

**CULTURE & EXPRESSION
PROGRAM
MINI-CALENDAR 2016-2017**

COORDINATOR:

Professor Gail Vanstone

223 Vanier College

Tel: 416-736-2100 Ext. 33957

gailv@yorku.ca

PROGRAM SECRETARY:

Divya Verma

260 Vanier College

416-736-2100 Ext. 33499

diverma@yorku.ca

Table of Contents

DESCRIPTION AND STRUCTURE OF THE PROGRAM.....	3
LEARNING OBJECTIVES.....	4
DEGREE TYPES.....	5
ORDINARY BA PROGRAM	5
HONOURS BA PROGRAM.....	5
SPECIALIZED HONOURS BA PROGRAM	5
HONOURS BA DOUBLE MAJOR	5
HONOURS BA MAJOR/MINOR	5
HONOURS MINOR.....	6
COURSES OFFERED IN EACH GROUP	7
GROUP A: CULTURE & EXPRESSION	7
GROUP B: LITERATURE/HUMANITIES.....	8
GROUP C: COMMUNICATION STUDIES/ EQUITY STUDIES/PHILOSOPHY/SOCIAL SCIENCE..	8
GROUP D: SCIENCE/GEOGRAPHY/ANTHROPOLOGY	9
COURSE OFFERINGS 2016-2017.....	10
DESCRIPTION OF COURSE OFFERING FALL/WINTER 2016-2017	11

DESCRIPTION AND STRUCTURE OF THE PROGRAM

Culture & Expression (C&E) takes a multidisciplinary approach to analyzing the relationships between critical theory and creative cultural objects and practices. Theoretical courses cultivate students' ability to question meaning and value in culture as expressed and problematized by the arts in social, artistic and political contexts. Other program courses encourage students to explore historical and contemporary issues and themes, and specifically how they are activated through a range of cultural forms including literature, film, music/sound, theatre, architecture, visual arts and digital media.

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 is a flexible, interdisciplinary degree program, structured around two

Core Courses: AP/CLTR 2100 6.00 Questioning Culture

AP/CLTR 3100 6.00: Culture, Meaning & Form

that introduce students to some of the theoretical, methodological issues and terminology in the study of culture. Beyond the core courses, and other courses in the Major, 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

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. At the same time, this topical breadth is tied together by a shared emphasis on questions of meaning as they are raised by and addressed in the critical theoretical methodologies that underpin humanistic scholarship.

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.

General Education Requirements

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.

- 6.00 credits in Natural Science (NATS)

- 9.00 credits in the Social Science (SOSC) or Humanities (HUMA) categories
- and 6.00 credits approved general education course in the opposite category to the 9.00 credit course in Social Science or Humanities already taken.

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

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.

LEARNING OBJECTIVES

- Provide students with in-class and experiential opportunities to study cultural forms as a meaningful and 'meaning producing' set of discourses with historical, social, philosophical and aesthetic relevance;
- 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.

DEGREE TYPES

ORDINARY 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 must include an additional 6 credits in the Major at the 3000 level or above and 6.00 credits from each of two of Groups B, C or D.

PLEASE NOTE: Students with specific requests to select courses other than those listed must request permission from the program coordinator

HONOURS BA PROGRAM

Major: A minimum of 42 credits including:

Core: 12 credits comprising

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 (see below). The remaining credits may be taken from the list of Major courses, or from courses offered by the School of Arts, Media, Performance & Design, by permission of the program coordinator. At least 12 credits must be Major courses at the 4000 level.

SPECIALIZED HONOURS BA PROGRAM

Major: A minimum of 54 credits including:

Core: 12 credits comprising

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 four groups (see below). The remaining credits may be taken from the list of Major courses, or from courses offered by the School of Arts, Media, Performance & Design, by permission of the program coordinator. At least 12 credits must be Major courses at the 4000 level.

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 that 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 must include an additional 6 credits in the Major, and 6 credits from each of two of groups B, C or D. 6 credits must be at the 4000 level.

COURSES OFFERED IN EACH GROUP

NOTE: Not all courses are offered in 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.

