways of knowing often set aside by textually-expressed knowledge. By decentring the text and focusing on the material world, this course will allow a better understanding of otherwise overlooked knowledge and experiences. This course offers a range of approaches to material culture drawing from anthropology, archeology, art history, archival and curatorial studies, the history of the book, ethno-history, Indigenous studies, marketing, museology, race studies, sound studies, and women's and gender studies. (Format: Lecture 3 hours) (Distribution: Humanities-b)

**Rationale:** This course will serve as the foundation course for a future Minor in Material Culture. It will be taught every year by cross-appointed faculty to Visual and Material Culture Studies. It will also be used as one of the two foundation courses in a future Major and Honours degrees in Visual and Material Cultures that we were encouraged

to develop at the January 29, 2019 meeting of Faculty Council.

### **VMCS 3201 – (3.00 CR)**

#### **THE INNOVATIVE GAZE: SNAPSHOTTS OF VISUAL CULTURE IN THE CITY**

**Abbreviated title:** Visual Culture in the City

**Prereq:** VMCS 1201 or VMCS 1301

This course examines the multifarious relationship between the city and visual culture through the prism of creativity, innovation, and design. Using cultural snapshots of a selection of cities at defining moments in their history, it sheds light on the impact of images and visual expression on urban spaces and the communities inhabiting them. It focuses on culturally important and globally significant cities that foster innovation and embody a unique creative vision in their visual language, in order to reflect on how metropolitan culture and visuality in the public sphere display artistic principles, ideological preoccupations, societal values, and political views through architecture, fashion, food, open-air sculpture, street art, and interior and urban design. It considers the representation of cities in advertising, digital media, illustration, film, music videos, painting, photography, and other visual media. (Format: Integrated Lecture/Laboratory 3 hours)

**Rationale:** This course will serve as the capstone course for a future Minor in Visual Culture and Communication and as a core component of the Certificate in Visual Literacy and Culture. It will be taught every year by cross-appointed faculty to Visual and Material Culture Studies. It will also be used as one of the core components of a future Major and Honours degrees in Visual and Material Cultures that we were encouraged to develop at the January 29 meeting of Faculty Council. The course will draw on the expertise of VMCS faculty and guest lecturers to ensure international coverage.

### **VMCS 1991 (3.00 CR)**

#### **SPECIAL TOPIC IN VISUAL AND MATERIAL CULTURES**

This course either focuses on topics not covered by the current course offerings in a department or program or offers the opportunity to pilot a course that is being considered for inclusion in the regular program. [Note 1: Prerequisite set by Department/Program when the topic and level are announced. Note 2: When a Department or Program intends to offer a course under this designation, it must submit course information, normally at least three months in advance, to the Dean. Note 3: Students may register for VMCS 1991 more than once, provided the subject matter differs.] (Format: Variable)

### **VMCS 2991 (3.00 CR)**

#### **SPECIAL TOPIC IN VISUAL AND MATERIAL CULTURES**

**Prereq:** VMCS 1201 or 1301; or permission of the Department

This course either focuses on topics not covered by the current course offerings in a department or program or offers the opportunity to pilot a course that is being considered for inclusion in the regular program. [Note 1: Prerequisite set by Department/Program when the topic and level are announced. Note 2: When a Department or Program intends to offer a course under this designation, it must submit course information, normally at least three months in advance, to the Dean. Note 3: Students may register for VMCS 2991 more than once, provided the subject matter differs.] (Format: Variable)

### **VMCS 3991 (3.00 CR)**

#### **SPECIAL TOPIC IN VISUAL AND MATERIAL CULTURES**

**Prereq:** VMCS 1201 or 1301; or permission of the Department

This course either focuses on topics not covered by the current course offerings in a department or program or offers the opportunity to pilot a course that is being considered for inclusion in the regular program. [Note 1: Prerequisite set by Department/Program when the topic and level are announced. Note 2: When a Department or Program intends to offer a course under this designation, it must submit course information, normally at least three months in advance, to the Dean. Note 3: Students may register for VMCS 3991 more than once, provided the subject matter differs.] (Format: Variable)

### **VMCS 4991 (3.00 CR)**

#### **SPECIAL TOPIC IN VISUAL AND MATERIAL CULTURES**

**Prereq:** VMCS 1201 or 1301; or permission of the Department

This course either focuses on topics not covered by the current course offerings in a department or program or offers the opportunity to pilot a course that is being considered for inclusion in the regular program. [Note 1: Prerequisite

set by Department/Program when the topic and level are announced. Note 2: When a Department or Program intends to offer a course under this designation, it must submit course information, normally at least three months in advance, to the Dean. Note 3: Students may register for VMCS 4991 more than once, provided the subject matter differs.] (Format: Variable)

