

# COURSE DESCRIPTIONS

## THE JOINT GRADUATE PROGRAM IN COMMUNICATION AND CULTURE

A Partnership Between  
York University & Ryerson University

The following course descriptions are a guide to courses offered through the program from time to time. Not all courses will be offered every year. Please refer to the timetable <http://www.yorku.ca/gradcmct/courses/index.html> to determine if a course will be offered in any particular year. Courses are offered subject to faculty availability and are subject to change without notice.

A tentative Fall/Winter timetable is available by May of each year. Course offerings, room allocations, days and times for Fall are finalized in late summer; for Winter in late November.

A tentative Summer timetable is available by March of each year. Course offerings, room allocation, days and times are finalized in April.

Please refer to the documents MA Degree Requirements and PhD Degree Requirements at <http://www.yorku.ca/gradcmct/guidelines.html>

## REQUIRED COURSES

<b>CMCT 6000 3.0</b>	<b>Core Issues in Cultural Studies</b> <i>Master's core course</i>	This course provides an overview of the historical development of theories and approaches to cultural studies, surveying contemporary theories and discussing a wide range of approaches. The course deals with areas of inquiry in cultural studies that are the subject of debate and controversy and draws on materials from a number of disciplines. Topics include the meaning of culture, subjectivity and identity, constructionism, commodification, the culture industry, hegemony, public sphere, modernity and postmodernity, colonial and postcolonial theories, citizenship and civil societies.
<b>CMCT 6001 3.0</b>	<b>Core Issues in Communication Studies</b> <i>Master's core course</i>	This course provides an overview of the historical development of theories and approaches to communication studies, surveying contemporary theories and discussing a wide range of approaches. The course deals with areas of inquiry in communication studies that are the subject of debate and controversy and draws on materials from a number of disciplines. Topics include political economy, commodification and markets, representation and discourse, medium theory (McLuhan), audience theory and reception theory, interpretive theories and feminist approaches.
<b>CMCT 6002 3.0</b>	<b>Research Methods Workshop</b> <i>Master's Level</i>	Students in the core courses are required to attend this workshop on research methods in communication and cultural studies. These sessions are designed to complement the theoretical materials presented in the core seminars and will provide an overview of the range of research methods in communication and cultural studies. The course introduces students to a wide range of methods and approaches, including research design (qualitative and quantitative), survey research, content analysis, textual analysis, discourse analysis, historiography, legal and documentary research, ethnographic techniques, cultural studies approaches, and others.
<b>CMCT 6003 0.0</b> <i>No course credit</i>	<b>Seminar in Communication Research and Practice</b> <i>Master's Level</i>	This seminar presents an overview of current work in the field and features presentations by faculty and students in the program on their current and proposed projects. It explores current approaches and perspectives in policy analysis and applied research in communication and culture.
<b>CMCT 7000 3.0</b>	<b>Perspectives in Communication and Cultural Studies</b> <i>Doctoral core course</i>	This course provides an advanced exploration of the major theories and research approaches in the field, with particular attention to a critical assessment of contemporary theories and methods.
<b>CMCT 7200 3.0</b>	<b>Advanced Research Methods Workshop</b> <i>Doctoral Level</i>	The principal aim of this course is to cultivate in students a critical research sensibility that addresses questions of communication and culture and their intersection, with research being defined as an engaged process of enquiry and discovery that leads to the production of social knowledge.
<b>CMCT 7300 0.0</b> <i>No course credit</i>	<b>PhD Seminar in Communication Research and Practice</b> <i>Doctoral Level</i>	This seminar presents an overview of current work in the field and features presentations by faculty and students in the program on their current and proposed projects. It explores current approaches and perspectives in policy analysis and applied research in communication and culture.

## MEDIA AND CULTURE COURSES

*Courses in this area of specialization focus on the mutual influence of media and culture and their relationship to social systems.*

### MEDIA & CULTURE FOUNDATION COURSES

<b>CMCT 6100 3.0</b>	<b>Theoretical Approaches to Media &amp; Culture</b> <i>Foundation course</i>	This course reviews central issues in the study of media and culture through an examination of the ways in which mediations of social identity (e.g., class, gender, race, sexuality, nationality), act as highly selective and ideologically shaped portrayals of the social order. The course is built around a number of current and classical theories which allow particular insight into the articulations of representation (discursive, imagistic, visual) with human identity, subjectivity and selfhood. These theoretical frames of reference are also applied in the analysis of various media forms and genres, including text, photography, television, film and the built environment.
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<b>CMCT 6110 3.0</b>	<b>Visual Culture</b> <i>Foundation course</i>	The course will begin by exploring the ways in which we have been taught how to analyze and understand images, and how to produce and reproduce them. The course aims, however, to move beyond analysis of specific texts in order to historicize and understand the larger cultural meanings that have been assigned to the visual. We will attempt to come to terms with what W.J.T. Mitchell has called the pictorial turn in all its complexity. The course includes works by philosophers and cultural theorists as well as poets, painters, novelists, videographers, filmmakers, and cyberneticists.
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### MEDIA & CULTURE ELECTIVES