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 3085 3.0/6.0 History & Development of Musical Theatre
AP/CLTR 3090 6.0 Canadian Women's Drama
AP/CLTR 3095 3.0/6.0 Theatre in Performance
AP/CLTR 3140 3.0/6.0 Digital Culture in the Humanities
AP/CLTR 3150 6.0A Doing Culture
AP/CLTR 3160 3.0/6.0 Sound, Politics and Media Art
AP/CLTR 3165 3.0 Griots to Emcees
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 3255 3.0 Indigenous Film Studies
AP/CLTR 3318 3.0 Black Popular Culture
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 3590 6.0 Contemporary Popular 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/GL/GWST 3545 6.0 Culture Engendered
AP/GL/GWST 3546 3.0 Theorizing Hip Hop Feminisms: Race, Gender and Sexuality
AP/GL/GWST 4515 3.0 Designing Women
AP/GL/GWST 4550/HUMA 3940 6.0 Women, Culture, and the Arts
AP/GL/GWST 4551 3.0 Women, Culture, and the Arts: Modern European Contexts
AP/HIST 4511 6.0 Themes in Canadian Social and Cultural History
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

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

AP/HIST 2810 6.0 History of Modern Science
AP/HUMA/REI 3661 3.00/6.00 African American Art & Theatre: History & Memory
AP/PHIL 2130 3.0 Philosophy of Art and Literature
AP/REI/CDNS/HUMA 3536 3.00 Indigenous People, Legend and Memory

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/

GROUP D: SCIENCE/GEOGRAPHY/ANTHROPOLOGY

AP/ANTH 3350 6.0 Culture as Performance
AP/GEOG 2075 3.0 Geography of Everyday
Life AP/GEOG 2305 3.0 Geography of Identity
AP/GEOG 3650 6.0 Wired Cities
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/PHIL 2130 3.0 Philosophy of Art and Literature
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
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

COURSE OFFERINGS 2016-2017

COURSE #	INSTRUCTOR	DAY	TIME	DURATION	LOCATION
CLTR 1953 6.0A/HUMA1953 6.0A CANADIAN WRITERS IN PERSON	GAIL VANSTONE LESLIE SANDERS DANA PATRASCU-KINGSLEY	T	19:00	180	ACW206
CLTR 2100 6.0A/HUMA 2002 6.0A QUESTIONING CULTURE	ANDREAS KITZMANN	M	19:00	120	CC 108
TUTR 01	ANDREAS KITZMANN	M	17:30	60	R N836
TUTR 02	CATHERINE SWENSON	M	21:00	60	ACE 012
CLTR 2210 6.0A/HUMA 2210 6.0A MEDIA, CULTURE & TECHNOLOGY	BOB HANKE	M	14:30	180	VH 1158 ACW 005 F CC 108 W
CLTR 2510 6.0A/HUMA 2225 6.0A POPULAR TECHNOLOGIES	BOB HANKE	R	14:30	120	CC 108 W
TUTR 01	BOB HANKE	R	16:30	60	ACW002 F ACW008 W
TUTR 02	CATHERINE SWENSON	R	17:30	60	ACW002
CLTR 3100 6.0A/HUMA 3201 6.0A CULTURE, MEANING & FORM	SHARON DAVIDSON	M	19:00	180	R N201
CLTR 3140 6.0A/HUMA 3140 6.0A DIGITAL CULTURE IN THE HUMANITIES	CAROLYN STEELE	W	19:00	180	F-DB/TEL2118 W-DB/TEL2114
CLTR 3140 6.0B/HUMA 3140 6.0B DIGITAL CULTURE IN THE HUMANITIES	TV REED		FULLY ONLINE		
CLTR 3150 6.0A/HUMA 3207 6.0A DOING CULTURE: NARRATIVES OF CULTURAL PRODUCTION	CAROLYN STEELE	T	19:00	180	ACW209
CLTR 3160 6.0A/HUMA 3160 6.0A SOUND, POLITICS AND MEDIA ART	DAVID CECCHETTO	R	16:00	180	FC 106
CLTR 3165 3.0A/HUMA 3165 3.0A (FALL) GRIOTS TO EMCEES: CULTURE, PERFORMANCE AND SPOKE WORD	WENDY MOTION BRATHWAITE	R	19:00	180	VH 1005
CLTR 3220 3.0M (WINTER) HUMA 3220 3.0M MEMORY, MEANING & COMMUNITY	CHARLOTTE HENAY	W	14:30	180	R N201
CLTR 3230 6.0A/HUMA 3230 6.0 ILLNESS IN THE POPULAR EYE	RICHARD LIPPE FLORENCE JACOBWITZ	W	16:00	180	RN 102 NAT TAYLOR CINEMA
CLTR 3255 3.0M(WINTER)/HUMA 3255 3.0M INDIGENOUS FILM STUDIES	VERMONJA ALSTON		FULLY ONLINE		
CLTR 3318 3.0M/HUMA 3318 3.0M WINTER BLACK POPULAR CULTURE	MARK CAMPBELL	R	19:00	180	VH 1158
CLTR 3523 3.0M(WINTER)/HUMA 3523 3.0 FEMINISMS AND FILM	GAIL VANSTONE	W	19:00	180	ACW009
CLTR 3542 3.0A/HUMA 3901 3.0A (FALL) CONSUMER & POPULAR CULTURE	ANDREAS KITZMANN	W	11:30	180	VH 1158
CLTR 3570 6.0A/HUMA 3904 6.0 EXPERIENCING CANADIAN CULTURE	GAIL VANSTONE	W	16:00	180	VH 2009
CLTR 3590 6.0A/HUMA 3902 6.0A CONTEMPORARY POPULAR CULTURE	FRANC STURINO	M	19:00	180	VH 1158
CLTR 4810 6.0A/HUMA 4903 6.0A ARCHITECTURE & SOCIAL CHANGE	ANDREAS KITZMANN		BLENDED 16:00	6 meets 180	*see below
CLTR 4850 6.0A/HUMA 4906 6.0 PROPAGANDA AND CULTURE	JOE KISPAL KOVACS	W	16:00	180	VH 1152