**Rationale:** These courses are built into the structure of each academic unit or program.

➤ **The addition of the following certificate program in Visual Literacy and Culture:**

### Certificate in Visual Literacy and Culture

#### CERTIFICATE OVERVIEW

Visual literacy is indispensable in our information age and global economy. To be successful in navigating careers and personal lives, twenty-first-century students must acquire the critical and analytical skills required to expertly decode visual communication, describe and interpret images and visual representation, use visual materials proficiently and creatively, and grasp the impact of visual culture. This certificate is thus intended as accreditation for students who develop visual literacy skills in order to enhance their post-graduation employment prospects in industry sectors where images, visuality, and viewing practices play an important role (e.g. the arts, culture, and creative industries; communications and media relations; government and not-for-profit leadership; heritage and conservation; journalism and publishing; tourism; and marketing and advertising). Visual literacy is extremely useful in a range of workplace tasks, such as designing professional presentations and websites, creating efficient systems of organizing verbal and visual information, mapping out collective problem solving, and communicating competently with a wide spectrum of demographics (designated by age, culture, disability, ethnicity, gender, race, etc.). This certificate will also be beneficial to students seeking admission to competitive professional or graduate schools, such as medicine, engineering, and education, which increasingly recognize the significance of an observant eye and visual analysis skills.

**The Certificate in Visual Literacy and Culture is 18 credits earned as follows:**

|   |  |
|---|--|
| 6 credits<br>Foundation   | VMCS 1201 Introduction to Visual Culture: The Power of Images and Viewers<br>VMCS 3201 The Innovative Gaze: Snapshots of Visual Culture in the City  |
| 3 to 6 credits<br>Theoretical,<br>Methodological,<br>Disciplinary<br>Approaches | CLAS 2501 Introduction to Archeology<br>CLAS 3801 Digital Methods in the Humanities<br>DRAM/ENGL 1701 Introduction to Drama Studies<br>FINH 2101 Introduction to Art History<br>FINH 2111 Contexts of Art<br>FINH 3041 Museum Studies<br>FREN 3811 Word and Image Theories and Practices<br>HIST 1681 The Uses and Abuses of History<br>PHIL 2401 Introductory Aesthetics<br>HIST 3831 History, Museums, and Material Culture<br>HIST 4901 Historical Perspectives and Archival Research Methods<br>VMCS 1991 / 2991 / 3991 / 4991 Special Topic in Visual and Material Cultures |
| 3 to 6 credits<br>Experiential,<br>Applied                                      | CANA 2201 Experience the Arts<br>COMM 3271 Arts and Culture Marketing<br>COMM 4301 Arts and Culture Management<br>VMCS 1991 / 2991 / 3991 / 4991 Special Topic in Visual and Material Cultures   |
| 3 to 6 credits<br>Geographic,<br>Cultural                                       | CANA 1011 Representing Canada: An Introduction to Canadian Culture<br>CANA/HIST 2801 Indigenous Canada: A Survey<br>CANA/HIST 3831 Indigenous Canada<br>CLAS 3621 The Archaeology of Greek Colonization of Southern Italy<br>CLAS 3721 Art and Archeology of Pompeii<br>FREN 1811 Cultural Aspects of French Canada<br>FREN 1821 France: The Cultural Experience<br>GENV 2811 Urban Social Geography   |

|           |   |
|-----------|---|
|           | GENV 3321 Geography of Japan<br>GENV 3831 Geography of Social Cities<br>GERM 2811 Turn-of-the-Century Vienna<br>HIST 3361 Culture and Society in Modern Europe<br>HIST 3721: The Confucian World<br>SPAN 1801 Spain: A Mosaic of Cultures<br>SPAN 1811 Latin America in Its Own Voices<br>SPAN 4201 Visual Culture of the Hispanic World<br>RELG 3311 Religions of Japan<br>RELG 3321 Sacred Place in East Asia<br>VMCS 1991 / 2991 / 3991 / 4991 Special Topic in Visual and Material Cultures |
| Portfolio | The portfolio documents the creative process and journey of a performer, curator, or artist according to a set of criteria for content and presentation.  |

**Rationale:** Mount Allison University is uniquely qualified to offer this certificate due to a sizable concentration of faculty researching and teaching in the area of visual culture and its related fields, which ensures not only wide-ranging coverage of timeframes and geographic loci of visual production but also exposure to a range of disciplinary, theoretical, and methodological approaches to the study of images, visuality, and practices of looking. The certificate requires the completion of six courses (equalling eighteen academic credits) and a portfolio documenting the creative process and journey of a performer, curator, or artist according to a set of criteria for content and presentation. In preparation, students take courses in four categories: 1) foundational basis for visual analysis and culture; 2) theoretical, disciplinary, and methodological approaches to images, visuality, practices of looking, and visual culture; 3) experiential or applied learning; 4) images in geographic and cultural contexts. The early results of a student survey suggest that the certificate is of interest to over 70% of the Mount Allison student population who responded (the survey remains open).

