

**CULTURE & EXPRESSION
PROGRAM
MINI-CALENDAR 2015-2016**

COORDINATOR:

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DESCRIPTION AND STRUCTURE 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 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.

Culture & Expression 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

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;
- 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

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/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

NOTE: Not all courses 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.

COURSE OFFERING FALL/WINTER 2015-2016

COURSE #	INSTRUCTOR	DAY	TIME	DURATION	LOCATION
CLTR 1953 6.0A/HUMA1953 6.0A CANADIAN WRITERS IN PERSON	GAIL VANSTONE LESLIE SANDERS TUTORIAL INSTRUCTOR	T	19:00	180	ACW 206
CLTR 2100 6.0A/HUMA 2002 6.0A QUESTIONING CULTURE	ANDREAS KITZMANN	M	19:00	120	CC 108
TUTR 01 TUTR 02	ANDREAS KITZMANN	M	17:30 21:00	60 60	ACE 008 ACE 006
CLTR 2210 6.0A/HUMA 2210 6.0A MEDIA, CULTURE & TECHNOLOGY	BOB HANKE(LSTA)	M	14:30	180	VH 2009
CLTR 2510 6.0A/HUMA 2225 6.0A POPULAR TECHNOLOGIES	BOB HANKE (LSTA)	R	14:30	120	TEL 1004
TUTR 01 TUTR 02 TUTR 03	BOB HANKE (LSTA)	R	16:30 16:30 17:30	60 60 60	SC 223 SC 203 BC 325
CLTR 2860 3.0A (FALL)/HUMA 2205 3.0A IN OTHER WORLDS	CUPE	T	19:00	180	VH 2005
CLTR 2860 3.0M (WINTER)/HUMA 2205 3.0M IN OTHER WORLDS	CUPE	T	19:00	180	VH 2005
CLTR 3100 6.0A/HUMA 3201 6.0A CULTURE, MEANING & FORM	STEVE BAILEY	W	16:00	180	CC 109
CLTR 3140 6.0A/HUMA 3140 6.0A DIGITAL CULTURE IN THE HUMANITIES	T.V. REED	FULLY ONLINE			
CLTR 3160 3.0A (FALL) SOUND, POLITICS & MEDIA ART	DAVID CECCHETTO	T	19:00	180	VH2009
CLTR 3220 3.0M (WINTER) HUMA 3220 3.0M MEMORY, MEANING & COMMUNITY	VERMONJA ALSTON	W	16:00	180	HNE 104
CLTR 3255 3.0M(WINTER)/HUMA 3255 3.0M INDIGENOUS FILM STUDIES	VERMONJA ALSTON	FULLY ONLINE			
CLTR 3250 6.0A/HUMA 3250 6.0 CONTEMPORARY HISTORY THROUGH FILM	CUPE	W	16:00	180	VH 2009
CLTR 3520 3.0M/HUMA 3908 3.0M (WINTER) ARTS & THE LAW: POLICIES & PERSPECTIVES	ROGER FISHER	R	8:30	180	VH 2005
CLTR 3542 3.0A/HUMA 3901 3.0A FALL CONSUMER & POPULAR CULTURE	JODY BERLAND	W	14:30	180	CB122
CLTR 3570 6.0A/HUMA 3904 6.0 EXPERIENCING CANADIAN CULTURE	GAIL VANSTONE	W	16:00	180	VH 3004
CLTR 3610 6.0A/HUMA 3903 6.0A POPULAR EXPRESSION IN NORTH AMERICAN MUSIC	CUPE	T	19:00	180	R N201
CLTR 4810 6.0A/HUMA 4903 6.0A ARCHITECTURE & SOCIAL CHANGE	ANDREAS KITZMANN	FULLY ONLINE			
CLTR 4820 6.0A/HUMA 4904 6.0A FETISH APPEAL	CUPE	R	19:00	180	VH 1152
CLTR 4851 6.0A/HUMA 4907/EN 4851 MODERNISM ACROSS THE ARTS	ELICIA CLEMENTS	W	16:00	180	BC 228

DESCRIPTION OF COURSE OFFERING FALL/WINTER 2015-2016

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: Padma Viswanathan, *The Ever After of Ashwin Rao* (Vintage Canada), Kim Thuy, *Mãn* (Random House), Frances Itani, *Tell* (Harper Collins), Greg Hollingshead, *Act Normal* (Anansi), Sean Michaels, *Us Conductors* (Random House), Lee Maracle, *Celia's Song* (Cormorant), Heather O'Neill, *The Girl Who Was Saturday Night* (Harper Collins), Greg Scofield, *Louis: The Heretic Poems* (Nightwood), Colin McAdam, *A Beautiful Truth* (Penguin Canada), Sue Goyette, *Ocean* (Gaspereau), Aisha Sasha John, *Thou* (BookThug)

COURSE DIRECTORS:

Leslie Sanders, leslie@yorku.ca
706 Atkinson College, Ext. 66604

Gail Vanstone, gailv@yorku.ca
223 Vanier College, Ext. 33957

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.