CLTR 4810 meets: Sept 14, Oct 19, Nov 30 FC105
Jan 25, Feb 15, March 29 HNE030

DESCRIPTION OF COURSE OFFERING FALL/WINTER 2016-2017

AP/CLTR 1953 6.0A CANADIAN WRITERS IN PERSON

Explores the works of eleven 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.

GRADING:

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:

Dianne Warren, *Liberty Street*, (Harper Collins), Richard Van Camp, *Night Moves*, (Enfield & Wizenty), Olive Senior, *The Pain Tree*, (Cormorant Books), Laura Graham, *Settler Education* (M&S), Helen Humphreys, *The Evening Chorus*, (Harper Collins), Allan Weiss, *Making the Rounds*, (EDGE Science Fiction and Fantasy Publishing), Andre Alexis, *Fifteen Dogs*, (Coach House), Lynn Crosbie, *Where Did You Sleep Last Night?* (House of Anansi), Madhur Anand, *A New Index for Predicting Catastrophe* (M&S), Katherena Vermette, *North End Love Song*, (Muses Company), Terry Fallis, *Poles Apart*

PREREQUISITES: None. 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

COURSE DIRECTORS:

Leslie Sanders, leslie@yorku.ca 706 Atkinson College, Ext. 66604
Gail Vanstone, gailv@yorku.ca 223 Vanier College, Ext. 33957

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.

GRADING: Essay 1: 15% (5 pages); Essay 2: 15% (5 pages); Essay 3: 20% (12 pages); In class exam 1: 15%; In class exam 2: 15%; Online reading logs: 10%; Tutorial Participation and Attendance: 10%

PREREQUISITES: None. Course Credit Exclusion: PRIOR TO FALL 2009: AK/CLTR 2100 6.00.

COURSE DIRECTOR:

A. Kitzmann, kitzmann@yorku.ca, 204 Vanier College, Ext. 77021

AP/CLTR 2210 6.0A MEDIA, CULTURE & TECHNOLOGY

Combining historical and theoretical perspectives, the course explores media technologies from the invention of the printing press to networked digital media. Assessing the relationship between technology and culture, and how media technology mediates communication and cultural transformation, will be among the main concerns.