<b>CMCT 5101 3.0</b>	<b>Theoretical Issues in Film</b> <i>Same as Film 5210 3.0</i>	An intensive examination of selected precepts and principles which have influenced the practice of film making and its critical evaluation.
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<b>CMCT 5102 6.0</b>	<b>Film and Social Change</b> <i>Integrated with the undergraduate course Atkinson Film 4410 6.0</i>	Investigates the ways in which films of all kinds can be used as a means to radical insights into culture, giving consideration to the contributions to film criticism and theory offered by various radical movements such as Marxism, Feminism, and Gay Liberation.
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<b>CMCT 5104 3.0</b>	<b>Seminar in Symbolic Anthropology</b> <i>Same as Social Anthropology 5140 3.0</i>	Particular attention is placed on a fundamental understanding of symbolic thought and action with the aim of addressing the questions: how do symbols symbolize? How do they function to mediate meanings and transform sentiment and emotions into significant inducements or dispositions to action? Literature in anthropology, language and linguistics, semiotics and literary criticism among others are surveyed.
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<b>CMCT 6095 3.0</b>	<b>Marxism, Culture and Film</b> <i>Same as POLS 6095 3.0</i>	This course examines the Marxist tradition in cultural and aesthetic theory and practice, considering selections from the philosophical and aesthetic writing of Marx and Engels, and later Marxists, like Lukacs, Gramsci, Lenin and Trotsky; and then considers the Frankfurt School, James, Debord, Althusser, Williams, Jamieson, Said and Eagleton, among others. Theoretical and creative work by major artists like Brecht, Eisenstein, Godard and Alea are discussed. Selected important debates and controversies about Soviet culture, the role of avant-gardes, realism and socialist realism, cultural imperialism and colonialism, feminism, modernism and postmodernism are discussed. Specific discussions focuses on analysis and
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		practice related to the Marxist and socialist tradition in film, selected from the Soviet 1920s, Renoir and the French Popular Front, the Hollywood Reds, Italian neorealism, Godard and May 1968, and the Third Cinema of the "third world."
<b>CMCT 6096 3.0</b>	<b>Reading Film</b>	The course examines screen representation from a historical, sociological, and critical perspective, introducing relevant contemporary theoretical approaches framed as analysis of a particular theme, period, filmmaker, or genre. Attention is given to a range of problems including filmic representation and indexicality; dramaturgy, the history of filmic representation and its political economy; filmic representation and hegemony.
<b>CMCT 6101 3.0</b>	<b>Issues in Cultural Studies</b>	This course is an advanced examination of the contribution of cultural studies perspectives to the study of communication and culture, with emphasis on contemporary problems and theories.
<b>CMCT 6102 3.0</b>	<b>Culture as Performance: The Anthropology of the Arts</b>	This course explores expressive culture by examining the performance and products which express cultural meaning. It investigates how performances are produced, interpreted and transformed through time, utilizing theoretical arguments related to the process of cultural production, including structuralism, formal analysis, semiotics and hermeneutics. Key questions include: How are artistic domains integrated within a society? What regularities and patterns can be seen cross-culturally within one form of artistic expression? How do artistic forms condense and communicate key symbolic messages? How is artistic expression transformed through mass culture and tourism?
<b>CMCT 6104 3.0</b>	<b>Reading Television</b>	Fundamental to contemporary cultural studies is the recognition that the meaning, form and value of cultural products, such as situation comedies, soap operas, and advertisements, cannot be separated from the social context in which they are produced and received. The course explores such question as: What are the genre conventions? How do different individuals and communities use and value television products? To what extent do television products promote resistance and change and to what extent do they preserve the status quo? Students apply several frameworks to selected products in order to analyze how the product works in relation to individuals and communities.
<b>CMCT 6105 3.0</b>	<b>Culture and Values in Popular Media</b>	This course examines the rights, freedoms and social obligations of the media, with special attention to content producers and disseminators, both private and public. The issues of freedom of expression and its limits, access to information, privacy, and accountability are highlighted. The role of audiences as citizens, consumers and potential producers of content is also examined.
<b>CMCT 6106 3.0</b>	<b>Popular Music Studies</b> <i>Same as Music 6320 3.0</i>	The phenomenon of popular music is investigated from a number of perspectives through a survey of scholarly and popular vernacular literature. Issues in popular music, including paradigms for analysis and interpretation, are examined.
<b>CMCT 6107 3.0</b>	<b>The Cultural Conditions of Authorship</b>	This course returns to the subject of the book as one of the earliest and enduring examples of cultural production. By focussing on the economy of the culture industry - specifically the social, political, historical, and material conditions of authorship - this course undertakes a study of the commodification of the Canadian author that began in the early nineteenth century and continues to this day.
<b>CMCT 6108 3.0</b>	<b>Globalization: Markets, Citizenship &amp; Identity</b>	Globalization has spawned an enormous literature of contrary claims, assumptions and points of departure. This course will provide a roadmap and overview to the globalization debates with respect to communication and culture, the information commons and democratic governance. It is designed to

		provide graduate students a way to master this complex body of literature. The globalization debate takes place along the interwoven strands of liberal, political economic and post-modern thought theorizing market failure, market overreach and cultural convergence. Important areas of emphasis include the rise of neo-liberalism, the information commons, borders and identity, the end of the nation state, international civil society, the hybridization of global culture and cultural patterns of divergence and convergence.
<b>CMCT 6112 3.0</b>	<b>Performing Arts and the City</b> <i>Same as THST 6315 &amp; MDES 5601</i>	This course explores the way cultural institutions affect the community in which they are located, combining theoretical discussion with practical case-study. Although some analyses of the impact of theatres, sports stadiums and other comparable institutions exist, these are almost all conducted solely on an economic basis and limited to financial considerations. However, in order that public policy can be properly informed, a wider view of the more intangible socio-cultural cost/benefits is required. As yet there is practically no material or information available; and this course is designed to initiate such a process. What does an organization like a theatre contribute to shared experience in a community: How is its audience constituted? Does it offer specific educational value? To what extent does it define the profile, or external reputation of the community? Are there local spin-offs in terms of gathering different artists together, encouraging related trades, attracting business to the area? Being partly subjective, such questions are hard to quantify, and present issues of evaluation and validation, which the course will address.
<b>CMCT 6109 3.0</b>	<b>Special Topics in Media and Culture</b>	Under this rubric, program faculty members propose limited duration courses arising from major research projects or current issues.
<b>CMCT 6111 3.0</b>	<b>Philosophy, Culture &amp; Values</b>	This course explores philosophical concepts that we rely on as meaningful in communication. It introduces students to metaphysical concepts and gives students a chance to explore how much of our world relies on shared metaphors in the struggle to communicate.
<b>CMCT 6113 3.0 and 6.0</b>	<b>Contemporary Topics in Social Theory</b> <i>Same as PHIL 6630 3.0 or 6630 6.0, SPTH 6043 3.0 or 6043 6.0, and SOCI 6200 3.0 or 6200 6.0</i>	This course takes up issues that are topical and require some knowledge of social, political, philosophical and psychoanalytic theory.
<b>CMCT 6114 3.0</b>	<b>Communication, Culture and The City</b> <i>Same as SPTH 6626 3.0, SOCI 6132 3.0</i>	This course examines a variety of conceptions of culture in use in the social sciences, humanities, and fine arts, in particular as they have relevance for inquiry into social forms and practices of city life.
<b>CMCT 6115 3.0</b>	<b>Culture and the City Workshop</b> <i>Same as SPTH 6627 3.0, SOCI 6133 3.0</i>	This course is conducted as a research workshop in which students are encouraged to initiate, design, and develop an exploratory study on a specific social process in the city (any city, any time), and to create a framework for treating spaces and localities as interpretive problems through qualitative methods.
<b>CMCT 6116 3.0</b>	<b>[Trans]National Identities, New Media/tions and the Place of the Public</b>	This course explores the ways in which communications technologies shape national identities and understandings of public goods. We consider transformations and contestations of the public sphere, the public domain, intellectual property, freedom of speech, and multiculturalism in the face of an intensification of global population and cultural flows.