## LEARNING OUTCOMES

The certificate adapts the visual literacy performance indicators and standards in higher education adopted by the Association of College and Research Libraries in 2011 by correlating learning outcomes achieved in the university classroom and visual literacy skills valuable in the workplace. Students are trained for this accreditation through a carefully curated selection of courses specifically targeting the acquisition of visual literacy skills while providing an interdisciplinary and cross-cultural perspective on visual culture. Experiential learning opportunities that make use of local visual repositories, cultures, and resources enhance this educational training and bring a practical dimension to the learning process by facilitating the application of visual analysis skills to real-life contexts. A student who earns this certificate will have achieved the following visual literacy competency benchmarks that globally attest to a firm grasp of the aesthetic, creative, cultural, ethical, historical, intellectual, legal, and technological factors impacting the creation, use, and distribution of visual materials:

- Demonstrates familiarity with key terms, concepts, and issues in visual analysis;
- Demonstrates acquisition of research skills required to identify, access, describe, and record visual materials, media, and sources in a professional manner;
- Demonstrates ability to identify the purpose of an image within a document (illustration, evidence, primary source, focus of analysis, critique, commentary, etc.), its function (aesthetic, communicative, conceptual, manipulative, persuasive, etc.), context (advertising, print, museum, digital, etc.), and intended viewers (scientists, art connoisseurs, tourists, etc.);
- Demonstrates awareness of the creator's choices in regard to an image (e.g. framing, composition, included and excluded elements, staging), aesthetic components (e.g. colour, line, shape, contrast, repetition, texture, style), as well as techniques, technologies, and materials used in its production;
- Demonstrates self-reliance skills and the technical savvy needed to retrieve and reproduce images using appropriate technologies and systems (download functions, copy and paste, scanning, high-resolution photography, etc.), to access physical repositories in order to support image research objectives (through site visits to archives, museums, galleries, and libraries), and to organise visual materials and create metadata for retrieval, reuse, and scholarly citation;
- Demonstrates ability to interpret, negotiate, and make meaning from information presented in the form of an image;

- Demonstrates attentiveness to the effects of image editing or manipulation on the meaning and reliability of a visual document;
- Demonstrates knowledge of a diverse and multiform body of visual expression across time and space, as well as ability to document cultural and historical factors relevant to the production of an image (e.g. time period, geography, economic conditions, political structures, social practices);
- Demonstrates capability to integrate images into projects purposefully, considering design, quality, meaning, aesthetic criteria, rhetoric, visual impact, and audience;
- Demonstrates competence in using visual means to communicate knowledge and insights effectively and efficiently;
- Demonstrates general understanding of the ethical, legal, social, and economic issues surrounding the use of visual materials and media;
- Demonstrates discernment of the institutional frameworks that impact the production, circulation, and reception of visual culture.



## Prospective Exchange Partner Summary

### University of the Bahamas

#### Quick Facts:

- Received University Charter in 2016; previously established as the College of the Bahamas (1974)
- 3 main campuses: Oakes Field (Nassau), Grosvenor Close (Nassau), Grand Bahama
- 4,677 students
  - 1,625 – Faculty of Pure & Applied Sciences
  - 1,342 – Faculty of Business, Hospitality & Tourism Studies
  - 923 – Faculty of Social & Educational Studies
  - 578 – Continuing Education & Lifelong Learning
  - 198 – Faculty of Liberal & Fine Arts
- Faculties & Departments
  - Faculty of Pure & Applied Sciences:
    - Chemistry, Environmental & Life Sciences
    - Mathematics, Physics & Technology
    - Nursing & Allied Health
  - Faculty of Business, Hospitality & Tourism Studies:
    - Business & Hospitality Management
    - Culinary Arts & Tourism
  - Social & Educational Studies:
    - Education
    - Social Sciences
  - Liberal & Fine Arts:
    - Communication & Creative Arts
    - English Studies
- Undergraduate Degrees: Accounting, Banking & Finance, Biology with Chemistry, Computer Information Systems, Economics, English, Finance, History, Marketing, Mathematics, Music, Psychology, Small Island Studies, Sociology, Spanish + other degree programs that do not match with Mount Allison degree programs

#### Semesters:

- Fall Semester (early-August to early-December)
- Spring Semester (early-January to late-April)
- Summer Session I (early-May to mid-June)
- Summer Session II (late-June to early-August)

#### “International Post-Secondary Partners” (bilateral exchanges?):

- **Canada:** Acadia, Brock, Saint Mary's
- **United States:** George Mason, Kent State, University of Miami, etc.