GRADING:

Discussion Paper, Written Editorial Exercise, Oral Discussion Facilitation

REPRESENTATIVE READINGS:

- Cook, S. (1996). Technological Revolutions and the Gutenberg Myth. In M. Stefnik (Ed.), *Internet Dreams: Archetypes, Myths and Metaphors* (pp. 67-82). Cambridge: MIT Press.
- Winston, B. (2005). The Liberty to Know? Print from 1455. in *Messages: Free Expression, media and the West from Gutenberg to Google* (pp. 3-30). London; New York: Routledge.
- Eisenstein, E. (1980). The Emergence of Print Culture in the West. *Journal of Communication*, 30(1): 99-106.
- Briggs, A. & P. Burke (2009). Printing in its Contexts. In *A Social History of the Media: From Gutenberg to the Internet* (pp. 13-60). Cambridge: Polity Press.
- Gere, C. (2008). *Digital Culture*: London: Reaktion Books.
- Giblet, R. (2008). *Sublime Communication Technologies*. Houndsmills, Basingstoke, Hampshire: Palgrave Macmillan.
- Streeter, T. (2011). *The Net Effect: Romanticism, Capitalism, and the Internet*. New York: New York University Press.

PREREQUISITES: None. Course credit exclusions: None. PRIOR TO FALL 2009: Course credit exclusion: AK/CLTR 2210 6.00.

COURSE DIRECTOR:

B. Hanke, bhanke@yorku.ca, TEL 2010, Ext. 77825

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, social media, algorithmic culture, search engines, mobile phones, Facebook and personal photography. We will consider some long-standing and topical issues, and conclude with a look at the future of popular

communication technologies.

GRADING:

Various discussion papers and a final critical essay.

REPRESENTATIVE READINGS:

Slack, J. D., & Wise, J. M. (2015). Meaning. In *Culture and technology: A primer* (pp. 107-114). New York: Peter Lang.

Slack, J. D., & Wise, J. M. (2015). Space and Time. In *Culture and technology: A primer* (pp. 179-194). 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.

Gillespie, T. (2013). The Politics of “Platforms”. In J. Hartley, J. Burgess, A. Bruns (Eds.), *A Companion to New Media Dynamics* (pp. 407-416). Chichester and Malden: John Wiley and Sons.

W. Brooker (2010). ‘Now You’re Thinking with Portals’: Media Training for a Digital World. *International Journal of Cultural Studies*, 13(6):553-573.

Van den Boomen, M. (2009). Interfacing by Material Metaphors. In van den Boomen, M, Lammes, S., Raessens, J., & Schäfer, M. (Eds.), *Digital material: Tracing new media in everyday life and technology* (pp. 253-265). Amsterdam: Amsterdam University Press.

Sterne, J. (2006). The Mp3 as Cultural Artifact. *New Media & Society*, 8(5): 825-842.

Hillis, K., M. Petit, K. & Jarrett, K. (2013). Introduction. In Hillis, Petit & Jarrett, *Google and the culture of search*. New York and Milton Park: Routledge (pp. 1-29).

LeBel, S. (2012). Wasting the Future: The Technological Sublime, Communications Technologies, and E-waste. *Communication + 1*, 1(1): 1-19.

PREREQUISITES: None.

COURSE DIRECTOR:

Bob Hanke, bhanke@yorku.ca, TEL 2010, 416-736-2100 X 77825

AP/CLTR 3100 6.0A AP/HUMA 3201 6.0A CULTURE, MEANING & FORM

This course explores cultural expression within a social and political context and provides tools for analyzing a wide range of forms of cultural communication. A particular emphasis will be placed on comparative analysis of expressive texts as they emerge through various cultural technologies and in different historical contexts. The objects of analysis will include literary, cinematic, televisual, musical, and virtual texts. The course aims to equip students to be sophisticated cultural critics and thoughtful interpreters of expressive works. The course will be organized in modules associated with various analytical frameworks for interpreting forms of expressive culture. These will include genre analysis, myth-symbol criticism, feminist analysis, rhetorical analysis, and medium theory. Students will be encouraged to find relevant examples within a wide range of cultural practices and to develop their own cultural and critical passions. Particular attention will be paid to a variety of questions that are relevant to the character of contemporary culture: What constitutes authenticity in cultural expression? Are conventional notions of plagiarism and/or appropriation still relevant? Is political expression still viable within contemporary popular culture? How have technological

changes and especially those associated with information technologies reshaped popular and elite forms of culture?