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 204 Vanier College, Ext. 77021

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

COURSE CREDIT EXCLUSION: PRIOR TO FALL 2009: 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

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

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

COURSE CREDIT EXCLUSION: _Prior To Fall 2009AK/CLTR 2510 6.0

AP/CLTR 2860 3.0A (FALL) IN OTHER WORLDS: THE ARTS AND ARTISTS IN THREEDIMENSIONAL 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

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).

AP/CLTR 2860 3.0M (WINTER) IN OTHER WORLDS: THE ARTS AND ARTISTS IN THREEDIMENSIONAL MULTI-USER DIGITAL ENVIRONMENTS (WINTER)

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

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).

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?

ASSIGNMENTS:

Textual Analysis 1 (5 pages): 10%

Textual Analysis 2 (5 pages): 10%

Textual Analysis 3 (5 pages): 15%

Textual Analysis 4 (5 pages): 15%

Final Essay Proposal: 10%

Final Essay (10-12 Pages): 25%

Seminar Participation: 15%

REPRESENTATIVE READINGS:

Charles Reeves, "Myth Theory and Criticism"

Ann Powers, "You Better Think: Why Feminist Cultural Criticism Still Matters in a 'Post-Feminist' Peer-to-Peer World"

Selections from:

Art Silverblatt, *Genre Studies in Mass Media: A Handbook*

Joshua Meyrowitz, *No Sense of Place*

Jim A. Kuypers, *Rhetorical Criticism: Perspectives in Action*

Lynn Spigel and Jan Olsson, *Television After TV*

COURSE DIRECTOR: Prof. Steve Bailey, bailey@yorku.ca
316 Bethune College, 416-736-2100 x77419,

RESERVED SPACES: Some spaces 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 (ONLINE) 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: T.V Reed, 604 Atkinson, 416-736-2100 x22157, reedtv@yorku.ca

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

AP/CLTR 3160 3.0A (FALL) 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

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

AP/CLTR 3220 3.0M Memory, Meaning, and Community

Winter 2016

Class Meetings: Wednesdays 4 pm to 7pm

Professor Alston

Office and Hours: 349A Stong College, Wednesdays 2 pm to 3:30 pm, valston@yorku.ca

Course Description

Memory, Meaning, and Community takes an interdisciplinary approach to analyzing the relations between theories of memory and cultural objects and the production of community. Working at the intersection of memory studies and museum studies, the course introduces participants to the role museums play in the production of memory, meaning, and Indigenous and settler communities. As a course that teaches participant-observation as a research methodology, we undertake fieldwork (either individually or as a group) to museums, galleries, commemorative ceremonies, or dramatic performances of the past.

Course Format

The course meets in weekly three-hour seminars, with an experiential component that encourages students to engage with museum objects and curators, or participants in commemorative or dramatic performances of the past in order to gain a better understanding of the relationship among the production, distribution, and consumption of cultural objects and performances as sites of memory.

Learning Objectives

The course is designed to:

- Provide students with opportunities to study creative cultural objects and practices as meaningful and meaning producing set of discourses with historical, social, philosophical and aesthetic relevance to communities of knowledge;
- Provide theoretical and methodological frames of reference, thereby providing students with conceptual tools to prepare them for a lifelong appreciation and understanding of meaning in cultures of memory;
- Encourage the development of lifelong skills of reasoning and discernment by learning how to question critically, evaluate thoughtfully, and to articulate substantiated critical views clearly.

Evaluation

Two written critical evaluations of readings on theories of memory at 10% each	20%
One written critical evaluation of readings in museum studies	10%
One oral presentation of a selection from assigned readings	15%
Field notes from the experiential learning field trips	15%
Written proposal and bibliography for final research essay	10%
Final research essay	20%
Participation inclusive of field trips, peer-review exercises, and meaningful contribution to class discussions	10%

Required Texts

Lonetree, Amy. *Decolonizing Museums: Representing Native America in National and Tribal Museums*. Chapel Hill: University of North Carolina Press, 2012. Print.

