



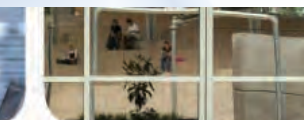
KIFT ALTC SENIOR FELLOWSHIP: ARTICULATING A TRANSITION PEDAGOGY

ARTS AND SOCIAL SCIENCES
(EXPLORATIONS) CASE STUDY

JENNIFER MARCHBANK
AND E. JANE FEE

Dr Jennifer Marchbank was appointed as Director of Explorations at Simon Fraser University (SFU), British Columbia, Canada, in 2005. Jen also led original curriculum planning and design and teaches two or three *Explorations* subjects annually.

Dr E. Jane Fee was one of the original designers of *TechOne*, the original first year cohort program at SFU Surrey campus, and served as Director of *TechOne* from 2003 to 2007. [Jane] works closely with Jen Marchbank on student recruitment and retention issues.



1. INSTITUTIONAL AND PROGRAM CONTEXT

01. Simon Fraser University (SFU) is situated within the highly diversified post-secondary system of the westernmost province of Canada, British Columbia (BC). As the second largest university in the province, SFU has always measured at least a part of its identity as 'not the University of British Columbia' (the largest university in BC located approximately 30 kilometers from SFU's main campus). A recent rebranding campaign arrived at a new logo and positioning line, *Thinking of the World*, that senior administrators are hoping will unite a somewhat lethargic, forty-two year old institution. Several major restructuring projects have recently been undertaken: in 2005, a wholesale restructuring of Student Services was initiated; the university has recently moved into the implementation phase of an academic restructuring plan that calls for the addition of three new faculties; new and revised academic policies supporting interdisciplinary initiatives, team teaching and joint appointments have been developed; and a new advanced scholarship research institute has been founded.

02. SFU is what is known in Canada as a large, comprehensive university, without a medical school. Approximately 25,000 students attend SFU, and the university has approximately 900 permanent teaching staff. The university now has three main campuses: Burnaby, downtown Vancouver, and the newest campus at Surrey. Students may enter SFU programs or take individual classes beginning in fall (September), spring (January) or summer (May). They may choose from more than 100 programs and combined areas of study across six faculties.

03. In 2002, SFU's newest campus in Surrey was first opened. SFU Surrey is the first university campus located south of the Fraser River in BC and is approximately 20 kilometers distant from the main campus. The area south of the

Fraser River historically has had the lowest participation rates in post-secondary education of any region in BC, despite the fact that this region also has the largest and fastest-growing population of 18–24 year olds in the province. SFU Surrey has a formal mandate to work with the external community, including school districts, not-for-profits and community based interest groups to help address the low participation rates of this particular geographic region. Surrey has a large immigrant population, with reputedly the largest percentage of Indians anywhere outside of India itself. SFU has recently developed an India Strategy Committee, to be able to plan programs that would be of interest to the local Indo-Canadian community, and recruit Indian students both locally and internationally in a more effective manner. This committee is just beginning its work so programmatic solutions will not be initiated for several years.

04. *Explorations in Arts and Social Sciences* is a one year (two semester) cohort program for first year students run by the Faculty of Arts and Social Sciences. The program, which opened in 2005, explores a wide range of ideas and issues through interdisciplinary courses (referred to now as subjects). Students in the Certificate Stream (see p. 4 of the *Student Handbook* at Attachment I) take three core subjects each semester, and have the option of completing a certificate that attests to their abilities in both Arts and Social Sciences. Students in the Elective Stream (see p. 5 of the *Student Handbook* at Attachment I) take two core subjects in the first semester, and one in the second. This gives them the advantages of the cohort program, together with the opportunity to start subjects for their intended major. The list of *Explorations* core subjects (courses) is provided in Appendix I and subject (course) outlines are provided in Appendix II.

05. *Explorations* was, in part, designed to be a reflection of SFU Surrey's mandate for interdisciplinary learning (SFU Surrey's campus vision is provided in Appendix III). Interdisciplinarity, within *Explorations*, means that knowledge and research from more than one discipline is used to

understand a particular issue or topic. For example, *EXPL130* combines approaches from geography, sociology, and economics. *EXPL120* combines approaches from literature, the creative arts, and cultural studies. Within individual *Explorations* subjects, interdisciplinarity has been defined in two ways. One is problem-based interdisciplinarity, which will take the form of academic investigation integrating selected disciplinary perspectives with a focused object of inquiry (see Appendix II: *EXPL110* or *EXPL130*). The second form of interdisciplinarity within subjects is largely pedagogical and holistic. For example, in *EXPL120* (see Appendix II) students explore individual perceptions and experience of social structures through literature, art, music and film. The subject material encourages students to integrate subjective and objective perspectives of issues in their community as well as in their academic and personal lives. This creative interdisciplinarity is intended to encourage students to integrate various modes of being and knowing — intellectual, experiential, sensory, personal and aesthetic — while synthesizing these forms of perception and knowledge in their academic work.

06. After *Explorations* students continue in Arts and Social Sciences, either at SFU Surrey or one of SFU's other campuses. They can also apply for other SFU programs, such as Education or Business Administration (up to 15 places each year are reserved for students entering Business via *Explorations*). Students are in the same position as any other second year student except that they have experienced this unique form of first year education.

07. *Explorations* offers two further subjects at the 300 level, linked to a *Certificate in Explorations* (*EXPL310* and *EXPL330*: see Appendix I).

PROGRAM OBJECTIVES

08. Initial aims in creating the *Explorations Program* were broad and ambitious, but perhaps they can be summarised as follows:

- Create a truly interdisciplinary program covering both Arts and Social Sciences.

- Offer innovative and effective pedagogies.
- Develop key skills in students, for example, teamwork, interpretation, communication skills in a variety of modes.
- Stimulate an enquiring, analytical and creative approach that encourages independent judgment.
- Develop critical, creative and effective learners, aware of their own learning styles and approaches. These particular objectives are met through the teaching practice of *Explorations* teachers and the nature of the content taught, as well as through various reflexive assessments (see Reflexive Writing Assignment at Attachment II).
- Develop skills and attitudes appropriate to academic citizenship.

09. As explicitly advertised to students, *Explorations* is claimed to offer students:

- a student-friendly way to begin university
- a time to discover new interests
- a learning community
- guaranteed access to core subjects: students who are accepted into the *Explorations* cohort are guaranteed a place in *Explorations* core subjects. Guaranteed registration is a major benefit to *Explorations* students, given that 60–85% of students at SFU report that they have been unable to register in all the subjects they need in any given semester (Undergraduate student survey, 2007)
- more contact with professors
- priority registration in all subjects offered by the Faculty of Arts and Social Sciences at SFU Surrey.

10. In addition, *Explorations* students receive priority registration in Arts and Social Sciences subjects at Surrey until they declare their major, which is usually at the end of their second year.

COHORT DEMOGRAPHICS

	N	% F	% M	% 19 years +	% BC	% Canada	% Surrey
2006/7	57	63.2	36.8	17.5	91.2	96.5	54.4
2007/8	103	63.1	36.7	9.7	100	100	67

ASSUMED KNOWLEDGE, SKILLS AND ABILITIES ON ENTRY

11. General high school courses are required for entry.

2. TRANSITION

12. Some observational data is appearing which points to students taking *Explorations* as not just a transition into SFU but to higher education more generally. Students successfully transfer to other, more distant, universities after *Explorations* as well as a variety of programs within SFU. No quantitative evidence has yet been collected around where students go after *Explorations*.

ORIENTATION AND TRANSITION

13. Students are offered the opportunity to participate in a campus-wide new student orientation. The orientation budget at SFU has simply not kept up with the increasing student numbers, and therefore registration for orientation is now done on a first-come, first-served basis, which means that not all *Explorations* students are offered spaces at orientation.