	<i>Pre-Requisite: CMCT 6000 3.0 Core Issues in Cultural Studies or permission of the instructor.</i>	
<b>CMCT 6119 3.0</b>	<b>Sound Studies</b>	This course introduces graduate students to the diverse and interdisciplinary field of “sound studies.” We will read sound studies scholarship produced by academics from a range of disciplinary and methodological backgrounds, as well as artists/practitioners. For their main assignment, students can choose to write a historiographic paper, a research paper, or produce a research-based audio piece closely connected to issues raised in the course. We will also spend part of our class time listening to audio art, broadcast radio productions, and other recorded sound that works as primary or secondary sources in our own research and critical thinking about the study of sound in its various forms over time.
<b>CMCT 6120 3.0</b>	<b>Culture And Environment</b> <i>Same as ENVS 6149 3.0</i>	Critical exploration into current literature in the emerging field of cultural studies. Examination of the discourses through which we attach culture to nature, place and space. Particular attention is given to what resources contemporary cultural studies might offer in analyzing interactions between culture, nature, and place; between social identity, community, and built and natural environments.
<b>CMCT 6121 3.0 and 6.0</b>	<b>Critique of Everyday Culture</b> <i>Same as SOCI 6130 3.0 and 6.0 SPTH 6609 3.0 or 6.0</i>	An attempt to integrate various theoretical frameworks centering on the twin problematics of everyday life and the study of popular culture. In particular, it examines anthropological, phenomenological, semi logical, hermeneutical and neo-Marxist approaches to culture.
<b>CMCT 6122 3.0</b>	<b>The Post Human Condition: Theory and Politics</b> <i>Same as POLS 6084 3.0, SPTH 6681 3.0</i>	Since the 1990s cyber has altered what it means to be human in terms of self and other, essence, agency, consciousness, intimacy, intelligence, reason, life, embodiment, identity, and gender. This course examines the meaning, possibilities, and implications of the posthuman.
<b>CMCT 6123 3.0</b>	<b>Cultures of Sexuality and Gender</b>	This course surveys theoretical approaches to cultures of sexuality and gender in relation to diverse media. Using feminist, queer, constructionist, posthumanist, and other approaches, the course develops students’ techniques of historicization and skills in analyzing current debates in the field.
<b>CMCT 6124 3.0</b>	<b>City as Cinema: Film and City Spaces</b>	This course seeks to locate dialectic in the relation between the cinema and the city to discern how particular experiences of city space and temporality have been expressed in the non-linear narratives or decentred spaces of some recent films or in the very design of cinema screens and theatres.
<b>CMCT 6125 3.0</b>	<b>Theorizing the Sacred in Contemporary Thought and Film</b>	This seminar examines the idea of the sacred in film and contemporary thought. Amongst other topics, we will explore the dynamics of gift and exchange economies, the origin of violence, monsters, the scapegoat, nihilism, hospitality, and the Other.
<b>CMCT 6126 3.0</b>	<b>Modernist Literary Circles: A Cultural</b>	This course studies the culture of the early twentieth-century modernist literary circles and salons in several world cities including New York, Paris, and London with a focus on New York Dada, the Left Bank