Rossington, Michael, and Anne Whitehead. *Theories of Memory: A Reader*. Baltimore: Johns Hopkins UP, 2007. Print.

Schedule of Readings and Assignments: TBA

AP/CLTR 3255 3.0M, FILM 3711 3.0M, HUMA 3255 3.0M

Imagining Indigeneity: Indigenous Cinema Studies

Winter 2016 Online (Moodle)

Professor Vermonja Alston

Office Hours: Wednesdays 1:00 pm to 2:00 pm via email valston@yorku.ca or Moodle chat

Course Description

This online course introduces to Indigenous cinema and the literature of cinema studies produced in North America, although films from Mexico, the Andes (Quechua) and Brazil may be screened when available. During the course of the term, students view approximately ten 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:

1. Talking Back to the Hegemony of Cinema Representations
2. Visual Sovereignty and Cinema of Sovereignty: Decolonizing Media
3. Debates in Indigenous Film: Aesthetic Sovereignty—Realism and Avant Garde Experimental Films
4. 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	10%
Peer-review exercise	10%
Final research essay (2000-2500 words)	30%

Required Texts

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

Schwenger, 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 Pixeled Skins: American Indians and Film*. East Lansing: Michigan State UP, 2013.

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 feature films and as many as 20 film shorts. A complete scheduled 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.

Atanarjuat: The Fast Runner. Dir. Zacharias Kunuk, 2002. SMIL Criterion On-Demand (Streaming).

Barking Water. Dir. Sterlin Harjo, 2009. SMIL Desk.

Before Tomorrow. Dir. Marie-Hélène Cousineau and Madeline Ivalu, 2007. SMIL Criterion On-Demand (Streaming).

The Business of Fancydancing. Dir. Sherman Alexie, 2002. SMIL Desk.

Choke. Dir. Michelle Latimer, 2011. (animated short) SMIL DVD 4179.

Christmas at Moose Factory. Dir. Alanis Obomsawin, 1971. (short) SMIL DVD 4213.

The Colony. Dir. Jeff Barnaby. Dir. Jeff Barnaby, 2007. VTape.

The Doe Boy. Dir. Randy Redroad, 2001. SMIL Desk.

The Exiles. Dir. Kent MacKenzie, 1961. SMIL DVD 12532.

Fake Fruit Factory. Dir. Chick Strand. (avant-garde) SMIL DVD 11980.

File Under Miscellaneous. Dir. Jeff Barnaby, 2010. (short) VTape.

Forgotten Warriors. Dir. Loretta Todd, 1997. SMIL National Film Board (NFB) (Streaming).

Foster Child. Dir. Gil Cardinal, 1987. SMIL NFB (Streaming).

Four Sheets to the Wind. Dir. Sterlin Harjo, 2007. SMIL Desk.

Hands of History. Dir. Loretta Todd, 1997. SMIL Desk DVD 3720.

The Hill. Dir. Dana Claxton, 2004. SMIL Desk.

Honey Moccasin. Dir. Shelly Niro, 1998. SMIL Desk DVD 8637.

Honored by the Moon. Dir. Mona Smith, 1990. SMIL Desk DVD 14883.

Horse You See. Dir. Melissa A. Henry, 2007. SMIL Desk DVD 14911.

House Made of Dawn. Dir. Richardson Morse, 1972. SMIL Desk.

Hózhó of Native Women. Dir. Beverly Singer, 1994. SMIL Desk DVD 14901.

I'm Not the Indian You had in Mind. Dir. Thomas King. National Screen Institute, 2007.
<http://www.nsi-canada.ca/2012/03/im-not-the-indian-you-had-in-mind/>

Imagining Indians. Dir. Victor Masayesva, Jr., 1993. Streaming.

Incident at Oglala: The Leonard Peltier Story. Dir. Michael Apted, 2004. SMIL DVD 8647 or 14877.

Incident at Restigouche. Dir. Alanis Obomsawin, 1984. NFB Streaming.

Is the Crown at War with Us? Dir. Alanis Obomsawin, 2002. SMIL DVD 6696.

The Journals of Knud Rasmussen. Dir. Zacharias Kunuk & Norman Cohn, 2006. SMIL DVD.

Kanehsatake: 270 Years of Resistance. Dir. Alanis Obomsawin, 1993. SMIL DVD 13525 or Stream in French.

Mohawk Girls. Dir. Tracey Deer, 2005, SMIL Desk.