GRADING:

TBA

REPRESENTATIVE READINGS:

TBA

PREREQUISITES: None. Course Credit Exclusion: PRIOR TO FALL 2009: AK/CLTR 3100 6.00.

COURSE DIRECTOR:

Sharon Davidson, 416-736-2100 X 20621

AP/CLTR 3140 6.0A DIGITAL CULTURE IN THE HUMANITIES

This course explores the influence of digital technologies on particular aspects of the arts, popular culture, the internet as well as in venues where culture is researched and archived such as universities and museums in North America and internationally.

Digital media have methodologically broadened the study of the Humanities and opened new possibilities for culturally-significant practices such e-literature, online museum archives, and interactive documentaries to name a few. Users of digital media must develop new media literacies, which can create new barriers to inclusion and upset traditional hierarchies of power. This course provides an introduction to many of the issues and practices that rise out of the emergence of digital media in a field historically grounded in material media like books, paintings and museum archives.

During this course you will have the opportunity to not only study but to experience digital culture through multimedia resources, documentary video, field trips, guest speakers and through the creation of a multimedia essay and the production of a multimedia project.

The course will be held in a computer lab, however, absolutely no experience with media technologies is expected or required. What IS required is a commitment to actively participate, and to be open to new ways of learning and thinking about yourselves as media users during the course and in the future. The most important question you will learn to answer in this course is 'so what' regarding the implications of what your engagement with digital throughout the course. Being able to articulate the significance of changes we will interrogate is a critical skill you will take away from this course.

GRADING:

Reflection assignments - 25%

Essay – 20%

Mid-Term Exam – 15%

Multimedia Project – 40%

REPRESENTATIVES READINGS:

All readings will be available online or through the course Moodle site.

PREREQUISITES: None

COURSE DIRECTOR INFORMATION:

Carolyn Steele, steelec@yorku.ca, 202 McLaughlin College, 416-736-2100 X 22071

AP/CLTR 3140 6.0B (ONLINE) DIGITAL CULTURE IN THE HUMANITIES

This two-term course explores the field of *critical digital culture studies*. Sometimes also called *cyberculture studies*, or *new media studies*, this is the relatively new academic arena that analyzes the social impact of the Internet and various digital media. This course will introduce key humanities research and culture theory relevant to understanding the many ways the internet, video games, personal computers, smartphones and the like are impacting our personal lives and social institutions. To what extent and in what ways is the Internet merely a mirror of the wider cultures of which it is a part? In what ways and to what extent is the Internet a unique, transformative social space?

GRADING:

Weekly discussion posts, Mid-term essay, Final essay, webpage or multimedia project

PREREQUISITES: None.

COURSE DIRECTOR INFORMATION:

T.V Reed, reedtv@yorku.ca, 604 Atkinson College, 416-736-2100 x 22157

AP/CLTR 3150 6.0A DOING CULTURE

Students discover how cultural production is fostered and disseminated from a hands-on perspective in this blended-learning course. Building on cultural theories and engaging with examples of local cultural production, students work in small groups with partner organizations to conduct community-based research.

Officially understood as critical to Canadian identity, ‘the cultural’ is influenced by its creators, its audience and the political climate that surrounds it. The culture sector is often under the spotlight to provide documented evidence of culture’s value and impact. Blending theory and practice, student learn valuable, transferable skills that enable them to contribute meaningfully to their chosen partner organizations, at the same time developing professional contacts while exploring career possibilities in the cultural sector.

GRADING:

Participation: 25%: 10% in person/online; 15% short assignments based on class discussions and readings

Project Proposal: 20%

Final Project: 30%
Research Presentation: 15%
Research Ethics Assignment: 5%
Transcription of Interviews: 5%

PREREQUISITES: None.