	<b>Approach</b>	Moderns, and Bloomsbury. The course explores a range of cultural expressions including print culture, visual culture and performance. The structure of this course combines theoretical study with a creative/practical component with the goal to make the salons come alive for the twenty-first century.
<b>CMCT 6127 3.0</b>	<b>Images of Animals</b> <i>Same as HUMA 6308 3.0</i>	Referring to literary and media sources, as well as historical, cultural and scientific texts, the course examines the creation, development and consequences of varied perspectives on non-human animals and on the viability of animals in a world dominated by humans.
<b>CMCT 6128 3.0</b>	<b>Writing the Self, Reading the Life</b>	This course will examine a variety of genres within the broadly defined category of life writing, including diary, memoir, autobiography, and biography. By sampling a range of texts from print, graphic, and electronic sources, students will explore the diverse ways in which people, both famous and otherwise, have communicated their personal and public stories about life and selfhood throughout history.
<b>CMCT 6130 3.0 and 6.0</b>	<b>The York Summer Seminar in Social &amp; Cultural Theory</b> <i>Same as SOCI 6202 3.0 and 6.0, SPTH 6642 3.0 and 6.0, PHIL 6640 3.0 and 6.0</i>	This seminar examines key aspects of contemporary social and cultural theory, focusing on the writings of an important theorist in the field. Normally, that theorist will participate in the course for one week, offering a series of seminars on her / his work.
<b>CMCT 6135 3.0</b>	<b>Selected Topics in Media and Culture</b>	The list of topics for discussion is flexible, depending upon the interests and preparation of students from year to year and the speciality of the course director. This course is designed to provide opportunities for post-doctoral fellows, visiting scholars and FGS appointed faculty to teach speciality courses in the field of Media and Culture.
<b>CMCT 6136 3.0</b> <i>[Pending Senate Approval]</i>	<b>The Making of Asian Studies: Critical Perspectives</b> <i>Same as GEOG 5700 3.0, SOCI 6745 3.0; ANTH 5500 3.0; HUMA 6135 3.0</i>	This course offers a historical examination of the multiple, overlapping processes through which Asian identities and regions were constituted. It will also examine new directions in Asian studies in an era of intensified global flows, transnationalism, and the presence of Asian diaspora in Canada and elsewhere.
<b>CMCT 6137 3.0</b>	<b>Postcoloniality</b>	The course investigates Postcolonialism as a field within Cultural Studies. Emphasizing socio- and politico-cultural analyses, themes such as colonial discourse, orientalism, hybridity, resistance, subalternity, indigeneity, Eurocentrism, cultural imperialism, language, race, sexuality, gender, and subjectivity are examined through a range of interdisciplinary and conceptual perspectives. Texts containing influential theoretical arguments are the primary focus, with some works from the Arts also featured.
<b>CMCT 7120 3.0</b>	<b>Selected Topics in Psychoanalysis and Culture</b>	This course will survey some of the key concepts of Freudian and post-Freudian theory and assess their value of the study of culture and society. The course will then present an overview of some of the ways that psychoanalytic theory has been used in the study of culture.
<b>CMCT 7125 3.0</b>	<b>Cinema and Media Studies: Key Concepts</b>	The course will explore key concepts, texts and debates in the field of contemporary cinema and media studies. While maintaining a focus on the intellectual and material histories of cinema studies and media

	Same as FILM 7000 3.0 MA students by permission only.	studies as disciplines (and their recent convergence), including epistemological and ontological frameworks, methodological approaches, and institutional and technological supports, the course will emphasize recent developments in cinema and media studies. Three broad areas of study will structure the course: cinema and cultural theory; national and transnational cinema; cinema and technologies of the image.
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## POLITICS AND POLICY

The focus in this area is on the critical role of the state, the market, and civil society in the development of communication systems, the production and distribution of culture, and issues of social power.

### POLITICS AND POLICY FOUNDATION COURSES

<b>CMCT 6300 3.0</b>	<b>The Political Economy of Culture and Communication</b> <i>Foundation course</i>	This course reflects the theoretical perspective that communication systems and cultural practices shape and are shaped by the social distribution of power in all societies. It examines the role of the state, the market and civil society in the production and distribution of cultural products and the implications of their relationships for society.
<b>CMCT 6301 3.0</b>	<b>Issues in Communication and Cultural Policy</b> <i>Alternate Foundation course</i>	This course focuses on specific issues that are shaping communication and cultural policy, including the emergence of the information highway, globalization and convergence.

### POLITICS AND POLICY ELECTIVES

<b>CMCT 5301 3.0</b>	<b>Technology and Globalization</b>	This course examines the role of technology within the global context. What will it mean to be part of a global audience, work in a global factory, shop in a global supermarket, be governed by a world government? Can technology help to solve problems of environmental depletion and pollution? What role does technology play in escalating militarism around the world? Can technology reduce the gap between rich and poor, within nations and between nations?
<b>CMCT 5302 3.0</b>	<b>Image Industry</b>	Images are organized into presentations and exhibitions in books and periodicals, in cinemas, in concerts, plays, and performances, at conferences and conventions, in galleries, in lectures and readings on television and closed circuit systems, in recordings, and theatres. This course examines the nature and operations of the image industry, its relationship with image users and consumers and its interaction with individual image makers.
<b>CMCT 5303 3.0</b>	<b>The Communications Industry</b>	This course is designed to provide a perspective on the Canadian information technology and telecommunications industry, in international context. It provides an in-depth understanding of the structure and dynamics of voice, data, video, internet, wireless, hardware and content markets. It explores the current environment, trends, and major players, including their strategies and prospects.
<b>CMCT 5304 3.0</b>	<b>Current Issues in Telecommunications</b>	This course explores emerging issues of interest to telecommunications and information technology analysis, managers, and policy-makers. It assumes a basic understanding of the technology and industry