14. As part of the campus-wide orientation, each program area has several hours to orient their own students to programmatic expectations. The *Explorations* orientation includes:

- an hour with whole cohort and all teachers and staff — to ‘get to know each other’
- a second session in orientation introducing and explaining the Program Handbook; repeated the next week for those unable to attend orientation

- encouragement of the use of the Handbook throughout the semesters and beyond
- tutorials and seminars held from the first session as introductions/orientations to the specific subjects. Interdisciplinarity, for example, is explained to students during orientation as a method of approaching questions and issues from several different perspectives or viewpoints (see Student Handbook at Attachment I).

UNLEARNING

- Students are encouraged and supported to explore other ways of approaching, thinking about, understanding and using a wide range of materials, theories, concepts, etc.
- Students are encouraged to think about how they think, and to map out and reflect on their own learning approaches.
- Students are required to reflect both on material and on their own experience of that material/exercise (see the Reflexive Writing Assignment at Attachment II as an example of this type of exercise).

JUST-IN-TIME INFORMATION AND SUPPORT

- Some materials are planned to be delivered by pdf JUST at an appropriate time.
- Support is provided in office hours and through the mechanism of an academic advisor.
- Academic support is provided by constantly reminding students of available support services, such as the Student Learning Commons (SLC) and inviting SLC staff into classes.

CONCEPTUALISATION OF CURRICULUM AS A FIRST YEAR FOUNDATION

15. The original design plan was to cover sets of knowledge in Arts and Social Sciences (for example, in economics, politics, literature, arts and film) with a core of critical thinking and skills such as problem solving, teamwork, self-directed learning, information literacy and research approaches. As set out in the program's planning documents:

The Explorations Program offers students the opportunity to explore a wide range of ideas and issues in [subjects] that are specially designed to offer interdisciplinary perspectives and to provide a broad, coherent and stimulating introduction to university studies. The program will encourage students to apply a critical approach to their studies, to think independently, to develop the communication and reasoning skills required to engage in many of the central debates that are shaping society, to take their learning out into the community, and to learn from each other as well as from their committed teachers.

16. *Explorations* is a foundation for future academic success, not for any specific discipline or career, therefore, it has been conceptualised as building the required skills, attitudes and abilities in interdisciplinary and challenging subjects. During 2008/09 the new position of academic advisor will organise extracurricular group activities related to possible career choices. These activities will be promoted in the core subjects, but will be run outside of classroom time.

17. The Handbook and website contain program maps for both Certificate and Elective Streams, together with recommended subject combinations for preparing to declare certain majors.

3. DIVERSITY

18. The conceptualisation and design of *Explorations* was informed by debates and discussions of the abilities and needs of different kinds of learners and included consideration of typical SFU first year students, who come from:

- a range of educational backgrounds
- a range of family backgrounds
- across Canada and internationally.

19. The subjects, in terms of content, delivery and their assessment diversity, were also designed to be taken by a range of students with different abilities and preferences in learning and to stretch each student's horizons. Formative assessments and constructive feedback are provided, as are multiple points of assessment to assist in the development of a successful study experience (see the subject outlines in Appendix II exemplifying the range of assessments used in *Explorations* subjects). Assessments include traditional essays, examinations (essay and short answer), oral presentations, creation of artifacts, visual presentations, performances, literary reworkings, pop quizzes, posters, etc.

20. The potential for entering diversity in literacy and numeracy achievement (and the possibility that students might have to take developmental subjects in academic literacy and numeracy) was explicitly addressed. Students entering SFU who do not have high enough grades in high school English or Mathematics (75% or 60%, respectively) must take the subjects *Foundations of Academic Literacy* or *Foundations of Academic Numeracy* within their first two years in order to be able to register in a subject specifically designed as being writing-intensive (W) or quantitative (Q). Up to 30% of *Explorations* students do not have a high enough grade to immediately be able to register in a W subject, so it made sense not to develop *Explorations* subjects as writing-intensive. All *Explorations* subjects do, however, introduce students to academic writing across the social sciences and arts disciplines.

21. Current resource limitations restrict the possibility of a second start point for the cohort (there are simply not enough teachers currently).

4. ENGAGEMENT

22. The whole program is ‘student focused’ and adopts a teaching approach which seeks to develop students who are involved in their learning community, their university and their wider community and society (see, for example, the subject outline for *EXPL110* in Appendix II). Subjects are interactive and students are encouraged to participate, comment, challenge and answer each others’ questions. Collaboration is modelled through in-class activities, and each subject has a mix of assignments that are completed individually or in groups. Appropriate interaction and collaboration is also modelled for students through the team teaching of *EXPL150*.

23. Several other support opportunities are provided on a campus, or university-wide basis, (for example, Peer Assisted Student Support is provided via the Student Learning Commons and social activities are offered by the Student Societies and Student Life Coordinator). However, the Program Director works with campus services to ensure that *Explorations* students are included in all campus activities and that activities are appropriate for first year students. Likewise pastoral care/counselling is provided by a range of services, including *Explorations* staff and teachers, and the Health and Counselling Centre.

24. A cohort program offers an excellent opportunity to pre-empt serious pastoral issues as it is often possible to identify a student facing difficulties and invite them to access support (providing a range of options to them). See the Student Handbook (Attachment I) for the types of campus activities and organisations to which *Explorations* students have access.

25. Academic-student engagement occurs in every session of every subject. Because both *Explorations* teachers and students get involved in campus-wide activities (such as, the annual mini-golf fundraiser, or the annual open house and information evenings), there are frequently opportunities for teachers and students to interact on a non-academic basis as well.

5. ASSESSMENT

26. The range of assessments across *Explorations* can be seen from the subject (course) outlines provided in Appendix II. Subjects were designed to assess students’ multiple talents and abilities and to stretch each student’s horizons. Formative assessments and constructive feedback are provided, as are multiple points of assessment to assist in the development of a successful study experience. Some initiatives in this regard include, for example:

- Some subjects employ early ‘small stake’ summative feedback (for example, Pop quiz, week 4 in *EXPL130*; writing assignments in *EXPL120*).
- Initial attempts to standardise the ‘weight’ of the assessments equally across each subject and to co-ordinate assignments (though these attempts were resisted as infringing upon the academic freedom of teachers and were felt to be unnecessary by some senior academic advisors).
- *Explorations* instructors agreed to meet regularly to discuss every offering of each subject, and workload is balanced out over the semester across subjects.

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6. DESIGN

27. Key design features of the *Explorations* Program include the following:

- *Explorations* was pedagogically designed to be about the *process* of learning, exploring and discovering rather than exact specifics of content. For example, in EXPL150 students are introduced to some basic techniques of social scientific research practice: students learn how to pose research questions, and what to consider when selecting data collection instruments. Students also discuss and debate how knowledge is constructed, how things can be and are ‘known’ and the role of the ‘person’ in the research process. Students undertake real research projects in the subject, through which the various topics are explored.
- Skill development is built into each subject and is specifically assessed, for example, teamwork, communication, analysis, presentation. (See, for example, the assessments used in EXPL160 provided in Appendix II.)
- Knowledge is focused around key ideas, concepts, theories and facts from a range of Arts and Social Sciences areas. A quote from the original program ‘Notice of Intent’ demonstrates the intention to bring together ideas and approaches from both Arts and Social Sciences:

The program is interdisciplinary in content as it will introduce students to ways of researching, thinking, and working in both the Arts and Social Sciences, demonstrate their similarities and differences, and help students make a more informed decision regarding majors and minors. [Subjects] within the Explorations Program are inter-related within any given semester, as well as conjoined from one semester to the next; this integration should have a cumulative benefit and enable an ongoing discussion of disciplinary contrasts as well as interdisciplinary integrations. Inter-related and conjoined [subjects] will encourage students to build on the skills they have acquired, and give breadth and depth to their understanding of material.