On the Ice. Dir. Andrew Okpeaha MacLean, 2011. NFB Streaming.

Our Nationhood. Dir. Alanis Obomsawin, 2003. NFB Streaming.

Red Right Hand. Dir. Jeff Barnaby, 2004. (short) VTape.
Reel Injun. Dir. Neil Diamond, Catherine Bainbridge & Jeremiah Hayes, 2009. NFB Streaming.
Richard Cardinal: Cry from the Diary of a Métis Child. Dir. Alanis Obomsawin, 1986. SMIL DVD 8621.
Rocks at Whiskey Trench. Dir. Alanis Obomsawin, 2000. SMIL DVD 5771.
Silent Tears. Dir. Shirley Cheechoo, 1997. DVD 5124.
Skins. Dir. Chris Eyre, 2002. SMIL DVD.
Skinwalkers. Dir. Chris Eyre, 2002. Criterion Streaming.
Smoke Signals. Dir. Chris Eyre, 1998. Criterion Streaming.
A Thousand Roads. Dir. Chris Eyre, 2005. SMIL DVD 14876.
Tkaronto. Dir. Shane Belcourt, 2007. SMIL DVD
Trail of Tears. Dir. Chris Eyre, 2008. PBS Online.
Trudell. Dir. Heather Rae, 2005. SMIL DVD 14874.
Where the Spirit Lives. Dir. Bruce Pittman, 1989. SMIL DVD.
Windtalkers. Dir. John Woo, 2002. SMIL DVD.
Woodcarver. Dir. Ehren BEARwitness Thomas, 2011. VTape.

AP/CLTR 3250 6.0A CONTEMPORARY HISTORY THROUGH FILM

Explores how history has been depicted through popular culture in cinema and other electronic media. Focuses on WWII and its aftermath when filmmakers began to rethink the function of cinematic representation and its political and cultural relationship to the contemporary world.

COURSE CREDIT EXCLUSION: AP/CLTR 3250 6.00.

COURSE DIRECTOR: TBA

PRIOR TO FALL 2009: Course credit exclusions: AK/CLTR 3250 3.00, AK/CLTR 3250 6.00.

AP/CLTR 3520 3.0M (WINTER) ARTS & THE LAW: POLICIES AND PERSPECTIVES

Examines the interaction between the creative arts and contemporary legal and social issues presented by new forms of technology, the relationship between copyright and creativity, the concept of creative works as private property, and the conflict between artists and consumers in the digital age.

COURSE DIRECTOR: Roger Fisher, rfisher@yorku.ca 038, McLaughlin College, Ext. 23221

COURSE CREDIT EXCLUSION: FA/FACS 3360 3.00 (prior to Fall 2011).

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: Jody Berland, jberland@yorku.ca
227 Vanier College, Ext. 77393

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 3570 6.0A EXPERIENCING CANADIAN CULTURE

An exploration of how a unique Canadian sensibility manifests itself in contemporary cultural forms. Students are encouraged to attend contemporary plays, movies, readings, art shows and concerts to supplement reading materials.

COURSE CREDIT EXCLUSION: 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 630 Atkinson College, Ext. 33957

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

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/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 online 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 204 Vanier College, Ext. 77021

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 4820 6.0A FETISH APPEAL

Probes the role of pleasure, desire and power in contemporary consumer culture, especially around objects of consumption, such as so-called designer goods or iconic products such as the Kitchenaid mixer or the Ipod.

COURSE CREDIT EXCLUSION:: AP/CLTR 4820 6.00.

PRIOR TO FALL 2009: Course credit exclusions: AK/CLTR 4820 3.00, AK/CLTR 4820 6.00.

COURSE DIRECTOR: TBA

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

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: First-term Essay (1500 words)–20%; Second-term Research Essay (2500-3000 words)–30%; Two Seminar Presentations (one each term) –10% each; Final Exam (in final 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*; E. M. Forster, *Howard's End*

Operas for viewing and/or listening from SMIL: Benjamin Britten, *Turn of the Screw*; Igor Stravinsky, *The Rake's Progress*; Kurt Weill, *Street Scene*; Richard Strauss, *Salome*

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.

COURSE DIRECTOR: Elicia Clements, elicia@yorku.ca
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RESERVED SPACES: All spaces reserved for Yr 03 & 04 Humanities and Culture & Expression and English Majors and Minors.

COURSE CREDIT EXCLUSION: AP/HUMA 4907 6.0A, AP/EN 4851 6.0A