		and features presentations by leading experts in regulations, technology, and emerging issues.
<b>CMCT 5306 3.0</b>	<b>Global Justice and the Environment</b> <i>Same as ENVS 5068 3.0</i>	Introduction to socioenvironmental ethics in general and, in particular, to social justice, as applied to issues of global development, the global environment, and international relations; theoretical schools of thought and particular public controversies are covered.
<b>CMCT 5307 3.0</b>	<b>New Social Movements</b> <i>Same as ENVS 5073 3.0</i>	Examination of new social movements that have arisen in response to the crisis of industrial culture, economic restructuring, shifting political formations, and ecological disasters. The focus is on current theories of social movements in action. Opportunities for students to gain first-hand experience with social movement organizations through participatory research projects are provided.
<b>CMCT 6302 3.0</b>	<b>Cross-Cultural and International Communication</b>	This course examines communication in the context of divergent cultural value systems, differing levels of technological adaptation, and unequal power configurations. It explores applications in international development, business communication, and crosscultural electronic communication.
<b>CMCT 6303 3.0</b>	<b>Globalization of Communication and Culture</b>	This course focuses on the role and significance of the rapid growth of multinational communication industries in shaping the modern world, with particular emphasis on the relationship between technology and the structures of power and control. Global communication systems, the global economy, and global crises are examined from a critical perspective.
<b>CMCT 6304 3.0</b>	<b>Political Communication and Environmental Issues</b> <i>Same as ENVS 6143 3.0, POLS 6165 3.0</i>	This course examines the role of mass media in environmental discourse. In this context, it deals with issues of public debate, public policy and social advocacy in mass-mediated society. The approaches can be applied to any area of public policy.
<b>CMCT 6305 3.0</b>	<b>Communication Policy</b> <i>Same as ARTM 6330 3.0</i>	The communications media in Canada functions within an extensive framework of public policy intended to achieve public interest objectives. This course examines the structure and operation of the Canadian cultural industries within the public policy framework and within the international environment of the expanding communications sector. The course focuses on the broadcasting, publishing, film and sound recording industries.
<b>CMCT 6306 3.0</b>	<b>Cultural Policy</b> <i>Same as ARTM 6300 3.0</i>	This course examines Canadian cultural policy, including its historical development and the formulation and execution of municipal, provincial and federal policies. The course will have a research orientation. It will focus on policy development in Canada with a particular focus on current issues and strategies for the future. Where appropriate, comparative analysis will examine other policy models with special reference to Europe, Britain and the United States.
<b>CMCT 6307 3.0</b>	<b>Communications Law</b> <i>Integrated with the undergraduate course LAW 3005 3.0.</i>	This seminar examines law, policy and regulations concerning broadcasting (radio, television and news services) and telecommunications. Of particular interest are questions about controversial and biased programming, access to media, Canadian content, and the implications of new services in the Canadian broadcasting system. In telecommunications, emphasis is given to issues arising from new technologies.
<b>CMCT 6308 3.0</b>	<b>The Politics of Intellectual Property</b>	The expansion of intellectual property rights has become a major area of international controversy and global resistance as these properties come into conflict with broader public interests and violate human rights. The course explores struggles involving farmers, feminists, developing countries and indigenous

		peoples.
<b>CMCT 6309 3.0</b>	<b>Special Topics in Politics and Policy</b>	Under this rubric, program faculty members are encouraged to propose one-time courses arising out of major research projects or current issues.
<b>CMCT 6310 3.0</b>	<b>Political Economy of Media: Technology, Markets &amp; Globalization</b>	The course examines the profound transformation of the media industries by new technologies and market applications. Emphasis is placed on the emergence of transnational media and their impact on political arrangements. Canada is discussed in comparative perspective.
<b>CMCT 6311 3.0</b>	<b>Globalization and Cultural Identities</b> <i>Same as SPTH 6212 3.0, and ANTH 5135 3.0</i>	This course explores globalization and its influence on the construction of cultural identities, addressing the contested term and its impact on nations, institutions, and peoples as they experience in local situations spatial and temporal transformations produced in discourses, images, and actions resulting from this process.
<b>CMCT 6312 3.0</b>	<b>Applied Research Methods - Policy and Regulatory Research</b> <i>Same as ENVS 6180 3.0</i>	This course provides students with the opportunity to develop the research skills required for policy and regulatory research, and a critical appreciation of their appropriate use in the design of their own research.
<b>CMCT 6313 3.0</b>	<b>Readings in Public Policy</b> <i>Same as ENVS 6560 3.0</i>	This course is an exploration of key ideas about public policy process with an emphasis on how this process is played out in the various policy areas of interest to students in the course.
<b>CMCT 6314 3.0</b>	<b>Media Democracy</b>	This course examines the central role of the news media in a democratic society, with an emphasis on Canada. The constraints on media democracy, exploring various media from newspapers to the internet, and attempts address the lack of media democracy will be explored.
<b>CMCT 6315 3.0:</b>	<b>Communication &amp; the Public Interest</b> <i>Same as ENVS 6460 3.0</i>	This course puts the concept of the "public" under close scrutiny. Through readings and a series of guided exercises, it explores how differing conceptions of the public are written into communication theory and how these might affect communication in practical ways. A background in communication theory is recommended, but not required.
<b>CMCT 6316 3.0</b>	<b>Public Affairs Media</b>	This course examines public affairs radio, television and convergence media from an historical and critical perspective. These media are examined with reference to models of broadcasting, public address, technology and globalization.
<b>CMCT 6317 3.0</b>	<b>Culture, Counterpublics and the WTO</b>	This course examines the impact of trade and the WTO framework in shaping the culture and communications policy environment for governments and communities. It is designed as a research seminar to enable students to examine the way the WTO is shaping and influencing cultural and communications policy.
<b>CMCT 6318 3.0</b>	<b>Owning Culture</b>	The course explores the ways in which law shapes popular culture, with emphasis upon the intellectual property regimes of copyright, publicity rights, trademark, and domain names. We consider how these laws create rights to control meaning and effect forms of censorship while provoking the emergence of alternative community norms.