University Catalogue (summary document of UB programs, prices & statistics):  
<https://www.ub.edu.bs/wp-content/uploads/2018/11/Academic-Catalogue-2018-2019-1-November-2018.pdf>

Rankings:

- Times Higher Education World University Rankings 2018: no ranking information
- QS World University Rankings (2018): no ranking information

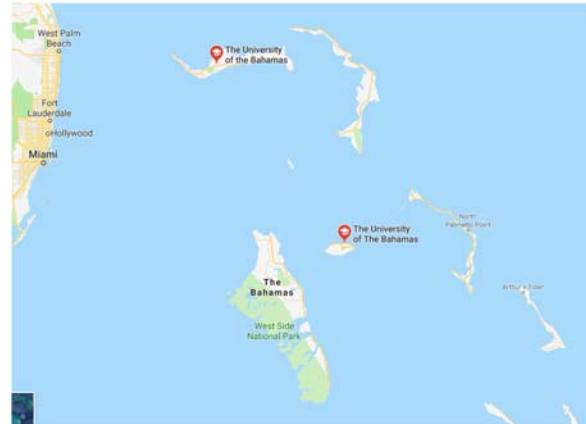
#### Rationale

The University of Bahamas has recently achieved university accredited status offering several degree programs that are complementary to Mount Allison's programs.

There is expressed interest from the Dean of Science (UB) in the potential for student exchanges and applied research. This would be mutually beneficial to students from the Bahamas and Mount Allison students and faculty. The exchange agreement would also open the door for academic articulation and pathway agreements and an increased recruitment presence in the Bahamas. UB would also like to explore collaboration opportunities in marine biology research, climate change research, faculty and student exchanges. There are many new infrastructure developments on the campus including brand new multi-million dollar Science research facilities.

The Provost at the University of the Bahamas is keen to move this forward which ensures partner capacity and commitment to deliver on the program. Likewise Mount Allison's Dean of Science sees potential for faculty and program-level collaboration.

Entering into an exchange agreement with UB also opens the door to UB sending exchange and non-exchange students to Mount Allison via the Emerging Leaders of the Americas Scholarship Program (ELAP), as made available through the Government of Canada. An institutional exchange agreement is required for students to access this funding. The application deadline for 2019-20 ELAP scholarships is March 21, hence the push on both sides to pursue formal approval of an exchange agreement in March. ELAP represents another avenue for potential recruitment for students from the Bahamas.



If approved, this exchange will be Mount Allison's first partnership in the Caribbean. This region has been a growing source of international students and represents one of International & Student Affairs' target areas for engagement. Launching an exchange in the Bahamas will complement the Admissions' Office recruiting work in the country, will open up a new exchange option for students in Arts, Sciences, and Commerce, will provide new opportunities for collaboration at the faculty level, and will be affirming for students from the Caribbean who do not currently see their countries/region reflected in our exchange offerings.



**MEMORANDUM OF UNDERSTANDING  
REGARDING  
THE EXCHANGE OF STUDENTS  
BETWEEN  
UNIVERSITY OF THE BAHAMAS  
AND  
MOUNT ALLISON UNIVERSITY, CANADA**

This Memorandum of Understanding is made between Mount Allison University (hereinafter referred to as MtA) and University of Bahamas (hereinafter referred to as UB)

**1. Definitions**

- a) Host Institution – the institution accepting the exchange student(s).
- b) Home Institution – the institution sending the exchange student(s).