- The program is designed to be coordinated across subjects delivered in the same semester and to be complementary in terms of

knowledge and issues considered (for example, EXPL110 explores family, society, governance through social science approaches and material, while EXPL120 takes the same and related themes and shows how these have been expressed and explored in the Arts).

- The program is cumulative, with the second semester building upon skills and knowledge covered in the first. Because the same instructors teach *Explorations* subjects in both Fall and Spring semesters, they can effectively build in connections to work covered earlier.
- Research skills and skills of art interpretation are taught in the second semester of first year. Generally, in North American universities, students are not taught research skills until second or third year, after they have had exposure to a range of subjects and approaches. The *Explorations* approach, evidenced by a subject such as EXPL160, uses active learning strategies such as enactment and dramatisation, to make research and interpretation issues as relevant as possible for *Explorations* students.
- Interdisciplinarity is the key to the content of each subject and also to its delivery. There is also diversity in teaching practices, including team teaching.
- All of these points are explained to students, pointed out throughout the program and students themselves draw connections across and between subjects.
- Reflection is a skill taught and tested in more than one subject (see Reflexive Writing Assignment at Attachment II).
- All subject content is strengthened by being taught by research active teaching staff who integrate their expertise into subject content and their teaching approaches.
- Subjects are also designed to be relevant. For example, EXPL150 focuses on using real research reports from the local region; EXPL120

connects students with artistic and performance communities and concepts, etc.

- Learning is all face-to-face. Innovative practices have been devised so that all students are taught both lectures and seminars by a professor, although in three subjects graduate student Teaching Assistants (TAs) also help support students.
- Co-curriculum, program specific, activities do not yet exist; however, students take great advantage of the intimate, small campus and are involved in many activities and volunteer opportunities.

7. EVALUATION AND MONITORING

28. The following are the key features of the program's approach to evaluation and monitoring:

- Standard Student Evaluation Questionnaires are administered for every delivery of each subject. These ask about individual subjects and are not intended to evaluate at a programmatic level. Subjects are revised on an ongoing basis to respond to specific feedback from these questionnaires. At SFU, Student Evaluation Questionnaires are mandated by the university and all Arts and Social Sciences subjects use the standardised university questionnaire.
- Students are surveyed regarding their thoughts on the experience of their first semester in the program. Questionnaire responses received in the Fall of 2007 were instrumental in the creation of the *Elective Stream of Explorations* (see Student Handbook at Attachment I). Approximately one-third of the students in the Fall 2007 cohort indicated that the program did not provide them with the flexibility they wanted to take subjects outside the program. The Program Director and Program Advisor had also heard this comment anecdotally from

students, so it was decided to create a second stream of the program that would allow students to still benefit from the cohort nature of the program, while providing them with additional subject choices.

- Student disengagement is monitored by professors. As the program is cohort based and is taught by breaking the large group into small seminars, tutorials and workshops, professors have a good knowledge of the individual students, and pastoral/counselling support often begins from an observation made by a professor. Teachers, as well as program staff, receive regular information from Health and Counselling staff on how to make student referrals if a student needs additional or professional support.
- There is a great need for the institution to develop partnerships and networks of support services; a single program cannot do this effectively alone. *Explorations* teachers and staff work closely with the other first year cohort programs at SFU Surrey to establish effective partnerships between themselves and campus-wide service units.

8. IMPLICATIONS FOR IMPLEMENTATION

29. The following observations reflect on some of the implications for implementation of a program like this:

- Resources are not preferentially allocated to first year students or teaching.
- Teachers were deliberately recruited for skills in pedagogy and attitude towards teaching at this level, as well as their interdisciplinarity. While conversations about interdisciplinary teaching at SFU have been largely informal, the university has recently begun a formal discussion of interdisciplinarity: what it means for

students, what it means for teachers and what it means for the assessment of teacher performance. An Office of Interdisciplinary Collaboration will be established by Spring 2009 to better support, facilitate and champion interdisciplinary initiatives at SFU (Phase 2 Task Force on Academic Structure, December 2007). It is hoped that these new initiatives will begin to bring together teachers from across the institution who are involved in designing and teaching in interdisciplinary programs.

- Subject advising is facilitated through the departmental managers, academic advisors, etc.
- There is no specific reward or recognition for good first year teaching and support, though teachers with 5 years' service can be nominated for a teaching award.
- Teachers receive no workload reduction or consideration for teaching first year subjects.
- Sessional teachers are appointed by application and interview and experience of teaching interdisciplinary subjects at the first year level is deemed necessary.
- There is as yet no consensus within the Faculty of Arts and Social Sciences on what constitutes good practice in first year teaching.
- There is no specific staff/ teacher development regarding first year teaching, although SFU does provide many opportunities for professional development.
- There is no first year coordinator at SFU or at SFU Surrey.
- Tracking cohort students is tricky. Institutional researchers must be used in order to manipulate the student information system to track *Explorations* students, as well as the pattern of study and student destinations after leaving the cohort.
- *Explorations*, interdisciplinarity and first year teaching have received a great deal of support over the past several years at SFU, and this is

increasing as the program proves itself. The success of the 'Surrey first year cohort programs' is often mentioned in discussions of innovative teaching practices at the university and it is expected that this will only increase with the creation of an Office of Interdisciplinary Collaboration in 2009.

9. ROLE OF THE AUTHORS IN THE PROGRAM

30. **Dr Jennifer Marchbank** was appointed as Director of *Explorations* in 2005. Jen also led original curriculum planning and design and teaches two or three *Explorations* subjects annually. Faculty resources are 1.5 tenure track appointments, 1 tenured appointment and limited resources for sessionals and TAs.

31. **Dr E. Jane Fee** was one of the original designers of *TechOne*, the original first year cohort program at SFU Surrey, and served as Director of *TechOne* from 2003 to 2007. In Fall 2007, Jane became Director, Student Recruitment, Enrollment and Retention in the Faculty of Arts and Social Sciences at SFU, and works closely with Jen Marchbank on student recruitment and retention issues.

APPENDIX I

EXPLORATIONS CORE COURSES (SUBJECTS)

32. The *Explorations* Program explores a wide range of ideas and issues in interdisciplinary curricula, combining different areas such as geography, sociology, and political science or literature, the creative arts, and cultural studies. Course descriptions are below:

EXPL 110-3 ORGANISING SOCIETY

33. This class uses a variety of social science approaches to examine how social, political, and environmental processes support and/or constrain how society is organised. The course is structured through an exploration of three interdisciplinary themes in human organisation: identity, institutions, and external forces. Within these themes, we examine topics such as family, citizenship, community, corporations, nationhood, and the natural environment.

EXPL 120-3 EXPERIENCING SOCIETY

34. In this course we consider how artists have interpreted the individual's experience of social reality. Through a variety of media, we explore how writers, painters, film-makers, and other artists have represented integration, alienation, obligation, exclusion, conflict, and identity within groups, families, communities, and nations. The course examines texts from a variety of cultural and historical contexts in order to explore their relevance to contemporary culture, and addresses the complexity of the relationship between the social and the subjective in the arts.

EXPL 130-3 GLOBAL DEVELOPMENT: ISSUES AND PATTERNS

35. In this class we consider several explanations of social change: some historical, some political, and others drawing on social geography, sociology and economics. We consider how and why the development process varies, from the agricultural and industrial revolutions to the impact of tourism and trans-national companies on modern societies. We also consider issues of

nationalism, globalization, and the effect of conflict upon societies and their members.

EXPL 140-3 GLOBAL IDENTITIES

36. In this course we study the issues of migration, culture and identity, utilizing historical and/or thematic topics and selected case studies. A range of scholarship approaches from across the Arts are included in this course.

EXPL 150-3 INTRODUCTION TO RESEARCH APPROACHES IN THE SOCIAL SCIENCES

37. In this class we explore some basic techniques of social scientific research practice. You will learn how research questions are posed, and how data is collected. We examine how knowledge is constructed, how things can be and are 'known', and the role of the 'person' in the research process. We consider issues of ethics, diversity, and why research matters. These topics are explored through real research projects from around the Fraser Valley and Vancouver. In addition, we practice interview skills and conduct a short research project.

EXPL 160-3 INTRODUCTION TO RESEARCH AND INTERPRETATION IN THE ARTS

38. In this course we explore how knowledge is acquired in the arts and examine how various academic disciplines approach creative products, such as literature or art. In addition, we work on developing your own skills for acquiring knowledge. The course has a triple focus that lays the foundation for understanding research and interpretation in the arts: learning about various types of knowing, familiarizing ourselves with important representations of knowledge, and developing a variety of skills that will allow you to engage with these forms of knowledge.

EXPL170-3 REGIONAL CULTURES

39. This course is an interdisciplinary study of regional cultures and the ways in which regional cultures influence each other. We explore topics through one or more extended case study. These topics may include: the arts, history, religion, environment, everyday life, travel and trade.

EXPL310-3 SELECTED TOPICS I: INTERDISCIPLINARY ISSUES OF GENDER

40. In this course we explore what gender means and how knowledge creation and gender interact. We then apply a gender 'lens' to a number of social issues, contexts and regions to explore issues of masculinity and femininity, female and male experience and identities. The approach is interdisciplinary and multi modal, employing social science readings, film, documentaries and other forms of exploration.

EXPL320-3 SELECTED TOPIC II: CULTURE AND MEMORY

41. In this course, we explore the tensions and productive relationships among storytelling, writing, and material sites as they relate to various forms of individual and cultural memory. You will be encouraged to make connections between various modes of remembrance and examine the relationships among artifacts, sites, oral history, and writing through perspectives drawn from archaeology, art, architecture, literature, film, and performance. Workshops on presentation and performance skills will draw on material examined in readings, assignments, and seminar discussion. You will also be charged with examining your own position as a member of a society that is increasingly perceived to be losing sight of the past. Assignments for this course will encourage you to think critically, engage with the community, accumulate and synthesize research sources, write clearly and cogently, and improve self-presentation and oral communication skills.

APPENDIX II

EXAMPLES OF EXPLORATIONS CORE COURSE (SUBJECT) OUTLINES

EXPLORATIONS 110: ORGANISING SOCIETY COURSE (SUBJECT) OUTLINE

Instructor: Dr Sean Markey
Fall 2007

COURSE DESCRIPTION

42. This class uses a variety of social science approaches to examine how social, political, and environmental processes support and/or constrain how society is organised. The course is structured through an exploration of three interdisciplinary themes in human organisation within which different issues and problems will be identified: identity, institutions, and external forces. Within these themes, systems of organisation include topics such as: family, citizenship, community, corporations, nationhood, and the natural environment.

43. Tutorials will give students the opportunity for more in-depth and small group focused discussion on themes of social organisation. In addition, the course will draw from local and regional examples in tutorials and through two panel discussion sessions corresponding to the main structural themes, where both community and FASS speakers will present.

LEARNING OBJECTIVES

44. The intended objectives are that, on successful completion of this class, students will be able to:

- Demonstrate a critical understanding of the inter-relationships between identity, institutions, and external influences, and their impacts on human organisation.
- Demonstrate an understanding of the interdisciplinary significance of social organisation.
- Critically reflect on their personal relationship to community and societal forms of organisation.

- Critically debate whether the structure of societies is social or natural.
- Illustrate an increased understanding of how society is organised at multiple levels within Surrey and the surrounding region.

45. In addition, the class encourages the development of the following outcomes, but these are not assessed explicitly:

- Accept responsibility for own independent learning.
- Work effectively as part of a group.
- Communicate effectively and appropriately.
- Retrieve and use information from a variety of sources.

CONTACT INFORMATION

Dr Sean Markey
Office:
Office hours: Mondays, 3:30 – 4:30pm
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Email: spmarkey@sfu.ca

WORK EXPECTATIONS

46. In order to fully develop your skills, at a minimum you are expected to read core articles and chapters assigned each week and be prepared to comment on this material both on its own and in relation to other course readings. It is expected that all students will participate in tutorial discussions as well as attend the lectures and tutorials. Regular attendance at classes is essential. You should contact me if you are unable to attend a particular session.

COURSE ASSIGNMENTS

- | | |
|---------------------|-----|
| • Mid-term exam | 30% |
| • Panel topic essay | 30% |
| • Final exam | 30% |
| • Participation | 10% |

Panel discussion and essay

47. Students will write a 2000 word essay on selected topics corresponding to the first two panel discussion themes. The panels will be comprised of two-three speakers. Speakers will be invited from the university to present disciplinary perspectives and from the surrounding community to present practical perspectives on the thematic issues. Tutorials leading-up to the panel discussions will present thematic and content specific material in order to provide suitable background material — both to engage better student participation in the panels and to provide resource materials for the essays.

48. Possible panel/essay topics include:

- Gender and society
- Multiculturalism and integration
- The role of local government
- Non-government organisations and the construction of civil society
- Surrey city planning
- Corporate social responsibility
- Building social capital.

Mid-term

49. In-class written exam (1½ hours) using standard short-answer questions.

Final exam

50. Scheduled at end of term (2 hours).

READINGS

51. Custom courseware and electronic documents.

COURSE OUTLINE

Week	Session details	Readings
Identity		
1 09/10	A Civil Society?	<ul style="list-style-type: none"> Perry, J.A. and Perry, E.K. 2006. Group Interaction: From Two to Millions. In J.A. Perry and E.K. Perry, <i>Contemporary Society</i>. Toronto: Pearson. Edwards, M. (2004). Introduction: What's the Big Idea? Blackman, R. and Tietz, J. (2004). A Liberal Arts Degree Can Make you Rich and Happy.
2 09/17	It's Personal	<ul style="list-style-type: none"> Sernau, S. 2006. Ethnicity and Religion. In S. Sernau, <i>Global Problems</i>. Pearson: Toronto.
3 09/24	Matters of Community	<ul style="list-style-type: none"> R. Putnam (1995). Bowling Alone. Paul Hopper (2003). Community and Social Capital. Putnam, R. and Feldstein, L. 2003. Craigslist.org: Is Virtual Community Real?. In R. Putnam and L. Feldstein, <i>Better Together: Restoring the American Community</i>. Toronto: Simon and Schuster. Surrey Delta Immigrant Services Society Report
4 10/01	Panel: Identity	Plenary discussion with theme relevant guest speaker panel (community and FASS departmental)
5 10/08	No class	
Institutions		
6 10/15	Mid-term	
7 10/22	Government	<ul style="list-style-type: none"> R. Chowdhari Trembley (2004). The State. M. Howlett and D. Laycock (1998). Political Economy. C.R. Tindal (2004). Whither Local Government? Surrey Local Government (web reference) Doing the right thing video
8 10/29	Corporations	<ul style="list-style-type: none"> Mary Robinson 2005 recipient of the Jack P. Blaney Award for Dialogue [video recording] Friedman, M. (2005). The Social Responsibility of Business is to Increase Profit. Mulligan, T. (2005). A Critique of Milton Friedman's Essay "The Social Responsibility of Business is to Increase Profit. Henderson, D. (2001). The Case Against Corporate Social Responsibility. Italy co-op video
9 11/05	NGOs	<ul style="list-style-type: none"> McKnight, J. 1997. John Deere and the Bereavement Councilor. In H. Hannum (ed.), <i>People, Land, Community</i>. New Haven: Yale University Press. Save the Children. (2005). 60 Million Girls: Class None. Greenpeace Vibrant Surrey, Strategic plan (web reference) Clayoquot video
10 11/12 (Wed)	Panel: Institutions	Plenary discussion with theme relevant guest speaker panel (community and FASS departmental)
Influences		
11 11/19	Capital (Panel essay due)	<ul style="list-style-type: none"> M. Jacobs (1993). The Invisible Elbow. Barber, B. (2004). Jihad vs. McWorld. The Take video
12 11/26	Environment	<ul style="list-style-type: none"> Brundtland, G.H. (1987). From One Earth to One World, in G.H. Brundtland, <i>Our Common Future</i>. Oxford: Oxford University Press. Roseland, M. 2005. Greening the City, in M. Roseland, <i>Toward Sustainable Communities</i>. Gabriola Island: New Society Publishers. Smartgrowth BC (2004) <i>Smartgrowth: A Primer</i>
Moving Forward		
13 12/03	Community Development	<ul style="list-style-type: none"> World Business Council for Sustainable Development (WBCSD). 2005. From Challenge to Opportunity. Sale, K. 1997. Mother of All: An Introduction to Bioregionalism. In H. Hannum (ed). <i>People, Land, Community</i>. New Haven: Yale University Press. Markey, S., Pierce, J., Vodden, K. and Roseland, M. 2005. Community Economic Development, in S. Markey et. al, <i>Second Growth: Community Economic Development in Rural British Columbia</i>. Vancouver: UBC Press.