<b>CMCT 6319 3.0</b>	<b>Global Media</b>	This course examines global media from an historical and critical perspective. Broadcasts, publications, films and digital productions are viewed as transnational communication channels which have a decisive impact on contemporary life.
<b>CMCT 6320 3.0</b>	<b>Culture and the Canadian Publishing Industry</b>	This course examines the current structure, process, and product of publishing in Canada in light of changes in the concepts of book, text, author, and rights encouraged by newer forms of media and in light of aspects of political and economic culture. We will study the publishing system as it currently is: how books go from concept to the reader's lap, as well as interrelationships of publisher distributors, bookstores, purchasing institutions, government, and cultural agencies and events. The course will consider the author/editor boundary, political pressure on authors, and the role of authors awards and festivals, Book Television, etc. Students will be invited to view Canadian book publishing through many theoretical prisms.
<b>CMCT 6321 3.0</b>	<b>Communication &amp; International Development</b>	This course brings together various theoretical and policy approaches to communication and international development. As a seminar, selected critical readings will serve as a backdrop for discussions on the nexus of communication, technology, development and the nation-state. We will interrogate the historical and social construction of development and underdevelopment, and how state actors mobilize the rhetoric of technology to galvanize support for the national development.
<b>CMCT 6322 3.0</b>	<b>Armed Conflict, Peace and the Media</b>	Engaging in historical and current debates on relations between governments and industry, this seminar focuses on how these relations are tempered in periods of armed conflict, and particularly considers relations between the military and the media. Course readings include analyses of corporate and government representations of militarism, terrorism and social activism during the two World Wars and conflicts in Viet Nam, the Persian Gulf and Iraq contextualizing and discussing issues involving media ownership and control. Students will consider theories of propaganda and persuasion in furthering debate and developing policy on issues such as censorship and other restrictions on civil rights through research and presentations encompassing a variety of media.
<b>CMCT 6323 3.0</b>	<b>Global Cultural Flows &amp; Permeable Borders: Ideoscapes, Mediascapes &amp; Citizenship after 9/11</b>	This course will explore the way contemporary print and electronic media analysis is reshaping citizenship practice and state policy globally and locally. With the growth of alternative forms of media, including alternative Internet sites, satellites, cell phones, blogging, and pod casting, the question that must be examined is the degree to which traditional filters and framing techniques, as theorized from very different perspectives by Walter Lippman and Noam Chomsky, are being bypassed. Scholars have long been interested in the different ways print and electronic journalism deploy filters and frames in the interests of dominant elites and bureaucracies. Arguably in a period of global cultural flows, defined as the intense movement of people, ideas, and information, traditional framing is increasingly contested by global publics, social movements, and transnational actors.
<b>CMCT 6324 3.0</b>	<b>Alternative and Community Media</b>	This course examines the theory and practice of alternative and community media. It begins by considering the difficulties in defining the range and scope of these kinds of media, as well as a number theoretical perspectives on their history, development, and operation. Considering media at the local, regional, national, and transnational levels, it examines the various forms alternative and community media might take, as well as the various ways they are implicated in community development and social activism. Through examining a range of media operating in both Canada and abroad, it provides critical reflection on such things as the different forms alternative media might take, various modes and models for organizing and financing such media, the ways in which forms of regulation can (and do) impact upon their operation, and the development of alternative editorial policies and news values.

<b>CMCT 6325 3.0</b>	<b>Labour in Communication &amp; Culture</b>	This course reviews the theoretical and historical constitutions of labour in relation to communication and culture as it has been articulated as a distinct field of inquiry, and as evident in practices and institutions.
<b>CMCT 6335 3.0</b>	<b>Selected Topics in Politics and Policy</b>	The list of topics for discussion is flexible, depending upon the interests and preparation of students from year to year and the speciality of the course director. This course is designed to provide opportunities for post-doctoral fellows, visiting scholars and FGS appointed faculty to teach speciality courses in the field of Politics and Policy.
<b>CMCT 6336 3.0</b>	<b>The Politics of Aesthetics</b> <i>Same as POLS 6087 3.0</i>	The Politics of Aesthetics develops an aesthetic framework from eight Continental philosophers who have an aesthetic theory as part of their philosophy. The philosophers include Hegel, Heidegger, Badiou, Ranciere, Bataille, Baudrillard, Virilio and Deleuze. These are selected because their philosophy facilitates the artwork surpassing the aesthetic theory.
<b>CMCT 6337 3.0</b>	<b>TechnoPolitics</b> <i>Same as POLS 6083 3.0</i>	Technology and politics have always been intertwined. This course examines the technopolitical convergence and divergence in selected works of Marx, Deleuze, Derrida, Nietzsche, Heidegger, Steigler, DeLanda, Latourel, McLuhan, Virillio and Kroker.
<b>CMCT 6340 3.0</b>	<b>Managing in the New Broadcast World</b> <i>Prerequisite: ARTM 6301 3.00 and/or broadcast experience, plus permission of the instructor. It is recommended that students also take ARTM 6330 3.00 (Communications Policy). Same as ARTM 6340 3.0</i>	<p>This course identifies and examines central issues in the management of public and private television enterprises in Canada. Students will analyze the current environment and the scenarios for the future of Canadian broadcasting, and they will investigate how broadcasters and producers are managing content and revenue on both traditional and new platforms: and in new partnerships.</p> <p>Enrollment in this course is by application only.</p>
<b>TECHNOLOGY IN PRACTICE: APPLIED PERSPECTIVES</b>		
Course work in this area focuses on the development, application, diffusion, and influence of new communication technologies in cultural production and organizations. Students will be encouraged to undertake advanced work on issues of professional practice and related theoretical concerns.		
<b>TECHNOLOGY IN PRACTICE FOUNDATION COURSES</b>		
<b>CMCT 6500 3.0</b>	<b>Advanced Communication Technology</b> <i>Foundation course</i>	This course is an exploration of the major current issues for communication and culture raised by contemporary and emerging communication technologies and their applications. It builds on the more basic materials covered in <i>CMCT: Understanding Communication Technologies</i> .

<b>CMCT 6517 3.0</b>	<b>Media Production Techniques &amp; Practices</b> <i>Foundation course</i>	This course introduces students to a wide range of media-making techniques and production processes, including those currently employed and emerging in various media industries. The course will include lab demonstrations, practical workshops and examination of the context and social implications of these techniques and processes.
<b>CMCT 7500 3.0</b>	<b>Technology, Communication, and Culture</b> <i>Foundation course Doctoral Level</i>	Employing the insights of the Toronto school and related theories, this course explores culture and technology as productive processes, with emphasis on the historical development of communication technologies and their influence on culture and society.
<b>TECHNOLOGY IN PRACTICE ELECTIVES</b>		
<b>CMCT 5501 3.0</b>	<b>Contemporary Theory in the VISA</b> <i>Same as VISA 5600 3.0</i>	This course contextualizes contemporary structuralist, psychoanalytical, feminist, Marxist, and postmodernist theory with respect to the history and development of specific art practice in the visual arts and its relationship to society. It incorporates an analysis from French, British and North American sources together with debates, artistic productions, and explorations by contemporary artists.
<b>CMCT 5502 3.0</b>	<b>History and Theory of Film and Video</b>	This course enables students to concentrate on specific aspects of the history and theory of film and video. The course deals with national and alternative cinema, film genres and alternative video. The relationship between the aesthetic features of given works and their cultural production are emphasized.
<b>CMCT 5503 3.0</b>	<b>Media Ethics</b>	An examination of the rights, freedoms, and obligations of the media and of practicing journalists. The course deals with such issues as the grounds and limits of freedom of expression, moral responsibilities respecting truth, balance, and objectivity; ethical and business pressures in media; obligations to the public, the audience, sources, colleagues, employers, and oneself. The course includes case studies and discussion of ongoing media activity.
<b>CMCT 5504 3.0</b>	<b>Selected Topics in Canadian Cinema</b> <i>Same as FILM 5310 3.0</i>	A seminar course focusing on particular topics in Canadian film and video.
<b>CMCT 5505 3.0</b>	<b>Experimental Media</b>	In the past century, groups of artists have repeatedly called for new methods for the creation of artworks, to revitalize arts that had grown dreary, stale, and predictable. This course comprises workshops and seminars and explores the value of such proposals.
<b>CMCT 5506 3.0</b>	<b>Experimental Film Processes</b>	An exploration of alternatives to conventional ways of producing black and white and colour cinematographic images, including nonstandard ways of generating cinematographic images and unorthodox means of transforming them.
<b>CMCT 6501 3.0</b>	<b>Issues in Media Production</b>	Contemporary theory is employed to examine the changes in socio-technical systems and the production environment as well as the craft. Group projects may include radio news and drama, broadcast and print journalism, documentation for studio television, as well as CD-ROM, visualization, and web-based projects.
<b>CMCT 6502 3.0</b>	<b>Design for Interactive Multi-Media</b>	This course examines multimedia production in the context of a studio environment. Particular emphasis is placed on design models and their applications.

<b>CMCT 6503 3.0</b>	<b>Language and Narrative in Film, Video and Multimedia</b>	Each medium has its own conventions for creating meaning. New interactive media demand new approaches to creating meaning. This course examines the evolution of language and narrative from a theoretical and practical perspective.
<b>CMCT 6504 3.0</b>	<b>Social and Cultural Implications of New Media</b>	This course focuses on the changes brought about by changes in communication technology for individuals, groups and organizations, and the challenges and opportunities presented by them. <i>This course may be offered as part of an experiment in interuniversity collaboration.</i>
<b>CMCT 6505 3.0</b>	<b>The Diffusion of Communication Technologies</b>	Technology is often adopted in ways not anticipated by its creators and is shaped by the interaction of technological innovation, economic interests, and social and political power. This course explores the models developed for understanding the diffusion of communication technologies in society and examines specific cases, such as the printing press, the motion picture, the telephone, television, the computer, and the Internet.
<b>CMCT 6506 3.0</b>	<b>Communication in Organizations</b>	This course presents a framework for understanding communication in organizations, including contingency, structuration, and interpretive approaches. The course exposes students to a variety of perspectives on telecommunication. It considers technological, social, cultural and economic perspectives at the organizational level and their implications.
<b>CMCT 6507 3.0</b>	<b>Future Cinema</b> <i>Same as FILM 5245 3.0, HUMA 6304 3.0</i>	This course examines the shift from traditional cinematic spectacle to works probing the frontiers of interactive, performative, and networked media. Drawing upon a broad range of scholarship, including film theory, communication studies, cultural studies and new media theory, the course will consider how digital technologies are transforming the semiotic fabric of contemporary visual culture. Our focus will be on the phenomenon Gene Youngblood described three decades ago as 'expanded cinema'—an explosion of the frame outward towards immersive, interactive and interconnected (i.e., environmental) forms of culture.
<b>CMCT 6508 3.0</b>	<b>Future Cinema II: Applied Theory</b> <i>Same as FILM 5246 3.0</i>	This hands-on course gives students an opportunity to learn about new screen technologies, approaches and techniques in a lab environment. Students will work in the lab to build prototypes that will function as a testing ground for both new technology and future cinema theory. Our method is iterative: there is an urgent need for scholars in this field to be both theorists and practical experimenters, to research while doing, understanding that the process of exploring firsthand is an important step toward knowing what kinds of knowledges and ways of understanding these new digital tools and artefacts demand, encourage or make possible.
<b>CMCT 6509 3.0</b>	<b>Special Topics in Technology and Communication</b>	Under this rubric, program faculty members propose courses growing out of major research projects or current issues.
<b>CMCT 6510 3.0 and 6510 6.0</b>	<b>Media Production Workshop</b> <i>Same as ENVS 6349 3.0 or 6.0</i>	Combines active media analysis with the production of images/text around environmental issues. Students critically explore the production process through media observations, readings, and audiovisuals, visits to production sites, and interviews with image-makers. There are opportunities to develop hands-on skills in photographic or video production. The central learning experience of the workshop involves a media production applying analytical insights, technical skills, and creativity.
<b>CMCT 6511 3.0</b>	<b>Race and Gender in Digital Technology</b> <i>Same as WMST 6903 3.0</i>	In recent years corporate leaders, government officials, and media pundits have portrayed the western restructured socioeconomic near-future as a digital one, forefronting the centrality of digital technology and the digitization of information to the social, economic, and political changes currently sweeping Canada, as