Both institutions agree to the following provisions:

**2. Number of Exchange Students and Duration of Exchange**

- a) MtA agrees to reserve up to two (2) semester places annually for students from UB. In return, UB agrees to reserve up to two (2) semester places annually for students from MtA. The number of semester places to be exchanged may be varied by mutual agreement. The parties will review the program annually and will adjust the number of students over the duration of the Agreement, as necessary, to maintain a reasonable balance in the exchange.
- b) The normal length of exchange for any undergraduate student shall be one (1) semester. In exceptional circumstances and by mutual agreement, a student may be accepted for two (2) semester places but in no case will a student be on the exchange longer than one academic year (two semester places) without payment of tuition fees to the Host Institution.
- c) If one institution is unable to send its full allotment of exchange students in any given year, then that institution will be eligible to send additional students in the following year to make up for the imbalance in the previous year. However, once a student from either institution has registered in the Host Institution for one academic term of study, the quota is considered to be filled even if the student fails to complete the term of study for any reason.
- d) Exchange students will continue as candidates for degrees of their Home Institution and will not be candidates for degrees of the Host Institution.

- e) If an imbalance of exchange places exists at the time of written termination of this Memorandum, the institution having hosted the larger number of exchange students shall be entitled to rectify any imbalance by sending additional students to the other institution under the terms of this Memorandum within one year from the date that this Memorandum officially terminates.

### **3. Selection, Course and Enrollment**

- a) Exchange students will be selected by their Home Institution on the basis of the following criteria while final approval rests with the Host Institution:
  - i. Students shall have completed at least one year of university study prior to participation in the exchange.
  - ii. Be in good academic standing.
  - iii. With good disciplinary record and standing.
- b) The deadline for UB to forward completed application packages to MtA is **March 1** for the Fall Term and **October 1** for the Winter Term. The deadline for MtA to forward completed application packages to UB is **XXXX**.
- c) Exchange students shall pursue an academic programme developed in consultation with the student's Home Institution. The Host Institution will permit the exchange students to enroll in a normal course load and in all courses where they meet the Host Institution's prerequisites.
- d) Any academic credit received during the course of the programme may be transferred to the Home Institution in accordance with the appropriate regulations of the Home Institution.
- e) The Host Institution will provide the Home Institution with an official transcript on each exchange student at the completion of the exchange.
- f) Exchange students shall be subject to the rules, regulations and discipline of the Host Institution and all relevant local laws.

### **4. Fees**

- a) Exchange students will pay normal tuition and fees to the Home Institution in accordance with the policies of that institution. Neither institution will make charges upon the other or upon the exchange students for tuition or application fees.
- b) Each institution shall provide information about available accommodation for exchange students, the cost of which shall be borne by the students.
- c) Exchange students will be responsible for personal health and hospitalization insurance coverage. Any medical expense that exceeds the coverage provided by such insurance shall be borne by the exchange student and his/her family.
- d) Exchange students will be responsible for making their own international and domestic travel arrangements and associated costs, as well as for expenses involving housing, meals,

study materials, local transportation, personal expenses, passport, visa applications and all other general living expenses.

## **5. Liability**

- a) While each institution undertakes to bring to the notice of their students, the rules and regulations of the Host Institution, notwithstanding anything else in this Memorandum, each institution acknowledges that the other is not liable for any loss, damage, cost or expense whatsoever, incurred by or attributable to any action or omission by any of the students exchanged in accordance with this Memorandum.
- b) Neither institution shall be in breach of this Memorandum or be liable for any failure or delay in performance of any duties under this Memorandum arising from or attributable to causes beyond the institution's control that could not have been avoided by the exercise of due care, including, but not limited to, acts of God; natural disasters; riots; war; epidemics; terrorist activities; government restrictions; failure of suppliers, subcontractors, or carriers; or the like. The impacted institution shall give the other institution notice of the failure or delay as soon as possible.

## **6. Amendment, Renewal and Termination**

- a) This Memorandum shall take effect from the date of the last signature for a period of four (4) years and may be modified by mutual written consent of the two institutions.
- b) Renewal of this Memorandum is contingent upon a review of activities between the two institutions covered in this Memorandum. The partner institutions should endeavor to begin the review six (6) months before expiry of the Memorandum. The partner institutions should be satisfied with progress of the partnership and agree on a plan to enhance the partnership and programme as necessary.
- c) The Memorandum may be terminated by either institution provided that six (6) months' written notice is given to the other institution. In the event of cancellation of this Memorandum, both institutions shall provide all normal support services as outlined herein for the current group of exchange students until the end of their exchange.

For Mount Allison University

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Dr. Jean-Paul Boudreau  
President and Vice-Chancellor

Date: \_\_\_\_\_

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Dr. Jeff Ollerhead  
Vice-President Academic

Date: \_\_\_\_\_

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For University of the Bahamas

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Dr. Rodney Smith

Date: \_\_\_\_\_

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Dr. Linda Davis  
Provost

Date: \_\_\_\_\_

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CONTACT INFORMATION: