

YORK UNIVERSITY
2014-15
PROGRAM IN *CULTURE & EXPRESSION*

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DESCRIPTION OF THE PROGRAM

Culture & Expression (C&E) takes a multidisciplinary approach to explore the catalytic relationship between the creative human imagination and the multiple cultural settings that ignite it. Theoretical courses prepare students to delve into the core of ‘meaning’ in culture and to gain a fresh understanding of the nature of culture and the arts in social, artistic and political contexts. The program encourages students to explore historical and contemporary issues and themes and how they are reflected through a range of cultural forms, popular and artistic, including literature, film, music, theatre, the law, architecture, visual arts and culture, technology and digital media, among others.

Culture & Expression is set within the larger sphere of culture studies, concerning itself with the fabric and political meanings of cultural forms, both traditional and contemporary. Students learn how to explore the question of ‘meaning’ in culture as they gain a deeper knowledge of its complex nature in various contexts. *Culture & Expression* emphasizes experiential learning, including off campus excursions, providing students with a wide range of opportunities to interact directly with their subject matter.

Culture & Expression reflects the rich research and teaching interests of its faculty members. Its breadth of view embraces intercultural awareness locally and in a global context with a view to understanding the human cultural situation in its diversity and complexity.

C&E graduates may go on to graduate studies, professional degrees or careers in the arts, media, teaching, business, social activism, law and government, to name a few. Graduates of the program will be valued for their skills in communication, critical reasoning, organization, research, problem-solving and critical cultural awareness.

LEARNING OBJECTIVES

The proposed program is designed to:

- provide students with opportunities to study cultural forms as a meaningful and ‘meaning producing’ set of discourses with historical, social, philosophical and aesthetic relevance; and to
- provide theoretical and methodological frames of reference, providing students with conceptual tools to prepare them for a life long appreciation and understanding of meaning in culture;
- encourage the development of life long skills of reasoning and discernment by learning how to question critically, evaluate thoughtfully and to articulate substantiated critical views clearly.

NEW GENERAL EDUCATION REQUIREMENTS FW2014:

All LA&PS students will be required to take a minimum of 21 General Education credits from the approved list of LA&PS General Education courses.

To fulfill the Liberal Arts & Professional Studies General Education requirements students must take 21 credits of general education including:

- 6.00 credits in Natural Science (NATS)
- A 9.00 credit approved general education course in the social science or humanities categories
- and a 6.00 credit approved general education course in the opposite category to the 9.00 credit course in social science or humanities already taken.

C&E DEGREE REQUIREMENTS*

NOTE: Students interested in taking a General Education course that relates closely to kinds of material and approaches used in the Culture & Expression program should check out AP/HUMA 1780 6.0 *Stories in Diverse Media*.

Specialized Honours BA Program

Major - a minimum of 54 credits including:

Core: 12 credits including

CLTR 2100 6.0: *Questioning Culture* 6.00

CLTR 3100 6.0: *Culture, Meaning & Form* 6.00

Students are expected to complete at least 6.00 credits from each of the four groups. The remaining credits may be taken from the list of program courses, or from Faculty of Fine Arts course offerings by permission of the program coordinator. At least 12 credits must be at the 4000 level within the major.

Honours BA Program

Major – a minimum of 42 credits including:

Core: 12 credits including

CLTR 2100 6.0: *Questioning Culture*

CLTR 3100 6.0: *Culture, Meaning & Form*

Students are expected to complete at least 6.00 credits from Group A and 6.00 credits from two of the remaining three groups. The remaining credits may be taken from the list of program courses, or from Faculty of Fine Arts course offerings by permission of the program coordinator. At least 12 credits must be at the 4000 level within the major.

Honours BA Double Major

The Honours BA program in *Culture & Expression* may be pursued jointly with any other Honours Bachelor program within the Faculty of Liberal Arts and Professional Studies.

Students must complete at least 42 credits in each major in conformity with the requirements of each program major. At least 12 credits in each major must be at the 4000 level.

Honours BA Major/Minor

The Honours BA program in *Culture & Expression* may be pursued jointly with any Honours Minor Bachelor program offered in LA&PS.

Students must complete at least 42 credits in the major in conformity with the requirements of the program major and at least 30 credits in the minor in conformity with the requirements of the program minor. At least 12 credits in the major must be at the 4000 level and at least 6 credits in the minor must be at the 4000 level.

Honours Minor

Major: a minimum of 30 credits including:

Core: 12 credits

CLTR 2100 6.0: *Questioning Culture*

CLTR 3100 6.0: *Culture, Meaning & Form*

The remaining 18 credits will be chosen from a list of program courses including at least 6 credits at the 4000 level. Students are expected to complete 6.00 credits from Group A and 6.00 credits from two of the remaining three groups.

BA Program

Major - a minimum of 30 credits including:

Core: 12 credits

CLTR 2100 6.0: *Questioning Culture*

CLTR 3100 6.0: *Culture, Meaning & Form*

The remaining 18 credits will be chosen from a list of program courses including at least 12 credits in the major at a 3000 level or above. Students are expected to complete 6.00 credits from Group A and 6.00 credits from two of the remaining three groups.

*** Students with specific requests to select courses other than those listed must request permission of the program coordinator.**

Academic Honesty

The York University's Senate Policy on Academic Honesty "is an affirmation and clarification for members of the University of the general obligation to maintain the highest standards of academic honesty." Students are advised to make themselves aware of all instances that constitute academic dishonesty as well as proper research procedures in order to avoid being charged. The Humanities Department is committed to following up on all reported cases. The Undergraduate Program Director's office handles all cases at the Exploratory Level. The full document, including the range of penalties, is available at www.yorku.ca/secretariat/policies/document.php?document=69

Petitions: Requests for the Waiver of Departmental and Faculty regulations

The Faculty of Liberal Arts & Professional Studies' Committee on Student Academic Petitions will consider student petitions that request a waiver from the Faculty's or the Department's rules and regulations. Forms are available from the Faculty's website.