***Please see Explorations Student Handbook for other information.

EXPLORATIONS 120: EXPERIENCING SOCIETY COURSE (SUBJECT) OUTLINE

Explorations 120:

Experiencing Society

Professor: Dr Sasha Colby**Office hours:** Weds 11:30 – 12:30

Thurs 11:00–11:30 and 2:30-3:00 and by appointment

Office location: 5180**Email:** scolby@sfu.ca**Phone:** 778 782-7498**Class hours:** Weds. 9:30 – 11:30**Class location:** SUR 5140

COURSE DESCRIPTION

⁵² In this course we will consider the individual experience of social organizations. Fundamental question will include: How do individuals articulate their relationship to social structures? How do individuals subjectively understand their integration, alienation, obligation, exclusion, or conflict with their peer group, clan, family, and community? This course will examine texts from a variety of cultural and historical contexts in order to explore their relevance to contemporary culture, and in order to expand our understanding of the complex relations between sociality and subjectivity. Assignments will encourage you to develop thinking and writing skills and to consider your own rights and obligations as a citizen.

REQUIRED TEXTS

Achebe, Chinua. *Things Fall Apart*. New York: Doubleday, 1994.

Atwood, Margaret. *The Handmaid's Tale*. New York: Anchor Books, 1998.

Meyer, Bruce and Carolyn. *The Reader: Contemporary Essays and Writing Strategies*. Toronto: Pearson, 2001. (Also req. for Expl 160)

Sophocles. *Antigone*. Trans. Richard Emil Braun. London and New York: Oxford University Press, 1973.

Best, Michael, et al. *A Writer's Guide*. Victoria: University of Victoria, 2006. (Also req. for Expl 160)

GRADING

Self-portrait and self-thesis	10%
Group essay	25%
Mid-term essay exam	35%
Creative representation and statement of intent	20%
Active participation	10%

COURSE SCHEDULE

Week 1: Introduction to Experiencing Society — The Artist and his/her Social Milieu

Wednesday, September 5th

Introduction to Frida Kahlo

Documentary: *The Life and Times of Frida Kahlo* Dir. Amy Stechler

NO TUTORIALS

Week 2: The Individual and Society

Wednesday, September 12th

Film: *Frida* Dir. Julie Taymor

Tutorial: Discussion of the representations of Frida Kahlo

Week 3: Class, Race and Gender

Wednesday, September 19th

Dionne Brand, "Job," *The Reader* 72-74Thomas King, "Shooting the Lone Ranger," *The Reader* 53-59

Tutorial: Constructing essays and arguments

Week 4: Family, Society, Segregation

Wednesday, September 26th

Introduction to Antigone*Antigone* 1-40

Tutorial: ****Self-portrait and self-thesis due****

Week 5: Writing the Social Experience

Wednesday, October 3rd

Antigone 41-81

Writing Strategies

Tutorial: Discussion; begin group essay

Week 6: The Individual vs. the Social

Wednesday, October 10th

Antigone 82-101

Things Fall Apart 1-70

Tutorial: Workshop group essay

Week 7: Clan, Religion, Colonialism

****Group essay due in class****

Wednesday, October 17th

Things Fall Apart 71-142

Week 8: Social Identity

Wednesday, October 24th

Things Fall Apart 143-208

Week 9:

Wednesday, November 31st

****Mid term essay exam****

NO TUTORIALS — OUT OF CLASS
ASSIGNMENT

Week 10: Utopias and Dystopias

Wednesday, November 7th

The Handmaid's Tale 3-131

Tutorial: Discussion of *The Handmaid's Tale*

Week 11: EXPL 110 – Sean's class today

Wednesday, November 14th

Continue to Read *The Handmaid's Tale*

****Statement of intent due in drop
box****

Week 12: Utopias and Dystopias, cont.

Wednesday, November 21st

The Handmaid's Tale 134-245

Creative presentations

Tutorial: Creative presentations

Week 13:

Wednesday, November 28th

The Handmaid's Tale 249-398

Creative presentations

Tutorial: Creative presentations

ASSIGNMENTS**53. Self-portrait and self-thesis (10%):**

For this assignment, you will consider the work of Frida Kahlo and think about your own relationship with the society in which you live. You will then create some kind of self-portrait: either a modified photograph or an abstract representation, which expresses your sense of self in relation to the social factors that surround you. Next, you will create a thesis statement about your work, which *could potentially* become a full five-paragraph essay explicating your art. You will be graded on the concept behind your self-portrait and invested effort as well as the specificity and quality of your thesis statement.

54. Group essay (25%):

For this assignment, four students will jointly formulate a thesis statement on an assigned or pre-approved topic pertaining to the material studied in class. Once the thesis has been decided one student will write the introduction, one the first body paragraph, one the second body paragraph, one the third body paragraph and students will collaborate on the conclusion. 50% of your mark will be determined by your own paragraph and 50% by the essay as a whole. The point of this assignment is to become proficient in writing well-structured paragraphs and shaping a coherent essay. Students are encouraged to help each other in formulating an original thesis statement, building strong paragraphs and coming to a substantive conclusion. You are advised to consult *A Writer's Guide* and *The Reader* for advice on essay writing. In terms of grading, emphasis will be placed on sound articulation of a persuasive thesis, a sensitive reading of the text, a rigorous argument, adequate textual support for the argument, and fluent, organized expression.

55. Mid-term essay exam (35%):

For the mid-term, you will be given essay topics in advance of the exam. Based on what you learned in the writing of the group essay, you should formulate a strong essay plan. On test day, no notes or books will be allowed. You will have one hour and forty minutes to write your 1,200 word five-paragraph essay. Essays will be graded

on the criteria listed above, with the view that you have had time to study essay structure as well as the class texts and have prepared a strong argument before the exam.

56. **Creative representation (20%):** For this assignment, you will create a visual synthesis of the themes encountered in class. This is a very open assignment and you may use most media available to you: clay, collage, theatre, painting, video, etc. You will also write a one-page (250 word) statement of artistic intent, explicating your themes, materials, and purpose. This assignment may be completed as a group of up to six members if you prefer; however, the scope of the project should reflect the number of people in the group. Also, artistic statements must be one page per person in the group, that is, three people = three pages. Projects will be presented in class and tutorials during a five-minute presentation. Grades will be based on the quality and persuasiveness of the artistic statement of intent and the concept behind the creative project.

57. **Active participation (10%):** Participation refers to all aspects of being a collegial contributor to the class: regular, punctual attendance, continuous and active reading, respecting the opinions of others, enabling class learning, and contributing to class discussion.

EXPLORATIONS 140: IMMIGRATION: IDENTITIES, HISTORIES, VOICES COURSE (SUBJECT) OUTLINE

Instructor: Dr Blair Davis

Email: blairdavis@alumni.sfu.ca

Office hours: Friday 11:30 – 12:20, SUR 5304

COURSE DESCRIPTION

58. EXPL140, “Immigration: Identities, Histories, Voices” will examine issues in immigration through the lens of cultural representation in a variety of media forms. Students will explore immigration through a wide range of socio-cultural perspectives, engaging with such issues as identity, culture, nationality, gender, race, ethnicity, social class and religion. The course will be divided into three components: a) theories, b) writings, and c) images. In the first component, several theoretical traditions to do with immigration will be considered in order to give students a background in some of the scholarly approaches with which to approach the various literary, cinematic and other texts we will deal with as the semester progresses. Postcolonial studies will serve as the dominant framework through which we will engage with issues surrounding the representation of immigration. We will also examine such theoretical approaches as cultural studies, globalization, diasporic studies, and multiculturalism, among others. The second component will see students reading a variety of literary and journalistic texts in order to study how immigration is represented in such written forms as the novel, memoir, graphic fiction and newspaper articles. In our final component, we will examine how immigration is represented in a variety of visual forms such as television and cinema. Various programs and films will be screened both in whole and in part, with students applying the theories and approaches they have learned to the process of how immigration in general (and specific immigrant experiences in particular) are represented in visual media forms.

READINGS

1. Bill Ashcroft, Gareth Griffiths, Helen Tiffin. *The Post-Colonial Studies Reader*. 2nd edition. Routledge, 2006.
2. Will Eisner. *Dropsie Avenue*. Norton, 2006.
3. Maxine Hong Kingston. 1980. *China Men*. Ballantine, 1981.

59. *Note:* Weeks 11 through 13 are designated as “Student Directed” readings. You are responsible for selecting, reading and taking notes on at least one reading from *The Post-Colonial Studies Reader* that relates to the week’s topic/screening(s) and be prepared to share your analysis in tutorial. Selected readings must not have been used in your presentation and/or final essay.

ASSIGNMENTS

60. **Participation: 15%** (Including attendance and contribution at both lecture and tutorial, and quiz performance)
61. **Presentation: 20%** (Researching and analyzing one of the course readings via an independent case study)
62. **Midterm: 25%** (In-class exam, 2 hours)
63. **Group research/analytic paper: 30%** (Due at the start of the final lecture, done in small groups, researching a topic in the cultural representation of immigration of your group’s own choosing, in consultation with the instructor)
64. **Paper proposal: 10%** (Due in Tutorial, Week 11)

COURSE SCHEDULE

Week 1: Introduction — Immigration and Cultural Representation

Readings: *Post-Colonial Studies Reader*, “General Introduction” and “Part One: Introduction.”(p.1-8)

Week 2: Immigration Literature: The Graphic Novel

Reading: *Dropsie Avenue*

Week 3: Cultural Studies

Readings:

1. Edward Said — “Orientalism.” (pp. 24–27).
2. Edward Said — “Resistance, Opposition and Representation,” (pp. 95–98).

Week 4: Postcolonial Studies

Readings:

1. George Lamming — “The Occasion for Speaking”(pp. 14–18).
2. Gayatri Chakravorty Spivak — “Can the Subaltern Speak?”(pp. 28–37).

Week 5: Diasporic Studies

Readings:

1. Stuart Hall, “Cultural Identity and Diaspora”(pp. 435–438);
2. Avtah Brah, “Thinking through the Concept of Diaspora”(pp. 443–446).

Week 6: Images of Immigration: Television

Screening: *Little Mosque on the Prairie* (CBC, 2007)

Readings:

1. Homi. K. Bhabha — “Cultural Diversity and Cultural Differences”(pp. 155–157);
2. Robert Young — “The Cultural Politics of Hybridity”(pp. 158–162).

Week 7: Images and Documents: Investigating History

Screening: *Continuous Journey* (2004, Ali Kazimi)

Readings:

1. Dipesh Chakrabarty — “Postcoloniality and the Artifice of History”(pp. 340–344).
2. Amitava Kumar — “Passport Photos”(pp. 455–459).

Week 8: Immigration Literature: The Memoir

Reading: *China Men* (Note: must be read for Week 8 lecture/tutorial)

Week 9: Mid-term (no readings)

Week 10: Hollywood Immigration: The Major Studios

Screening: Clips from *The Immigrant* (1917); *West Side Story* (1961); *The Party* (1968); *The Godfather Part Two* (1973); *Coming to America* (1989)

Reading: Robert Stam and Louise Spence — “Colonialism, Racism and Representation”(pp.109–112).

Week 11: Hollywood Immigration: Independent Voices

Screening: *The Namesake* (2006, Mira Nair)

Reading: Student-directed.

****Paper proposal due in tutorials****

Week 12: Images of Immigration: Mexico

Screening: *Mi Familia* (1995, Gregory Nava)

Reading: Student-directed.

Week 13: Images of Immigration: Documentary Approaches

Screening: *Crossing Arizona* (2006, Joseph Matthew)

Reading: Student-directed.

EXPLORATIONS 150: INTRODUCTION TO RESEARCH APPROACHES IN THE SOCIAL SCIENCES COURSE (SUBJECT) OUTLINE

Spring 2007

Instructors: Dr Jen Marchbank and Dr Sean Markey

COURSE DESCRIPTION AND AIMS

65. In this class we will explore some basic techniques of social scientific research practice. We will learn how to pose research questions, and what is considered when selecting data collection instruments. We will also discuss and debate: how knowledge is constructed; how things can be and are 'known'; the role of the 'person' in the research process. We will consider issues of ethics, diversity and making research count. Real research projects will be used in the course, through which the various topics will be explored. In addition, we will practice interview skills and conduct a short piece of life history research.

LEARNING OBJECTIVES

66. The intended objectives are that, on successful completion of this class, you should be able to:

- Describe the differences between method, methodology and epistemology.
- Demonstrate a basic understanding of the nature and role of empirical research in the Social Sciences.
- List some different research approaches and discuss their strengths and weaknesses.
- Show an awareness of the contribution of feminist and other critical approaches to social research.
- Demonstrate a developing reflexive approach to their learning in the course.
- Discuss the role of personhood in social research.

CONTACT INFORMATION

Dr Jen Marchbank

Office: (14) 555
Phone: 778.782.7607
Email: jmarchba@sfu.ca
Office hour: Wednesday 3.30-4.30pm

Dr Sean Markey

Office: (14) 565
Phone: 778.782.7608
Email: spmarkey@sfu.ca
Office hour: Wednesday 3:30 – 4:30pm

WORK EXPECTATIONS

67. In order to fully develop your skills, at a minimum you are expected to read core articles and chapters assigned each week and be prepared to comment on this material both on its own and in relation to other course readings. It is expected that all students will participate in tutorial discussions as well as attend the lectures and tutorials. Regular attendance at classes is essential. You should contact your instructor if you are unable to attend a particular session.

COURSE ASSIGNMENTS

- Research proposal, including data collection instruments 30%
- Interview reflexive report 30%
- Research paper critique 30%
- Class participation 10%

68. **Research proposal, including data collection instruments** — after working in groups on research proposals within the tutorials, you will submit an individual basic research proposal outlining the research question, methods, methodology and approach.

69. **Interview reflexive report** — you are required to conduct a life history interview with one individual and then submit a

reflexive report on the experience, rather than the findings, of conducting such a research technique.

70. **Research paper critique** — you will be provided with a research paper (from a real research project based in the Fraser Valley); you are required to critique this report in relation to the issues and methods covered in the course.

71. Late Policy: All assignments are due at the beginning of class on the assigned date. Late papers will be penalized at the rate of a grade per class — example: a “B” paper on Friday will be a “C” paper the following Friday. Papers will not be accepted between classes. Extensions will only be granted under extraordinary circumstances and must be approved prior to the due date. Please review university policy on plagiarism.

72. Letter grades are determined by the following scale:

A+ 95 – 100	A 94 – 90	A- 85 – 89
B+ 80 – 84	B 75 – 79	B- 70 – 74
C+ 65 – 69	C 60 – 64	C- 55 – 59
D 50 – 54		

READINGS

TEXTS

- Letherby, G. (2004). *Feminist Research in Theory and Practice*, Milton Keynes: Open University Press.
- Custom courseware package.

OTHER SOURCES

73. Also required are a number of research reports and case studies. These will be made available to students in tutorials and a copy of each will be on reserve in the library.

INDIVIDUAL SESSION DETAILS

Class #1: January 10: Introduction to Research

- Federation of Canadian Municipalities (2004), Quality of Life Report

Class #2: January 17: Science and Social Science

- Letherby pp. 61–67
- Fraser Basin Council (2004), *Sustainability Snapshot 2 Report*
- Burley-Allen, M. “What is listening and what can it do for you?”

Class #3: January 24: Social Construction of Knowledge

- Letherby pp. 19–29
- Vibrant Surrey (2003), *Gender and Poverty Study*
- Thompson, P. “The Interview”

Class #4: January 31: Ways of Knowing

- Letherby pp. 1–17
- Kretzmann & McKnight, chap. 1

Class #5: February 7: Language, Meaning, Reality

- Letherby pp. 30–39
- Surrey Food Bank (2005), *Personal Stories*
- Marchbank “Auditing for Social Justice: Voice and Empowerment”

Class #6: February 14: Power and Personhood

- Letherby Chpt 5
- Markey et. al “The Community — University Relationship”

Class #7: February 21: Research Design

- Booth et al. Chpts. 3, 4
- Collican “Use of experimental designs in psychology”

Class #8: February 28: Qt and Ql Research

- Letherby Chpt. 4
- Read “Combining Quantitative and Qualitative Methods”

Class #9: March 7: Sampling, Reliability and Validity

- Robson, C. “Observational Methods”
- SPARC BC “Homelessness Count”

Class #10: March 14: Guest

- Guest link/topic article

Class #11: March 21: Ethics and Values in Research

- Letherby Chpt 5
- Bryman “Ethics in Business Research”

Class #12: March 28: Difference, Diversity and Research

- Letherby Chpt. 1
- Nencel “Anthropology”

Class #13: April 4: Making Research Count

- Letherby Chpt. 7
- Booth et al, “How to Argue”
- Blaxter “Writing-up”

EXPLORATIONS 160: RESEARCH AND INTERPRETATION IN THE ARTS COURSE (SUBJECT) OUTLINE

Explorations 160:

Research and Interpretation in the Arts

Professor: Dr Sasha Colby

Office hours: Mon. 12:30–1:20
and by appointment

Office location: 5180

Email: scolby@sfu.ca

Phone: 778 782-7498

Class hours: Mon. 9:30 – 10:20

Class location: 5240

Tutorials: D101 (10:30) & D103 (1:30)

Rm. 5060

D102 (10:30) & D104 (1:30)

Rm. 5320

EXPL 160: INTRODUCTION TO RESEARCH AND INTERPRETATION IN THE ARTS

⁷⁴ Course description: In this course we will explore the ways in which research and interpretation is undertaken in arts study. Research will include critical perspectives drawn from gender, marxist, and post-colonial theory. In other words, we will participate in the enactment of socio-historical criticism at a more advanced level than last semester. In terms of interpretation, we will engage in various close-reading practices with particular attention to literature and art. Interpretation will also take place through dramatization. In essence, this course blends research and interpretation strategies drawn from a variety of disciplines and seeks to enhance your ability to engage with both the arts and the world. You will also be exposed to a number of important texts and introduced to various modes of critical and aesthetic appreciation.

REQUIRED TEXTS

Beatty, Jerome et al. eds. *Norton Introduction to Literature, 9th Edition*. New York: Norton, 2005.

REQUIRED TEXTS FROM LAST TERM

Best, Michael, et al. *A Writer's Guide*. Victoria: University of Victoria, 2006.

Meyer, Bruce and Carolyn. *The Reader: Contemporary Essays and Writing Strategies*. Toronto: Pearson, 2001.

ASSIGNMENTS

- Conference presentation (3 minutes — no notes) 15%
- Mid-term exam 25%
- Research paper (1,600 words) 30%
- Dramatization of Oedipus Rex 20%
- Active participation 10%

Week 1: Introduction

Monday, January 7th

No tutorials; recommended viewing: Georgia O'Keeffe exhibit at the Vancouver Art Gallery

Week 2: Close Reading Literature: Music, Leit-Motifs, and Irony

Monday, January 14th

James Baldwin, "Sonny's Blues"

Robert Hayden "Homage to the Empress of the Blues"

Michael Harper, "Dear John, Dear Coltrane"

William Carlos Williams, "The Red Wheelbarrow"

William Carlos Williams, "This Is Just to Say"

Kenneth Koch "Variations on a Theme by William Carlos Williams"

Tutorial: Strategies in close reading literature

Week 3: Reading Visual Art through Socio-historical lenses: O'Keeffe and Picasso

Monday, January 21st

Anna C. Chave, "O'Keeffe and the Masculine Gaze"

Picasso criticism TBA

Tutorial: Discuss O'Keeffe, Picasso, cubism and criticism

**Week 4: Reading Art and Architecture:
Maya Lin**

Monday, January 28th

Marita Sturken, "The Wall, the Screen, the Image: The Vietnam Veterans Memorial"

Tutorial: Discuss architecture and criticism

Week 5: Introduction to the Greek Theatre and Literary Criticism

Monday, February 4th

Sophocles, *Oedipus Rex*

******Oedipus Rex Quiz******

J. P. Vernant, "Ambiguity and Reversal: On the Enigmatic Structure of Oedipus Rex"

Tutorial: Close reading conference

Week 6: Research Day — activities TBA

Monday, February 11th

Week 7: Cultural Studies: Warhol and the Icon

Monday, February 18th

*****Research plan due in class: bring 2 copies*****

Andy Warhol handouts

Mark Kingwell, "Ten Steps to Creating a Modern Media Icon" *The Reader*

Tutorial: Discuss cultural studies and Warhol

Peer review of research plan

Week 8: Symbolism Across Genre and Media

Monday, February 25th

Amy Tan "A Pair of Tickets"

Li-Young Lee "Persimmons"

Ezra Pound "The River Merchant's Wife: A Letter"

Tutorial: *The Joy Luck Club*

Week 9: Mid-term exam

Monday, March 3rd

Week 10: Field Trip to the Vancouver Art Gallery

Monday, March 10th

Week 11: Gender Studies: Oscar Wilde and Victorianism

Monday, March 17th

"The Importance of Being Earnest" Act 1

Tutorial: "The Importance of Being Earnest" and Victorian gender paradigms
Oedipus, cont.

Week 12: Statutory Holiday

Monday, March 24th

Week 13: Wilde cont.

Monday, March 31st

*****Research papers due in class*****

*** **"The Importance of Being Earnest" quiz** ***

Tutorial: "The Importance of Being Earnest" Act 2

Week 14: Staging of Oedipus Rex

Monday, April 7th

ASSIGNMENTS

75. **Conference presentation (15%):** For this assignment you will choose one of the works studied in class for a close reading analysis. In your presentation you will advance a thesis and evidence for your argument. This will take place on a "panel of experts," though the presentation is individual. You will be graded on the acuity of the thesis, the thoroughness of the close reading evidence, and the quality of the presentation. The presentation should be delivered without notes.

76. **Research paper (1,600 words) 30%:** For this assignment you will write an approximately six-page paper on an assigned or pre-approved topic. Papers will be graded on the presence of an original, provocative thesis, close reading skill, the appropriate integration of three **scholarly** research sources, organization, coherence, structure, expressive fluency, spelling and grammar.

77. **Dramatization of Oedipus Rex 20%:** In groups you will be given a scene from *Oedipus Rex* which you will be charged with interpreting and performing on the last day of class. While everyone will perform in some capacity, those who prefer stage management and set design may opt for a smaller on-stage role. *Scripts will not be permitted in the final performance.* The performance will be graded as a whole based on interpretive nuance, basic performance skills, set design, group work, and overall effect.

78. **Active participation 10%:** Participation, in its most basic form, refers to punctual, regular attendance and thorough reading

of the required texts. “Active” — the desired form of participation — also means contributing to discussions, supporting the learning initiatives of others, and generally enabling collective and personal learning. Quiz marks and research plan marks will also be factored into your participation grade.

GENERAL INFORMATION AND PROCEDURES

1. All assignments are due at the beginning of class on the assigned date. The late penalty is a letter grade per week. Extensions will only be granted under extraordinary circumstances and must be approved in office hours or by email three days before the due date.
2. Letter grades are determined by the following scale:

A+ 95 – 100	A 94 – 90	A- 85 – 89
B+ 80 – 84	B 75 – 79	B- 70 – 74
C+ 65 – 69	C 60 – 64	C- 55 – 59
D 50 – 54		

At SFU, an A is considered outstanding, a B very good, a C+ satisfactory and a D unsatisfactory. A grade of B-, for example, would therefore be considered good and above average in a first year course.

3. Failure to demonstrate fluency at the level of literacy in-class writing may result in failure of the class. Mid-term and final exams must be taken on the assigned day.
4. Plagiarism is strictly against SFU policy. If at any point you are unclear on what constitutes plagiarism (it is sometimes a complicated issue) please consult with me in office hours or by email.
5. All assignments must be submitted in order to achieve a passing grade.
6. All assignments must be typed in 12 point and double-spaced. Please, no email submissions.

APPENDIX III

SFU SURREY CAMPUS VISION

Fully integrated with SFU's other campuses, the Surrey campus will grow to more than 5,500 students by 2015, including 500 international students and a thriving research community of over 1,000 graduate students. The following principles will guide SFU Surrey's expansion:

- SFU Surrey will offer distinctive undergraduate and graduate degree programs from all six SFU Faculties (Arts & Social Sciences, Applied Sciences, Business, Education, Health Sciences, and Science) in addition to a range of non-credit educational activities.
- SFU Surrey delivers a broad spectrum of interdisciplinary, research-based programs founded on our existing strengths in technology, management, human-centered design, and the integration of the arts and sciences. The study of the societal impacts of new technologies will expand as a research focus. We support the program and research opportunities made possible by our new urban campus south of the Fraser River, in one of Canada's fastest growing regions and accessible by SkyTrain.
- SFU Surrey students enter the campus through first-year cohort programs designed to provide a strong foundation for their academic career and exposure to a full range of disciplinary ideas. Our cohort programs allow students to take their courses in smaller groups that support peer learning through dialogue and rich interaction with professors.
- SFU Surrey offers students access to smaller classes and an intimate campus experience. We embrace innovative learning and teaching approaches and responsive student services that support student learning. These may include but will not be limited to interdisciplinary programs, online learning opportunities, problem-based learning, and co-operative education.
- SFU Surrey's connection with the diverse communities of the South Fraser region is highly valued, and programs and initiatives that expand the University's reach in our community will have priority for development. SFU Surrey will continue to collaborate with educational, business, and other organizations in the region and will serve as an intellectual and creative resource through credit and non-credit education, research, industry liaison, and community outreach.

ATTACHMENT I: STUDENT HANDBOOK

Faculty of Arts and Social Sciences

Explorations
Explore, Discover, Connect



STUDENT HANDBOOK



**A FIRST YEAR COHORT PROGRAM IN THE
ARTS AND SOCIAL SCIENCES
AT SFU SURREY**

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WELCOME TO EXPLORATIONS

PROGRAM DESCRIPTION

Explorations in the Arts and Social Sciences is a two semester cohort program for first year students entering Simon Fraser University. The program explores a wide range of ideas and issues in

interdisciplinary courses that are specially designed to introduce Arts and Social Science perspectives as well as provide a broad, coherent and stimulating introduction to university studies. Students develop their writing, presenting, and critical thinking skills while engaging many of the central debates that are shaping societies and the surrounding community. Explorations is offered exclusively at the SFU Surrey Campus.

“If we value independence, if we are disturbed by the growing conformity of knowledge, of values, of attitudes, which our present system induces, then we may wish to set up conditions of learning which make for uniqueness, for self-direction, and for self-initiated learning.”

- Carl Rogers (1902-1987), humanist psychologist

PROGRAM PHILOSOPHY

Explorations is a preparatory pathway to your degree program, your future work, and your life as an engaged, active citizen. In practical terms, Explorations is designed to enhance your thinking, writing, and communication skills. The program explores a wide range of ideas and issues in interdisciplinary courses. ‘Interdisciplinary’ means that we approach questions and issues from several perspectives, using knowledge and research from more than one discipline. For example, one Explorations course combines approaches from History, Politics, Geography and Environmental Science. In another, we use approaches from English, the Creative Arts, and Cultural Studies.

This emphasis on breadth and flexibility at the beginning of your undergraduate education will also make you a more desirable member of the work force. Frequently, the value of the broad based education is overlooked in favour of specialized skills. In terms of employability, this is a misperception. Employers in Canada and abroad have consistently reiterated the need for critical thinkers, expressive communicators, and fluent writers. As a panel of leaders from Canada’s high-technology corporations have stated:

A liberal arts and science education nurtures skills and talents increasingly valued by modern corporations. Our companies function in a state of constant flux. To prosper we need creative thinkers at all levels of the enterprise who are comfortable dealing with decisions in the bigger context. They must be able to communicate - to reason, create, write and speak - for shared purposes: For hiring, training, managing, marketing, and policy-making. In short, they provide leadership.

- http://www.socsci.mcmaster.ca/liberal_hitech.cfm

While Explorations does not seek to train you for a particular career, the skills you acquire will increase your ability to market yourself in the new economy.

CERTIFICATE & ELECTIVE STREAMS

Some of you will be pursuing the Certificate Stream, other the Elective Stream (and some of you may still be deciding.) Here are the details of each:

THE CERTIFICATE IN EXPLORATIONS

Students who successfully complete the core, first year courses of the Explorations Program will have the

“The connections between classes are excellent.”

opportunity to work towards a *Certificate in Explorations in the Arts and Social Sciences* while completing their undergraduate major. The Certificate will signify that students have received a well-rounded, interdisciplinary education. The Certificate consists of the following courses:

- 🍷 Six first year core Explorations courses
- 🍷 Two second year courses in the Faculty of Arts and Social Sciences (one in arts or humanities disciplines, the other in social science disciplines).
- 🍷 One of two 300 level (third year) Explorations Capstone courses

<i>First Year: Fall</i>	First Year: Spring
EXPL 110-3 Organising Society	EXPL 150-3 Introduction to Research Approaches in the Social Sciences
EXPL 120-3 Experiencing Society	EXPL 160-3 Introduction to Research and Interpretation in the Arts
<i>And one of</i>	
EXPL 130-3 Global Development: Issues and Patterns	EXPL 170-3 Regional Cultures
<i>or</i>	
EXPL 140-3 Immigration: Identities, Histories, Voices	

Explorations Capstone Courses (available to third and fourth year students)

EXPL 310-3 or 320-3 - Selected Topics in Explorations
Each capstone course will provides an in-depth, interdisciplinary investigation of a selected thematic, theoretical, historical, or contemporary topic, from either a Social Science or Arts perspective.