COURSE DIRECTOR INFORMATION:

Carolyn Steele, steelec@yorku.ca, 202 Mclaughlin College, 416-736-2100 X 22071

AP/CLTR 3160 6.0A 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; students will also experiment with sound-making. No musical experience is expected; access to a laptop computer is required.

GRADING:

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

REPRESENTATIVE READING:

Connor, Steven. 2009. "Earlips: Of Mishearings and Mondegreens."
<http://www.stevenconnor.com/essays.htm>

COURSE DIRECTOR:

D. Cecchetto, dcecchet@yorku.ca, 239 Vanier College, 416-736-2100 X 33958

AP/CLTR 3165 3.0A GRIOTS TO EMCEES

Explores the form, function and content of Spoken Word, in terms of language, rhythm, historical developments, social- political contexts, as well as key artists of poetry, rap, dub, slam, lyricism and spoken word as live and direct purveyors of culture. By examining performance as text and artist/creator narratives, commentaries and cultural discourse, students survey the continuum through African storytelling traditions to contemporary global evolutions of lyricism and spoken word. Students explore the varied modes of oral/aural dissemination - including the stage, the page, audio recording, theatre, film and digital media - and analyze orality and voice as tools of cultural affirmation and resistance.

GRADING:

The course includes a writing/performance intensive component.

REPRESENTATIVE READINGS: TBA

PREREQUISITES: None. Co-requisites: None. Course credit exclusions: None.

COURSE DIRECTOR: Motion (Wendy Brathwaite), wmobrath@yorku.ca

AP/CLTR 3220 3.0M MEMORY, MEANING & COMMUNITY

An experiential learning course on the study of memory from a cultural perspective. Topics include: collective vs. individual memory; memory and trauma; memory and media; historical memory; oral memory and testimony.

GRADING:

TBA

REPRESENTATIVES READINGS:

TBA

PREREQUISITES: None. Course credit exclusions: AP/ CLTR 3220 6.0 PRIOR TO FALL 2009: Course credit exclusion: AK/CLTR 3220 6.00.

COURSE DIRECTOR: Charlotte Henay, chenay@yorku.ca

AP/CLTR 3230 6.0A ILLNESS IN THE POPULAR EYE

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.

GRADING:

TBA

REPRESENTATIVE READINGS:

TBA

PREREQUISITES: None. Course credit exclusions: None. PRIOR TO FALL 2009: Course credit exclusion: AK/CLTR 3230 6.00.

COURSE DIRECTOR: Richard Lippe and Florence Jacobowitz, rlippe@yorku.ca, fjacob@yorku.ca

AP/CLTR 3255 3.0M INDIGENOUS FILM STUDIES

This **online** course introduces to Indigenous cinema and the literature of cinema studies produced in Canada and the United States. During the course of the term, students view

approximately ten to fifteen feature fiction and documentary films and read works of film theory and criticism to develop skills necessary to analyze how Indigenous peoples use the moving image to re-present themselves and tell their own stories. The course puts Native filmmakers into intertextual dialogues with scholars working on theoretical aspects of Indigenous film and pedagogy. Memory, survival and sovereignty are major thematic concerns of Indigenous cultural and critical theory. Adapting a variation of the outline provided by Marubbio and Buffalohead (2013), the course groups the films and readings thematically, as follows:

- >Talking Back to the Hegemony of Cinema Representations
- >Visual Sovereignty and Cinema of Sovereignty: Decolonizing Media
- >Debates in Indigenous Film: Aesthetic Sovereignty—**Realism, Avant Garde Experimental Films, and Indigenous New Wave Cinema**
- >Debates in Indigenous Film: Gender and Sexual Sovereignty.

Learning Objectives

The course is designed to:

- Provide students with the theoretical and methodological framework to develop critical viewing skills;
- Develop an understanding of the role of the moving image in the production of ideas about Indigenous peoples;
- Develop an understanding of Indigenous filmmaking as both a continuation and transformation of native storytelling and visual culture;
- Develop skills necessary for constructive, informative, and ethical participation in online discussion forums as members of an intellectual community;
- Develop an argumentative research essay in cinema studies from proposal and peer reviews to final (edited and proofread) essay.