LIST OF PROGRAM COURSES

Culture & Expression is a flexible, interdisciplinary degree program, structured around two core courses (CLTR 2100 *Questioning Culture* and CLTR 3100 *Culture, Meaning and Form*) that introduces students to some of the theoretical, methodological issues and terminology in the study of culture. Beyond the core courses, students select their remaining credits from an extensive list of program courses that touch on many periods and places and focus on a variety of cultural forms. In order to expose students to a range of disciplinary perspectives, courses are divided into four groups:

Group A: Culture & Expression

Group B: Literature/Humanities

Group C: Communications Studies/Equity Studies/Philosophy/Social Science

Group D: Science/Geography/Anthropology

Core Courses: AP/CLTR 2100 6.00 Questioning Culture

AP/CLTR 3100 6.00: Culture, Meaning & Form

Course Number	Course Title	Course Director	Time & Day
1000 LEVEL COURSES			
CLTR 1953 6.0A/HUMA1953 6.0A	CANADIAN WRITERS IN PERSON	LESLIE SANDERS ALLAN WEISS CHRIS CORNISH	T 19:00
2000 LEVEL COURSES			
CLTR 2100 6.0A/HUMA 2002 6.0A	QUESTIONING CULTURE	ANDREAS KITZMANN	M 19:00 Plus Tutorials
CLTR 2210 6.0A/HUMA 2210 6.0A	MEDIA, CULTURE & TECHNOLOGY	BOB HANKE	M 14:30
CLTR 2510 6.0A/HUMA 2225 6.0A	POPULAR TECHNOLOGIES	BOB HANKE	R 14:30 Plus Tutorials
CLTR 2860 3.0A (FALL) /HUMA 2205 3.0A	IN OTHER WORLDS	CAROLYN STEELE	T 19:00
CLTR 2860 3.0M (WINTER) /HUMA 2205 3.0M	IN OTHER WORLDS	CAROLYN STEELE	T 19:00
3000 LEVEL COURSES			
CLTR 3080 6.0A (FALL)	THEATRE IN REVIEW	KYM BIRD	T 19:00 R 19:00
CLTR 3100 6.0A/HUMA 3201 6.0A	CULTURE, MEANING & FORM	HILARY DAVIS	W 19:00
CLTR 3140 6.0A/HUMA 3140 6.0A	DIGITAL CULTURE IN THE HUMANITIES	CAROLYN STEELE	W 19:00
CLTR 3160 3.0A (FALL) /HUMA 3160 3.0	SOUND, POLITICS & MEDIA ART	DAVID CECCHETTO	R 19:00
CLTR 3230 6.0A/HUMA 3230 6.0A	ILLNESS IN THE POPULAR EYE	RICHARD LIPPE FLORENCE JACOBOWITZ	W 16:00
CLTR 3542 3.0A/HUMA 3901 3.0A FALL	CONSUMER & POPULAR CULTURE	ANDREAS KITZMANN	W 16:00
CLTR 3590 3.0M/HUMA3902 3.0M(WINTER)	CONTEMPORARY POPULAR CULTURE	JODY BERLAND	R 11:30
CLTR 3595 6.0A/HUMA 3595 6.0A	RADICALISM AND CULTURAL MOVEMENTS	DEBORAH CLIPPERTON	R 19:00
CLTR 3610 6.0A/HUMA 3903 6.0A	POPULAR EXPRESSION IN NORTH AMERICAN MUSIC	JONATHAN BAKAN	T 19:00
CLTR 3838 3.0A (FALL)/3438 3.0A	CELTIC TRADITION: THEN AND NOW	SHIRLEY ANN BROWN	M 16:00
4000 LEVEL COURSES			
CLTR 4810 6.0A/HUMA 4903 6.0A	ARCHITECTURE & SOCIAL CHANGE	ANDREAS KITZMANN	INTERNET
CLTR 4850 3.0M (W)/HUMA 4906 3.0M(W)	PROPAGANDA & CULTURE	JOE KISPAL-KOVACS	W 19:00
CLTR 4851 6.0A/HUMA 4907/EN 4851	MODERNISM ACROSS THE ARTS	ELICIA CLEMENTS	W 16:00

GROUP A: CULTURE & EXPRESSION

AP/CLTR/HUMA/EN 1953 6.0 Canadian Writers in Person
AP/CLTR 2210 6.0A Media, Culture and Technology
AP/CLTR 2243 6.0 Understanding Movies
AP/CLTR 2420 3.0 Communication, Presentation Skills and Voice
AP/CLTR 2510 6.0 Popular Technologies
AP/CLTR 2610 6.0 Music in Human Experience
AP/CLTR 2850 6.0 Introduction to Visual Culture
AP/CLTR 2860 3.0/6.0 In Other Worlds
AP/CLTR 3080 3.0/6.0 Theatre in Review
AP/CLTR 3095 3.0/6.0 Theatre in Performance
AP/CLTR 3085 3.0/6.0 History & Development of Musical Theatre
AP/CLTR 3160 3.0/6.0 Sound, Politics and Media Art
AP/CLTR 3090 6.0 Canadian Women's Drama
AP/CLTR 3140 3.0/6.0 Digital Culture in the Humanities
AP/CLTR 3150 3.0 Writing Selves
AP/CLTR 3210 6.0 Memory, Meaning and Community
AP/CLTR 3225 3.0/6.0 Performance and Resistance
AP/CLTR 3230 3.0/6.0 Illness in the Popular Eye
AP/CLTR 3250 3.0/6.0 Contemporary History Through Film
AP/CLTR/HREQ 3510 3.0 Arts and Rights
AP/CLTR 3520 3.0/6.0 Arts and the Law
AP/CLTR 3523 3.0/6.0 Feminisms and Film
AP/CLTR 3542 3.0/6.0 Consumer and Popular Culture
AP/CLTR 3570 6.0 Experiencing Canadian Culture
AP/CLTR 3595 6.0/3.0 Radicalism & Cultural Movements
AP/CLTR 3610 3.0/6.0 Popular Expression in North American Music
AP/CLTR 3697 3.0 Car Culture
AP/CLTR 3810 6.0 Design in Contemporary Culture
AP/CLTR 3825 3.0/6.0 Crafting Contemporary Culture
AP/CLTR 3841 3.0 Representing Medieval Life & Belief -1
AP/CLTR 3842 3.0 Representing Medieval Life & Belief -2
AP/CLTR 3838 3.0/HUMA 3901 3.0/6.0 Celtic Tradition
AP/CLTR 4000 3.0/6.0 Independent Study
AP/CLTR 4110 6.0 McLuhan, Technology and Cultural History
AP/CLTR 4135 3.0 Listening: Issues in Auditory Cognition
AP/CLTR 4210 6.0 Spirituality and Technology
AP/CLTR 4520 3.0 Social Movements and the Expressive Arts
AP/CLTR 4535 3.0 Religious Reformation and its Cultural Expression
AP/CLTR 4810 6.0 Architecture and Social Change
AP/CLTR 4820 3.0/6.0 Fetish Appeal: Desire and Consumption
AP/CLTR 4840 3.0 Aspects of Religious Visual Expression
AP/CLTR 4850 3.0/6.0 Propaganda and Culture
AP/CLTR 4851 3.0/6.0 Modernism Across the Arts

GROUP B: LITERATURE/HUMANITIES

AP/CLTR/HUMA 1953 6.0 Canadian Writers in Person
AP/HUMA 2505 6.0 Concepts of Love
AP/HUMA 2510 6.0 Texts and Contexts: Studies in Literature and Culture
AP/HUMA 3007 6.0 Images of Woman in Western Culture
AP/HUMA 3012 6.0 Queer Desire, Gay Representation
AP/HUMA 3015 6.0 The Arts of the Opera
AP/HUMA 3315 3.0 Black Literatures & Cultures in Canada
AP/HUMA 3317 6.0 Aging: Waves of the Future
AP/HUMA/CDNS/REI 3317 6.0 Black Writers and Their Worlds
AP/HUMA 3560 3.0 Part 1 – Bad Girls in the Bible
AP/HUMA 3541 3.0 Part 2 – Bad Girls in the Bible
AP/HUMA 3440/HIST 3221 6.0 Issues and Themes in Medieval Culture
AP/HUMA 3510 6.0 Religion, Gender & Korean Culture
AP/HUMA 3609 6.0/3.0 Memory, Film and Literature
AP/HUMA 3605 Imagining the European City
AP/HUMA/CDNS/REI 3660 3.0/6.0 African-Canadian Voices
AP/HUMA/REI 3661 3.0/6.0 African-American Art & Theatre: History & Memory
AP/HUMA 3664 3.0 Caribbean Traditional culture
AP/HUMA 3665 3.0 African Oral Traditional Culture
AP/HUMA 3670 6.0 Fantasy in the Modern World
AP/HUMA 3675 6.0 Fantastic Journeys: Literature & Film
AP/HUMA 3814 6.0 Gendering Islam
AP/HUMA 3826 6.0 Religion & Film
AP/HUMA 3902/CLTR 3590 6.0 Contemporary Popular Culture
AP/HUMA 3923 6.0 Culture: Popular Culture, Technology
AP/HUMA 4160 6.0 Storytelling: Multicentred Worlds
AP/HUMA 4680 3.0/6.0 The Self in and Against Culture
AP/HIST 4511 6.0 Themes in Canadian Social and Cultural History
AP/GL/WMST 3545 6.0 Culture Engendered
AP/GL/WMST 3546 3.0 Theorizing Hip Hop Feminisms: Race, Gender and Sexuality
AP/GL/WMST 4515 3.0 Designing Women
AP/GL/WMST 4550/HUMA 3940 6.0 Women, Culture, and the Arts
AP/GL/WMST 4551 3.0 Women, Culture, and the Arts: Modern European Contexts

**GROUP C: COMMUNICATION STUDIES/EQUITY
STUDIES/PHILOSOPHY/SOCIAL SCIENCE**

AP/REI/CDNS/HUMA 3536 3.00 Indigenous People, Legend and Memory
AP/HUMA/REI 3661 3.00/6.00 African American Art & Theatre: History & Memory
AP/COMN 3316 6.0 Television as Culture and Communication
AP/COMN 3330 3.0 An Introduction to the Documentary
AP/COMN 3352 3.0 Corporations, Media, Me
AP/COMN 3393 6.0 Feminist Perspectives on Media and Technology
AP/COMN 4326 6.0 Visual Culture: Histories, Theories and Politics
AP/SOCI 4510 6.0 Popular Culture & Social Practice in Canada
AP/SOSC/REI 3575 6.00 Popular Cultures, East and West
SC/STS/2010/AP/HIST 2810 6.0 History of Modern Science
AP/PHIL 2130 3.0 Philosophy of Art and Literature

GROUP D: SCIENCE/GEOGRAPHY/ANTHROPOLOGY

AP/HUMA 4226 6.0 Representations of Nature: Cultural and Historical Perspectives
AP/HUMA 4227 6.0 Minds and Matters in Victorian Culture
AP/HUMA 4228 3.0/6.0 Nature in Narrative
AP/HUMA 4230 6.0 Informational Identities: The Self in the Age of Technology
AP/SOCI 3415 6.0 Socialization and Identity
AP/SOCI 3780 6.0 Communication and Ideology
AP/SOCI/HREQ 4500 6.0 Social Theory, Culture, and Politics
AP/SOSC 2410 6.0 Introduction to Communication Studies
AP/SOSC/REI 3575 6.0 Popular Culture, East and West
AP/ANTH 3350 6.0 Culture as Performance
SC/STS/AP/ANTH 3550 6.0 Science as Practice and Culture
SC/STS 3925 6.0 Interfaces: Technology and the Human
SC/STS 3970 6.0 Science and Gender in Modern Western Culture
AP/PHIL 2130 3.0 Philosophy of Art and Literature
AP/GEOG 2065 3.0 Cultural Geography
AP/GEOG 2075 3.0 Geography of Everyday Life
AP/GEOG 2305 3.0 Geography of Identity
AP/GEOG 3650 6.0 Wired Cities

NOTE: Not all courses are offered each academic session. Students completing their group requirements are advised to choose alternative courses in the appropriate subject areas and contact the C&E Coordinator for permission to substitute.

1000 LEVEL COURSES

AP/CLTR 1953 6.0A CANADIAN WRITERS IN PERSON

Explores the works of 11 contemporary Canadian writers who give in class readings and respond to questions about their work. Explores the concerns and voices of a new generation of Canadian authors and gives students opportunities to develop their own writing voices.

ASSIGNMENTS:

Letter assignment (2 letters) min. 1000 words 15% each; Reading Wiki 20% (10% each term); On-line Discussion Participation 20%; In-class participation 10% (Bio card/listserv participation = part of participation grade); In class exam 20%.

REPRESENTATIVE READINGS:

Tamas Dobozy, *Siege 13* (Thomas Allen), Ian Williams, *Personals* (Freehand Books), Ann Charney, *Life Class* (Cormorant Books), Wayne Grady, *Emancipation Day* (Random House), Sylvia Hamilton, *And I Alone Escaped To Tell You* (Gaspereau Press), Louise Halfe, *The Crooked Good* (Coteau Books), Sheila Heti, *How Should a Person Be?* (Anansi), Catherine Bush, *Accusation* (Goose Lane Editions), Katrina Onstad, *Everybody has everything* (Grand Central Publishing), Adam Dickinson, *The Polymers* (Anansi), Lynn Coady, *Hell Going* (Anansi)

COURSE DIRECTORS:

L. Sanders, leslie@yorku.ca
706 Atkinson College, ext. 66604

A.Weiss, aweiss@yorku.ca
208D Stong College, ext. 33705

PROJECTED ENROLMENT: 150

RESERVED SPACES: Most spaces are reserved for Year 01 students. Some spaces reserved for Culture & Expression, Humanities, Creative Writing and Faculty of Science students.

PRIOR TO FALL 2009: Course credit exclusions: AK/EN 1000A 6.0 (taken between Fall/Winter 1999-2000 and Fall/Winter 2000-2001), AK/EN 1953 6.00.

2000 LEVEL COURSES

AP/CLTR 2100 6.0A QUESTIONING CULTURE

Designed to introduce students to the theoretical study of contemporary culture in past and contemporary society, offering tools for questioning and decoding the social and political contexts of cultural production. Areas of focus include popular media, consumer culture, digital culture, technology, music, subcultures, issues of gender, ideology, race, nationalism, ethnicity and identity.

As a subject area the study of culture defies easy description or encapsulation. While sometimes associated with the particular directions of the Birmingham School in the United Kingdom, the practice and teaching of Cultural Studies around the world is resolutely interdisciplinary and representative of a wide range of interests, issues and concerns. In this course we will map some of the territory of Cultural Studies with the broad aim being to create a critical “toolbox” with which to critically approach the study of culture, especially within the equally broad scope of media and communications studies, technology and artistic expression.

ASSIGNMENTS:

Essay 1: 15% (5 pages); Essay 2: 15% (5 pages); Essay 3: 20% (12 pages)- this assignment includes the submission of a proposal; In class exam 1: 15%; In class exam 2: 15%; Online reading logs: 10%; Tutorial Participation and Attendance: 10%

REPRESENTATIVE READINGS:

- Cultural Theory and Popular Culture: an Introduction*. John Storey 6th edition, 2012
- Robert Scholes. “Exploring the Great Divide: High and Low, Left and Right.” *Narrative*, Volume 11, Number 3, Oct. 2003, pp. 224-269.
- Cheryl B. Torsney. “The Politics of Low and High Culture: Representations of Music in Some Recent Children’s Picture Books.” *The Lion and the Unicorn*, Volume 16, Number 2, Dec. 1992, pp. 176-183.
- Shelly R. Scott. “Conserving, Consuming, and Improving on Nature at Disney’s Animal Kingdom.” *Theatre Topics* 17.2 (2007) 111-127
- Foucault, Michel. “The Subject and Power.” *Critical Inquiry*, Vol., 8, No. 4 (Summer, 1982), pp. 777-795
- C.B. Davis. “Cultural Evolution and Performance Genres: Memetics in Theatre History and Performance Studies.” *Theatre Journal* 59.4 (2007) 595-614.
- Timothy Murray. “Artistic Simulacra in the Age of Recombinant Bodies.” *Literature and Medicine* 26.1 (2007) 159-179.
- Imre Szeman. “Culture and Globalization or, the Humanities in Ruins”. *CR: The New Centennial Review*, Volume 3, No. 2, Summer 2003, pp. 91-115
- Katja Lee. “Reconsidering Rap’s “I”: Eminem’s Autobiographical Postures and the Construction of Identity Authenticity.” *Canadian Review of American Studies*, Volume 38, No. 3, 2008, pp. 351-373.
- Sunaina Maira. “Henna and Hip Hop: The Politics of Cultural Production and the Work of Cultural Studies.” *Asian American Studies* 3.3 (2000) 329-369.

- Elizabeth Keenan. "If Liz Phair's Exile in Guyville Made You a Feminist, What Kind of Feminist Are You?: Heterosexuality, Race, and Class in the Third Wave." *Women and Music: A Journal of Gender and Culture*, Volume 14, 2010, pp. 45-71.
- Linda Tuncay Zayer. "A Typology of Men's Conceptualization of Ideal Masculinity in Advertising." *Advertising and Society Review*, Vol. 11, Issue 1, 2010.
- Meredith Suzanne Hahn Aquila. "Ranma ½ Fan Fiction Writers: New Narrative Themes or the Same Old Story?" *Mechademia*, Volume 2, 2007, pp. 34-47.
- Teena Gabrielson. "The End of New Beginnings: Nature and the American Dream in The Sopranos, Weeds and Lost." *Theory and Event*, Volume 12, Issue 2, 2009.
- Brian Cogan. "Do They Owe Us a Living? Of Course They Do!" Crass, Throbbing Gristle, and Anarchy and Radicalism in Early English Punk Rock." *Journal for the Study of Radicalism*. 1.2 (2007) p77-90.
- Gomez-Peña, Guillermo. "The New Global Culture: Somewhere between Corporate Multiculturalism and the Mainstream Bizarre (a border perspective)." *TDR* 45, no. 1 (Spring, 2001), pp. 7-30.
- Jay David Bolter and Richard Grusin. "Remediation." *Configurations* 4.3 (1996) 311-358
- McNeill, Laurie. "There Is No "I" In Network: Social Networking Sites and Posthuman Auto/biography." *Biography* 35.1 (Winter 2012).
- Paul Budra. "American Justice and the First-Person Shooter." *Canadian Review of American Studies* 34.1 (2004) 1-12.
- Evens, Aden. "The Logic of Digital Gaming." *Mechademia*, Volume 6, 2011, pp. 260-269.

COURSE DIRECTOR: A. Kitzmann, kitzmann@yorku.ca
321 Founders College, Ext. 88703

PROJECTED ENROLMENT: 75

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AK/CLTR 2100 6.00.

AP/CLTR 2210 6.0A Media, Culture & Technology

Combining historical and theoretical content, the course surveys the invention and evolution of media technologies from the invention of writing to the Internet. How technologies alter the social and cultural dynamics of a given period and the relationship between meaning and form will be among the key concerns.

ASSIGNMENTS:

Reading Response and Questions, Written Discussion Paper, Oral Discussion Facilitation

REPRESENTATIVE READINGS:

Robertson, F. (2013). *Print Culture: From Steam Press to Ebook*. New York: Routledge.

Gere, C. (2008). *Digital Culture*: London: Reaktion Books.

Bolin, G. (Ed.) (2012). *Cultural Technologies: The Shaping of Culture in Media & Society*. New York: Routledge.

COURSE DIRECTOR: B. Hanke, bhanke@yorku.ca
240 Vanier College, Ext. 22238

PROJECTED ENROLMENT: 30

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

AP/CLTR 2510 6.0A POPULAR TECHNOLOGIES

This course offers a technocultural studies approach to popular technologies. We begin with the relation between technology and culture, and an overview of the role of technology in modernity. We then examine an array of media technologies such as email, MP3s, personal stereos, social network sites, mobile phones, search engines, video file-sharing platforms and photography. We will consider some long-standing and topical issues, and conclude with a look at the future of popular communication technologies.

ASSIGNMENTS:

Various discussion papers and a final critical essay.

REPRESENTATIVE READINGS:

Slack, J. D., & Wise, J. M. (2005). Defining Technology. In *Culture + technology: A primer* (pp. 93-100). New York: Peter Lang.

Shaw, D. B. (2008). Introduction: Technology and Social Realities. In *Technoculture: The key concepts* (pp 1-41). Oxford and New York: Berg.

Flew, T. (2005). New Media as Cultural Technologies. In *New media : An introduction* (pp. 20-39). New York: Oxford University Press.

COURSE DIRECTOR: B. Hanke, bhanke@yorku.ca
240 Vanier College, Ext. 22238

PROJECTED ENROLMENT: 100

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AK/CLTR 2510 6.0

AP/CLTR 2610 6.0A MUSIC IN HUMAN EXPERIENCE (INTERNET)

Introduction to emotional, intellectual, spiritual, and symbolic uses of music through case studies of individual cultures, including consideration of social, political, and historical settings.

COURSE DIRECTOR: J. Rayn

PROJECTED ENROLMENT: 30

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AK/CLTR 2610 6.00.

AP/CLTR 2860 3.0M IN OTHER WORLDS: THE ARTS AND ARTISTS IN THREE-DIMENSIONAL MULTI-USER DIGITAL ENVIRONMENTS

This interdisciplinary course will examine critically three dimensional, multi-user digital environments (or "virtual worlds") that are rapidly becoming new forms of social literacy and new forums for the fine, performing and new media arts.

COURSE DIRECTOR: TBA

PROJECTED ENROLMENT: 30

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

COURSE CREDIT EXCLUSION: FA/FACS 2920F 3.00 (prior to Fall 2011).

3000 LEVEL COURSES

AP/CLTR 3100 6.0 CULTURE, MEANING, AND FORM

Explores cultural expression as social/political/personal/artistic act. What happens when material culture is caught between opposing forces: artists, consumers, corporations, and governments, traditional voices and voices that speak back? To the individual voices of resisting dissidents arguing for originality, individuality, and authenticity? Cultural theories provide tools for analysis of these questions. Areas of concentration include: print media, film, and other forms of popular culture.

COURSE DIRECTOR: TBA

PROJECTED ENROLLMENT: 30

RESERVED SPACES: Spaces are reserved for Humanities and Culture & Expression Majors and Minors.

COURSE CREDIT EXCLUSION(S): PRIOR TO FALL 2009: AK/CLTR 3100 6.00.

AP/CLTR 3140 6.0A
DIGITAL CULTURE IN THE HUMANITIES

Explores the influence of digital technologies on particular aspects of the arts, popular culture, the internet as well as in venues where culture is archived such as universities and museums in North America and internationally. Critical analysis of these cultural practices is enriched with the development of a simple multimedia project. No technical knowledge expected or required.

COURSE DIRECTOR: TBA

PROJECTED ENROLMENT: 30

RESERVED SPACES: Spaces reserved for Humanities and Culture & Expression Majors and Minors.

AP/CLTR 3160 3.0A
SOUND, POLITICS & MEDIA ART

This course considers sound as a social, aesthetic, historical, material, and political phenomenon, highlighting how it integrates with contemporary artistic practices. Students will learn about sound art and experimental music; be introduced to the physics of sound; and explore how sonic and extra-sonic forces collide. Through these foci, the course addresses the cultural politics of sound, sound-making, hearing, and performance.

ASSIGNMENTS:

Attendance/Participation; Weekly blog entries; Presentation and response; Short written assignment; Major research assignment.

REPRESENTATIVE READINGS:

Connor, Steven. 2009. "Earlips: Of Mishearings and Mondegreens."

<http://www.stevenconnor.com/essays.htm>

COURSE DIRECTOR: D. Cecchetto, dcecchet@yorku.ca
239 Vanier, Ext. 33958

PROJECTED ENROLMENT: 30

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

AP/CLTR 3230 6.0A ILLNESS IN THE POPULAR EYE: BODY, SPIRIT AND TRANSFORMATION

Addresses illness as a narrative device in film and other forms of media and by so doing, raises social and cultural concerns regarding the body, protest, transcendence and healing, as well as gender/sexual politics.

COURSE DIRECTOR: TBA

PROJECTED ENROLMENT: 30

RESERVED SPACES: Spaces reserved for Humanities and Culture & Expression Majors and Minors.

PRIOR TO FALL 2009: Course credit exclusion: AK/CLTR 3230 6.00.

**AP/CLTR 3542 3.0A (FALL)
CONSUMER & POPULAR CULTURE**

This course examines the practice of individual and collective expression within contemporary consumer and popular cultures with the broad aim of highlighting the potential for creative, expressive and political agency. While acknowledging the hegemonic forces behind mainstream consumer society, the course will focus on the possibilities that exist within the parameters of normative consumer life for engaging in creative/critical work that while not necessarily counter-hegemonic, is at least not in total lock step either. In this sense, the course departs from the Frankfurt School inspired stream of cultural studies that posits mass (or popular)/consumer culture as a great evil that demands unwavering conformity and strips its citizens of the ability to make informed, critical choices and lifestyle decisions. Rather, popular/consumer society is presented here as a non-deterministic force or context around which "real" creativity and cultural engagement can be envisioned and enacted.

In addition to presenting important theoretical/methodological concepts and tools for the study of popular and consumer cultures across a variety of disciplines, the course is structured around a selection of contemporary phenomena or cultural practices, which will vary from year to year. Among those that could be chosen are the following: Urban subcultures, Popular music and resistance, Music cultures and subcultures, The Pleasures of shopping, Social change as driven by consumption patterns and behaviours, Food culture, Design Culture, Lifestyle as expressions of self and identity, Brands, identity and power, Fanzines, Cult movies, The Web: places of self and community, Gadgets: expression, empowerment and conformity, Style and Substance, Wine Culture, Trends, it-girls/boys and other hot spots, Celebrity culture, Reality TV and fame, Public/Private Space - invasions and opportunities, On the Fringe - outcasts, freaks and UFOs

With such topics, the aim is to provide students with the opportunity to make direct connections between theoretical concepts and the everyday life experiences of contemporary consumer/popular culture.

ASSIGNMENTS:

Weekly Blogs and short tasks: 20%; Exploratory Essay (4 pages): 20%; Final Research Paper (10 - 12 pages): 30%; Small group analysis (on line presentation and in class follow up and discussion): 20%; Online reading quizzes: 10%

REPRESENTATIVE READINGS:

Douglas Kellner. "Media Culture and the Triumph of the Spectacle.

(<http://www.gseis.ucla.edu/faculty/kellner/essays.html>)

Domini Strinati. *An Introduction to Theories of Popular Culture*. E-book resource available directly from the York U Library. Please reach chapter one "Mass Culture and Popular Culture."

Catherine Driscoll. "The Moving Ground: Locating Everyday Life." *The South Atlantic Quarterly* 100.2 (2001) p 381-398.

John Fiske. "The Popular Economy." *Television Culture*. London: Routledge,. E-book resource available directly from the York U Library. Please read chapter 16 "The Conclusion: The Popular Economy."

Steven Waldman. Tyranny of Choice. *New Republic* (January 27, 1992) vol 206, Issue 4, pp 22-25. Available directly via the York library as an E-source.

Michael Schudson. "Delectable Materialism: Second Thoughts on Consumer Culture." *Ethics of Consumption*. David Croker and Toby Linden, eds. New York: Rowman&Littlefield, 1998. E-book resource available directly from the York U Library. Please read Chapter 14.

Judith Lichtenberg. "Consuming Because Others Consume." *Ethics of Consumption*. David Croker and Toby Linden, eds. New York: Rowman&Littlefield, 1998. E-book resource available directly from the York U Library. Please read chapter 10.

Martyn J. Lee. "Culture, consumption and commodities." In *Consumer Culture Reborn: The Cultural Politics of Consumption*. New York: Routledge, 1993.

Marvels and Tales, Volume 22, Number 1, 2008, pp. 52-66.

Philip Nel. "Is There a Text in This Advertising Campaign?: Literature, Marketing, and Harry Potter. *The Lion and the Unicorn* 29.2 (2005) 236-267.

Jim Finnegan. "Theoretical Tailspins: Reading 'Alternative' Performance in Spin Magazine." *Postmodern Culture*, Volume 10, Number 1, Sept. 1999.

Alison Piepmeier. "Why Zines Matter: Materiality and the Creation of the Embodied Community." *American Periodicals: A Journal of History, Criticism and Bibliography*. Volume 18, Number 2, 2008.

Lori Landay. "Millions Love Lucy: Commodification and the Lucy Phenomenon *NWSA Journal*, Volume 11, Number 2, Summer 1999, pp. 25-47.

Teena Gabrielson. "The End of New Beginnings: Nature and the American Dream in *The Sopranos*, *Weeds* and *Lost*. *Theory and Event*, Volume 12, Issue 2, 2009.

Michael Z. Newman. "Indie Culture: In Pursuit of the Authentic Autonomous Alternative." *Cinema Journal* 48, Number 3, Spring 2009.

Michael Tratner. "Working the Crowd: Movies and Mass Politics." *Criticism* 45.1 (2003) pp 53-73.

Robert Miklitsch. "Rock 'N' Theory: Autobiography, Cultural Studies, and the "Death of Rock." *Postmodern Culture*, Volume 9, Number 2, January 1999.

Mitchell, Tony. "Notes on Italian Hip Hop." *Popular Music* 14, no. 3 (Oct. 1995), pp. 333-348. Available online via Jstor.

Raymond Williams. "Advertising: The Magic System." *Advertising and Society Review* 1, Issue 1 (2000).

Rick Poyner. "Inside the Blue Whale: A Day at the Bluewater Mall." *Harvard Design Magazine* 11 (Summer 2000) pp 1-5.

Rosemary Coombe and Andrew Herman. "Culture Wars on the net: Trademarks, Consumer Politics, and Corporate Accountability on the World Wide Web." *The South Atlantic Quarterly*, Volume 100, Number 4, Fall 2001, pp. 919-947.

Josh Stenger. "The Clothes Make the Fan: Fashion and Online Fandom when Buffy the Vampire Slayers Goes to eBay." *Cinema Journal* 45.4 (2006) pp 26-44.

Annalee Newtiz. "What Makes Things Cheesy? Satire, Multinationalism, and B-movies." *Social Text* 18.2 (2000) 59-82.

Mark Poster. Global media Culture. *New Literary History*, Volume 39, Number 3, Summer 2008, pp. 685-703

COURSE DIRECTOR: A. Kitzmann, kitzmann@yorku.ca
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PROJECTED ENROLMENT: 30

RESERVED SPACES: Some spaces reserved for Humanities and Culture & Expression Majors and Minors.

COURSE CREDIT EXCLUSION: AP/CLTR 3542 6.00.

PRIOR TO FALL 2009: Course credit exclusions: AK/CLTR 3542 3.00, AK/CLTR 3542 6.00.

AP/CLTR 3610 6.0A
POPULAR EXPRESSION IN NORTH AMERICAN MUSIC

A survey of North American musical idioms from their Indigenous, European and African antecedents to the present. Selected styles and creators are situated within their immediate contexts of commerce, identity, and aesthetic norms.

COURSE DIRECTOR: TBA

PROJECTED ENROLMENT: 30

RESERVED SPACED: Some spaces reserved for Humanities and Culture & Expression Majors and Minors

COURSE CREDIT EXCLUSION(S): PRIOR TO FALL 2009: AK/CLTR 3610 3.00
AK/CLTR 3610 6.00.

Course credit exclusion: AP/CLTR 3610 3.00

AP/HUMA 3438 3.0A (FALL)
AP/CLTR 3830 3.0A
THE CELTIC TRADITION - THEN AND NOW

Investigates Celtic culture and art, which includes both the early medieval amalgamation of the Irish and Anglo-Saxon traditions in the British Isles, and its later manifestation during the Celtic Revival of the late 19th and early 20th centuries. Questions of style and iconography in architecture, painting, sculpture, stained glass, as well as the so-called minor arts are discussed. In the first section, subjects covered include Celtic artistic expression 400-1000, comprising manuscripts, high crosses, and metalwork. This is followed by an analysis of the Celtic Revival, 1840-1930, including the Irish Arts and Crafts Movement, and the search for an Irish identity in literature and art. Readings include historical and poetical writings from both periods. Students are encouraged to discern and appreciate the impact of the Celtic tradition in contemporary Canada.

Students will develop their skills in reading and critically evaluating texts, will consolidate their ability to undertake fruitful library and internet research, and will develop both synthetic and original styles of argument.

ASSIGNMENTS: Design analysis 5%; quiz 20%; research paper (8-10 pages) 40%; final exercise 35%.

REPRESENTATIVE READINGS:

Cogitosus's Life of St Brigid the Virgin – excerpt

S.A. Brown. *The Ringed Crosses of the Celts*

M.W. Herren & S.A. Brown. *Christ in Celtic Christianity* – excerpts

F. Henry. *Irish Art in the Early Christian Period* – excerpt

J. Sheehy, *The Rediscovery of Ireland's Past: The Celtic Revival 1830 – 1930* - excerpt

COURSE DIRECTOR: S.A. Brown, sabrown@yorku.ca
232 Vanier, Ext. 77397

PROJECTED ENROLMENT: 30

RESERVED SPACED: Some spaces reserved for Humanities and Culture & Expression Majors and Minors

COURSE CREDIT EXCLUSION: PRIOR TO FALL 2009: AK/CLTR 3438 3.0

AP/CLTR 3595 6.0A RADICALISM AND CULTURAL MOVEMENTS

Examines the radical impulse as it shapes and is shaped by progressive cultural movements. Using examples from fine art, literature, film, music, and other artistic forms and drawing on history, cultural theory and socio-political thought, the course explores the tension between radical aesthetics and radical politics, investigating cultural praxis as it is moved by the concerns of revolutionary ideas.

COURSE DIRECTOR: TBA

PROJECTED ENROLMENT: 30

RESERVED SPACES: Some spaces reserved for Humanities & Culture & Expression Majors and Minors.

4000 LEVEL COURSES

AP/CLTR 4000 3.0 AND 6.0 INDEPENDENT STUDY

Open to advanced student only, this course offers the highly motivated student an opportunity to pursue intensive study pertaining to a theme emanating from culture and its expression on his or her own under the guidance of an instructor.

FORMAT: N/A

EVALUATION: N/A

READINGS: N/A

PROJECTED ENROLMENT: N/A

RESERVED SPACES: N/A

PREREQUISITE(S): 78 credits completed, prior acceptance by a faculty supervisor, completion of the Independent Studies contract, and approval by the Chair.

COURSE CREDIT EXCLUSION(S): N/A

COURSE DIRECTOR(S): TBA

AP/CLTR 4110 6.0 McLuhan, Technology & Cultural History

Examines the thought of Marshall McLuhan within the context of the historical development of contemporary culture as impacted by technology and media. Comparisons are drawn between McLuhan and other thinkers of technology such as Harold Innis, Jacques Ellul, Lewis Mumford.

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PROJECTED ENROLMENT: 20

RESERVED SPACES: All spaces reserved for 3rd- & 4th-year Humanities and Culture & Expression Majors and Minors.

AP/CLTR 4810 3.0A (ONLINE)
ARCHITECTURE AND SOCIAL CHANGE

Modern architecture and design has often been based on identifiable visions and dreams of a future utopia made possible through good design and careful planning. Indeed, many architects and designers depict themselves as visionaries capable of positively altering the social and cultural structures that dictate the course of everyday life. This course will probe the relationship between such visions and their intended or unintended results in terms of improving or seriously damaging the cultural fabrics of cities, towns, communities and individuals. The central focus will be on architects, designers, movements, projects and critics of the 20th and 21st centuries, such as the Bauhaus School, the Archigram Group, the International Style, Jane Jacobs, Leon Krier, Rem Koolhaas, Daniel Libeskind, and Zaha Hadid.

The course will be structured as a seminar, with a selection of case studies and readings serving as the platform for discussion and debate. Among the central issue to be probed, are the political and ethical questions raised by deliberate attempts to "remodel" societies through architectural/design models and practices. Can better design make the world into a better place? While there are many examples of failures that could be used to negate such optimism, there are also many instances where architectural/design visions have indeed made significant and positive alterations to social and cultural life. Given contemporary concerns over the environment, the role of architecture and design is particularly important in that it provides one context through which social and cultural structures (and the habits and behaviours associated with those structures) could potentially be reconfigured to decrease humanity's negative impact on the environment.

ASSIGNMENTS:

Seminar/Discussion presentation and participation: 25% students will be responsible for leading some online discussions group/seminars on a specific reading and/or case study as outlined in a separate instruction sheet. The overall grade for this assignment is based on the actual presentation and the participation in the online discussion.

Research Proposal and Annotated Bibliography: 20% the proposal should provide a detailed thesis statement and outline (3-4 pages for the proposal itself NOT including the bibliography). The bibliography should have at least 10 academic sources, with each source being described with a short paragraph.

Weekly reading logs/blogs: 25% each student will be required to keep a reading log. This log should review the main ideas of each of the assigned readings and, as well, make references, where appropriate, to outside examples. Basically, this means that if there are some ideas or concepts in the readings that you think could be illustrated by an something that you have encountered, please make a reference to it or include an image, commentary, etc.. However, the main objective of the reading log is to demonstrate that you have read the assigned readings carefully. Please see additional handout for more details.

Final Paper/project: 30% A formal research paper, as described in a separate handout is required.

REPRESENTATIVE READINGS:

- Mario Ballesteros, Albert Ferre, Irene Hwang eds. *Verb Crisis*. Barcelona, Actar Press, 2008.
- Bognar, Botund. "Toward an Architecture of Critical Inquiry." *Journal of Architectural Education* 43, no. 1 (Autumn, 1989), pp. 13-34. Available online through Jstor.
- Groat, Linda. "Architecture's Resistance to Diversity: A Matter of Theory as Much as Practice." *Journal of Architectural Education* 47, no. 1 (Sept. 1993), pp. 3-10. Available online through Jstor.
- Wigley, Mark. "Story-Time." *Assemblage* 27, Tulane Papers: The Politics of Contemporary Architectural Discourse (Aug., 1995), pp. 80-94. Available online through Jstor.
- Upton, Dell. "Architecture in Everyday Life." *New Literary History*, Volume 33, Number 4, Autumn 2002, pp. 707-732.
- Nesbitt, Kate. "The Sublime and Modern Architecture: Unmasking (An Aesthetic) of Abstraction." *New Literary History*, Vol. 26, No. 1, Narratives of Literature, the Arts, and Memory (Winter, 1995), pp. 95-110.
- Ward, Tony. Totalitarianism, Architecture and Conscience. *Journal of Architectural Education*, 24., no. 4 (Autumn, 1970), pp. 35-49. Available online through Jstor.
- Azrujan, Dmitry. "Dinosaur of Totalitarianism or Plato's Academy of Design?" *Design Issues* 15, no. 3 (Autumn, 1999), pp. 45-77. Available online via Jstor.
- Buscaglia, Jose. "Puerto Rico '98: Architecture and Empire at the Fin de Siecle." *Journal of Architectural Education* 48, no. 4 (May 1995), pp. 250-259. Available online via Jstor.
- Peter Eisenman. "The End of the Classical: The End of the Beginning, the End of the End." *Perspecta* 21 (1984), pp. 155-173. Available online via Jstor.
- Foucault, Michel. "The Subject and Power." *Critical Inquiry*, Vol., 8, No. 4 (Summer, 1982), pp. 777-795.
- Foucault, Michel. "Of Other Spaces." *Diacritics*, Vol. 16, No. 1 (Spring, 1986), pp. 22-27.
- Yacobi, Haim. "Architecture, Orientalism, and Identity: The Politics of the Israeli-built Environment." *Israel Studies*. Volume 13, Number 1, Spring 2008, pp. 94-118.
- Brody, David, Eric. "Building Empire: Architecture and American Imperialism in the Philippines." *Journal of Asian American Studies*., Volume 4, Nnumber 2, June 2001, pp. 123-145.
- Wakeman, Rosemary. "Nostalgic Modernism and the Invention of Paris in the Twentieth Century." *French Historical Studies*, Volume 27, Number 1, Winter 2004, pp. 115-144.
- McLeod, Mary. "Architecture or Revolution: Taylorism, Technocracy, and Social Change." *Art Journal* 43, No. 2, (Summer, 1983), pp. 132-147. Available online via Jstor.
- Mumford, Lewis. "Mass Production and the Modern House." *Architectural Record*, January 1930. Part one available online at:
<http://archrecord.construction.com/inTheCause/onTheState/0311mumford.asp> Part two available online at:
<http://archrecord.construction.com/inTheCause/onTheState/0312mumford.asp>. A pdf version is also available on both of these websites.
- Le Corbusier. "Engineer's Aesthetic and Architecture." Available online at:
<http://archrecord.construction.com/inTheCause/onTheState/corb.pdf>
- Koolhaas, Rem. "Urbanism After Innocence: Four Projects: The Reinvention of Geometry." *Assemblage* 18 (August 1992), pp. 82-113.
- Jacobs, Jane. "Strategies for Helping Cities." *The American Economic Review*. Vol. 59, No. 4, Part 1 (Sept., 1969), pp. 652-656.