Evaluation	
Ten weekly posts to the Moodle discussion forum at 5% each	50%
One short essay on film theory and criticism (1000 words)	10%
One research proposal (500 words) and annotated bibliography	15%
Final research essay (2000-2500 words)	25%

Required Texts

Raheja, Michelle J. *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film*. Lincoln: University of Nebraska, Press, 2010. Print.

Schweninger, Lee. *Imagic Moments: Indigenous North American Films*. Athens: University of Georgia Press, 2013. Print.

Recommended Texts

Howe, Leanne, Harvey Markowitz, and Denise K. Cummings, eds. *Seeing Red! Hollywood's Pixelated Skins: American Indians and Film*. East Lansing: Michigan State UP, 2013. Print.

Marubbio, M. Elise, and Eric L. Buffalohead, eds. *Native Americans on Film: Conversations, Teaching, and Theory*. Lexington: University Press of Kentucky, 2013. Print.

Filmography (subject to change as new films become available)

Assignments may include 10-15 feature fiction and documentary films, as well as film shorts and animations. A complete schedule of screenings, readings, and written assignments will be posted to the course Moodle before the term begins. Although many films are available for streaming through SMIL, others are not available online. Students are expected to complete original final research essays on films that have not been screened for the course. Hence, many of the films on the list will not be screened in online discussion forums. Students may wish to write on a single director or undertake a thematic or stylistic analysis of at least two feature films or several shorts by different directors.

COURSE DIRECTOR:

Vermonja Alston, valsto@yorku.ca, 349A Stong College, 416-736-2100 X 3384

AP/CLTR 3318 3.0M (WINTER) BLACK POPULAR CULTURE

Analyzes popular Black popular culture in Diaspora, including music, film, television, style, contemporary visual arts, and including such issues as production, reception and commodification, through the lens of Black cultural theory.

GRADING: TBA

REPRESENTATIVE READINGS: TBA

PREREQUISITES: None. Co-requisites: None. Course credit exclusions: None.

COURSE DIRECTOR: Mark Campbell

AP/CLTR 3523 3.0M (WINTER) FEMINISMS AND FILMS

Feminist filmmakers, in exploring social and cultural manifestations of women's various locations, deploy film as a cultural form to represent women and to tell their stories. Charting these debates, we explore cultural theory and feminist film theory to consider the filmic representation of the feminine body, the orchestration of the female voice and the organization of women's desire in cinema, encouraging new readings of the complex subject 'woman'.

GRADING:

Course Journal 20% (10% each term); On-line Forum Discussions 20% (10% each term); Research paper/project 20%; Group Presentation 20% (additional 5% for Personal Response); Participation 15%.

REPRESENTATIVE READINGS:

Practices of Looking Marita Sturken/Lisa Cartwright; *Introducing Postfeminism* Sophia Phoca and Rebecca Wright.

Course Kit, including bell hooks "Doing It For Daddy" and "Whose Pussy is This a Feminist Comment?"; Trinh T. Minh-ha "Grandmother's Story"; Hoi F. Cheu "Feminist Film Theory and the Post feminist Era: Disney's *Mulan*" among others.

FILMOGRPAHY: TBA

PREREQUISITES: None. Course credit exclusions: AP/WMST 3523 6.0 (taken between Fall/Winter 2009-2011).

COURSE DIRECTOR:

G. Vanstone, gailv@yorku.ca, 223 Vanier College, 416-736-2100 X 33957

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.

GRADING:

Weekly Blogs and short tasks: 20% (See separate handout for details) 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%. (See separate handout for details), Online reading quizzes: 10%

PREREQUISITES: None. 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.

COURSE DIRECTOR:

A. Kitmann, kitzmann@yorku.ca, 204 Vanier College, 416-736-2100 X 77021

AP/CLTR 3570 6.0A EXPERIENCING CANADIAN CULTURE

An exploration through the lens of mythology and storytelling of how a unique Canadian sensibility manifests itself in contemporary cultural forms such as novels, films, art, theatre, music and academic sources. Students are encouraged to attend contemporary plays, movies, readings, art shows and concerts to supplement reading materials.