- “Madrid, pp. 38-45; “Residential Periphery,” pp. 136-149; “Building the Periphery,” pp. 204-239.
- Anker, Peder. “The Bauhaus of Nature.” *Modernism/modernity*. Volume 12, Number 2, April 2005, pp. 229-251.
- Cavalcanti, Lauro and Caldeira, Marta. “The Role of Modernists in the Establishment of Brazilian Cultural Heritage.” *Future Anterior*, Volume 6, Number 2, Winter 2009, pp. 14-31.
- Kwinter, Sanford. “La Citta Nuova: Modernity and Continuity.” Excerpt. Available online.
- Harries, Karsten. “The Dream of the Complete Building.” *Perspecta* 17 (1980), pp. 36-43. Available online via Jstor.
- Morshed, Adnan. “The Aesthetics of Ascension in Norman Bel Geddes’s Futurama.” *Journal of the Society of Architectural Historians*, 63, no. 1 (March 2004), pp. 74-99. Available online via Jstor.
- MacLeod, Gordon and Ward, Kevin. “Spaces of Utopia and Dystopia: Landscaping the Contemporary City.” *Geografiska Annaler, Series B, Human Geography* 84, no. 3/4 (2002), pp. 153-170. Available online via Jstor.
- Antonio Sant’Ella. “Manifesto of Futurist Architecture.” Available online at: <http://www.unknown.nu/futurism/architecture.html>
- Hawkinson, Laurie, Kruger, Barbara, et. Al. “Imperfect Utopia/Un-Occupied Territory.” *Assemblage* 10 (Dec. 1989), pp. 19-45.
- Massive Change Website: <http://www.massivechange.com/>
- Wong, Yoke-Sum. “Modernism’s Love Child: The Story of Happy Architectures.” *Common Knowledge*, Volume 14, Issue 3, Fall 2008, pp. 445-471.
- Leibowitz, Rachel. “The Million Dollar Play House: The Office of Indian Affairs and the Pueblo Revival in the Navajo Capital.” *Building and Landscapes: Journal of the Vernacular Architecture Forum*, Volume 15, Fall 2008, pp. 11-42.
- Mary McLeod. “Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism.” *Art Journal* 43, no. 2. *Revising Modernist History: The Architecture of the 1920s and 1930s* (Summer, 1983), pp. 132-147. Available online via Jstor.
- Rick Poyner. “Inside the Blue Whale: A Day at the Bluewater Mall.” *Harvard Design Magazine* 11 (Summer 2000) pp 1-5. Available online via <http://www.gsd.harvard.edu/research/publications/hdm/back/11poyner.pdf>
- Chase, John. “The Role of Consumerism in American Architecture.” *Journal of Architectural Education* 44, no. 4 (Aug., 1991), pp. 211-224. Available on line via Jstor
- Whiteley, Nigel. “Pop, Consumerism, and the Design Shift.” *Design Issues*, 2, no. 2 (Autumn, 1985), pp. 31-45.
- Laura Levin and Kim Solga. “Building Utopia: Performance and the Fantasy of Urban Renewal in Contemporary Toronto.” *TDR: The Drama Review*, Volume 53, Number 3, Fall 2009, pp 37-53.
- Varga-Harris, Christine. “Homemaking and the Aesthetic and Moral Perimeters of the Soviet Home During the Khrushchev Era.” *Journal of Social History*, Volume 41, Number 3, Spring 2008, pp. 561-589.
- William McDonough. “Toward a Sustaining Architecture for the 21st Century.” Available online at: http://www.mcdonough.com/writings/towards_a_sustaining.htm

William McDonough. "Design, Ecology, Ethics and the Making of Things." Available online at <http://www.mcdonough.com/writings.htm>

Orr, David. "In the Tracks of the Dinosaur: Modernization & the Ecological Perspective." *Polity* 11, no. 4 (Summer, 1979), pp. 562-587.

Fuad-Luke, Alastair. "Slow Theory: a paradigm for living sustainability." www.slowdesign.org/pdf/Slow%20design.pdf

Ekman, Ulrik. Irreducible Vagueness: Mixed Worlding in Diller and Scofidio's Blur Building." *Postmodern Culture*, Volume 19, Number 2, January 2009.

Maria Ludovica Tramontin. "Textile Tectonics: An Interview with Lars Spuybroek." Kwinter, Sanford. "Virtual City, or the Wiring and Waning of the World." *Assemblage*, No. 29 (April, 1996), pp. 86-101.

COURSE DIRECTOR: A. Kitzmann, kitzmann@yorku.ca
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PROJECTED ENROLMENT: 20

RESERVED SPACES: All spaces reserved for 3rd- and 4th-year Humanities and Culture & Expression Majors and Minors.

COURSE CREDIT EXCLUSION: AP/CLTR 4810 3.00. PRIOR TO FALL 2009: Course credit exclusions: AK/CLTR 4810 3.00, AK/CLTR 4810 6.00.

AP/CLTR 4850 3.0A PROPAGANDA AND CULTURE

Investigates the employment of the created environment and other expressions of culture for propagandistic purposes, meant to advance privileged ideologies in politics, religion, and social interchange. Discusses examples chosen from different eras and communities, including modern and contemporary applications.

COURSE DIRECTOR: TBA

PRIOR TO FALL 2009: Course credit exclusions: AK/CLTR 4850 3.00, AK/CLTR 4850 6.0

AP/CLTR 4851 6.0A MODERNISM ACROSS THE ARTS: LITERARY, MUSICAL, AND VISUAL CULTURES

The underlying project of the course is the analysis of how we make meaning through art forms. More specifically, we will investigate the literary, music, and visual cultures of the late-nineteenth and early-twentieth centuries to examine what we could call, with hindsight, a burgeoning interdisciplinary and interartistic inclination. The course contextualizes how and why this interdisciplinary impetus occurs during the period, as well as how such crossovers between artistic forms contribute to the generation of new modes of cultural material. Issues

to be explored include: questions about visual culture, such as the nature of images and the crucial role that "looking" plays in societies; how the aural provides alternatives to, interacts with, and/or destabilizes the visual; and, how media that combine the visual and aural achieve their efficacy. These concerns will be problematized by overarching questions about gender, race, ethnicity, sexuality, nation, and class.

ASSIGNMENTS: 1st term Essay (1500 words) 20%; 2nd term Research Essay (2500-3000 words) 30%; Two Seminar Presentations (one each term) 10% each; Final Exam (in-class) 20%; Class Participation 10%.

REPRESENTATIVE TEXTS: Henry James, *Turn of the Screw*; Elmer Rice, *Street Scene*; Gertrude Stein, *Tender Buttons*; Oscar Wilde, *The Picture of Dorian Gray*; Virginia Woolf, *To the Lighthouse*; T. S. Eliot, *Four Quartets*.

Operas for viewing and/or listening from SMIL:

Benjamin Britten, *Turn of the Screw*; Igor Stravinsky, *The Rake's Progress*; Kurt Weill, *Street Scene*

Poetry, novel excerpts, libretti, and theoretical readings will be provided in a course kit. Primary texts will include selections from James Joyce's *Ulysses* and Langston Hughes' poetry. Visual art by Claude Monet, Vanessa Bell, Duncan Grant, Pablo Picasso, and Jacob Lawrence, will be available for study and reference on the course website.

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PROJECTED ENROLMENT: 20

RESERVED SPACES: All spaces reserved for 3rd- and 4th-year Humanities and Culture & Expression Majors and Minors.

COURSE CREDIT EXCLUSION: AP/CLTR 4851 3.0