GRADING:

In-class Reading Responses (1000 words) 10%; Essay/Project Assignment (2000 words) 20%; Reading Culture Journal 20% (10% each term); On-line Forum Discussion 20% (10% each term); Group Presentation 15% (additional 5% for personal response); Participation 10%.

REPRESENTATIVE READINGS:

Sylvia Hamilton, *And I Alone Escaped to Tell You*
Chester Brown *Louis Riel: A Comic-Strip Biography*
Thomas King *The Truth About Stories*
Annabel Lyon *The Sweet Girl*
Suzette Mayr *Monoceros*
Wadji Mouawad *Scorched*

PREREQUISITES: None. PRIOR TO FALL 2009: Course credit exclusions: AK/CLTR 3570 6.00, AK/HUMA 3640 6.00 (prior to Fall/Winter 1999-2000).

COURSE DIRECTOR:

G. Vanstone, gailv@yorku.ca, 223 Vanier College, 416-736-2100 X 33957

AP/CLTR 3590 6.0A CONTEMPORARY POPULAR CULTURE

Surveys historical and contemporary approaches to the texts and contexts of fiction, film,

television, music, folklore and fashion. Themes include the industrialization of culture; changing definitions of the popular; genre and gender; the politics of style; nature and other utopias.

GRADING: TBA

REPRESENTATIVE READINGS: TBA

PREREQUISITES: None. Course credit exclusions: AP/CLTR 3590 3.00, AP/HUMA 3902 3.00. PRIOR TO FALL 2009: Course credit exclusions: AK/CLTR 3590 3.00, AK/CLTR 3590 6.00, AK/EN 3000K 6.00 (prior to Fall/Winter 1997-1998), AK/EN 3859 3.00, AK/EN 3859 6.00, AK/HUMA 3720 6.00 (prior to Fall/Winter 1996-1997), AK/HUMA 3980 3.00 and AK/HUMA 3980 6.00.

COURSE DIRECTOR:

Franc Sturino, fsturino@yorku.ca, 618 Atkinson College, 416-736-2100 X 33251

AP/CLTR 4810 6.0A ARCHITECTURE & 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 20 and 21 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.

This is a blended course, meaning that the class will meet on campus five times during the academic year. These meetings will be used for the seminar presentations and related discussions. As well this course will include a class visit to the Toronto International Design Show, which usually runs from Jan. 12-22. As a class we will attend Trade Day, which is on Jan. 22, 2017 although students will have the option of visiting the show on Jan. 23rd or 24th if their schedules do not permit a visit on Jan. 22.

GRADING:

Seminar/Discussion presentation and participation: 25% students will be responsible for leading online and in class 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/in class discussion. **Research Project: 50%:** this project has several components which are to be submitted over the course of a few months and based on the visit to the International Design Show and additional research. Details can be found in an additional handout. **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.

PREREQUISITES: Course credit exclusion: AP/CLTR 4810 3.00. PRIOR TO FALL 2009: Course credit exclusion: AK/CLTR 4810 6.00.

COURSE DIRECTOR:

A. Kitzmann, kitzmann@yorku.ca, 204 Vanier College, 416-736-2100 X 77021

AP/CLTR 4850 6.0A PROPOGANDA 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. Special emphasis will be placed on examining war propaganda across diverse media in the United States from 1898 to the present

GRADING:

Attendance and participation		20%
Student Presentations	(2X15%)	30%
2 Essays	(2X25%)	50%

REPRESENTATIVE READINGS:

Mirrlees, Tanner. *Hearts and Mines: The US Empire's Cultural Industry*. Vancouver: UBC Press, 2016.

Taylor, Philip M. *Munitions of the Mind: A History of Propaganda From the Ancient World to the Present Day*. Third Edition. Manchester UK: Manchester University Press, 2003.

PREREQUISITES: 78 credits and permission of the coordinator of Culture and Expression. Course credit exclusion: AP/CLTR 4850 6.00. PRIOR TO FALL 2009: Prerequisites: 78 credits and permission of the coordinator of Culture and Expression. Course credit exclusions: AK/CLTR 4850 3.00, AK/CLTR 4850 6.00.

COURSE DIRECTOR:

J. Kispal Kovacs, jkispal@yorku.ca, 219 CFA, 416-736-2100 X 20267