	<i>and FILM 5320H 3.0</i>	well as the rest of the OECD. In this course, we will examine the ways in which race and gender manifest in the discourses, policy decisions and representations of digital technology in Canada.
<b>CMCT 6512 3.0</b>	<b>Digital and Interactive Entertainment</b>	This course examines the convergence of digital content, broadband and wireless distribution over a variety of display platforms. If compatibility standards and data-protection schemes are worked out, we will be able to enjoy, create and distribute content in a variety of new ways.
<b>CMCT 6513 3.0</b>	<b>The Struggle for Creativity and Innovation on the Internet</b>	This course is about the future of ideas. The Internet environment was originally designed to enable the new and is now being transformed to protect the old. The course examines principles and technologies needed to let innovation flourish on the Internet.
<b>CMCT 6514 3.0</b>	<b>Documentary Narration</b> <i>Same as FILM 5320P 3.0</i>	While non-fiction films are most frequently discussed in terms of the images they bring to us, most of these films from early sound newsreels to present day historical essays are in fact highly dependent upon the quality of their voice-over narration. This course will focus on the nature of the writing that has shaped those works, including its relationship to the images. The course will also examine the way in which voice-over narration is used in television news and television actuality programming as well as personal essays.
<b>CMCT 6515 3.0</b>	<b>Photographic Vision / Photographic Practice: An Inquiry</b>	The importance of photographic imagery in history, culture, media and communication is widely acknowledged but is for the most part unexamined. This course proposes an investigation into the materials and methods of photographic image-making, combined with a survey of key critical writings and the contemporary theories about photographic representation that grow out of these. This dual investigation will be supplemented by independent research and writing undertaken by each student. Critical texts will balance writings of practicing photographers (Paul Strand, Gisele Freund, Henri Cartier-Bresson, Robert Adams) with those of critics and theorists (Walter Benjamin, Jean Baudrillard, Alan Sekula, Susan Sontag); in addition, several contemporary anthologies (by Richard Bolton, Vicki Goldberg, Liz Wells) will also provide source material.
<b>CMCT 6516 3.0</b>	<b>Activist Video Making</b> <i>Same as FILM 5020B 3.0</i>	From the earliest times, the potential of using film and video to animate, agitate and educate has attracted committed film and video-makers. Participants in this course will be involved in the collaborative production of short community-based video works focussed on selected social and political issues. The course will also include an historical overview of documentaries made by film and video makers engaged in radical production, post-production and distribution practices.
<b>CMCT 6518 3.0</b>	<b>Advanced Media Production: Project</b>	This course offers students who have advanced production skills and who have successfully completed the necessary technical proficiency examinations to access equipment an opportunity to develop and produce their own media project. Students will work independently or in teams to produce an previously approved production using existing or emerging technologies from a variety of media.
<b>CMCT 6519 3.0</b>	<b>A History of News</b> <i>Same as HIST 5029 3.0</i>	This course studies the evolution of news as a historical phenomenon. It focuses on the form which news has taken at different periods and in different places; on how and why news has changed (with particular reference to changes in technology, business organization, and markets), and to what effect; on how different audiences have responded to and used news; and on how the producers of news have understood their role in relation to their society (especially its structures of political and economic power), their audiences, their employers and their peers.

<b>CMCT 6520 6.0</b>	<b>The Wired World: Culture, Technology and Contemporary Philosophy</b> <i>Same as HUMA 6306 6.0</i>	This course explores the intersection of philosophical thought with communication and information technology. It considers both the importance of philosophical foundations for contemporary studies of technology as well as the philosophical implications of advances in contemporary communication technology.
<b>CMCT 6521 3.0</b>	<b>The Culture of the Avant-Garde: Modernity's Discontents</b>	This course explores the discontent that vanguard artistic movements of the twentieth-century harboured for the culture of modernity. We examine the different forms that protest assumed in various vanguard movements, drawing on the manifestos that the various movements issued.
<b>CMCT 6522 3.0</b>	<b>The Body and the Culture of Modernity</b>	This course surveys representative examples that show how recent and contemporary artists have used the body to work out their thoughts on the relation of the self to society, on gender, on the construction and regulation of sexuality, on power and control.
<b>CMCT 6523 3.0</b>	<b>Communication and the Sociotechnical: Perspectives, Debates, Applications</b>	This reading and seminar course investigates some of the texts in the burgeoning study of society and technology that have inspired its major philosophical perspectives and frameworks of research. Socio-cultural inquiry into new communication and information technologies frequently invokes one or another perspective grounded (selectively) in these texts; this course instead focuses on systematic comparison of the several distinct perspectives that characterize this area of study, with particular attention to their deployment in communication and culture research.
<b>CMCT 6524 3.0</b>	<b>Design and Research Theory</b> <i>Same as MDES 5101 3.0</i>	For the past 25 years the discipline of design has been developing its own theoretical and research base. This course examines both the range and findings of the design research that has been completed and reviews the theoretical groundwork for mapping out individual research strategies for the future. The course employs lectures, case studies, and exploration at both the individual and group levels.
<b>CMCT 6525 3.0</b>	<b>Design Issues</b> <i>Same as Design 5102 3.0</i>	This course examines contextual issues for communication design. Topics include technological innovation, social change, cultural values and behaviour, and business models. The course employs lectures, presentations and extensive readings.
<b>CMCT 6526 3.0</b>	<b>Media History – Concepts and Case Studies</b> <i>Same as HIST 5730 3.0</i>	Media of all kinds – the various forms of writing, print, recorded and broadcast sound and images, and electronic media like the telegraph and telephone (to name a few) – have played a central role in the evolution of social consciousness and social collectivities, political systems, and markets over the past 500 years. This course examines a wide range of issues and periods in North American and Western European media history between 1500 and 1980, combining approaches from cultural studies, political economy and archivally-based historical research. It focuses on the emergence and evolution of new media forms and technologies in the past, including news media (from 16 <sup>th</sup> -century broadsides to television coverage of the Vietnam war), the telegraph and global information networks, the first mass-audience media, and radio and television (as seen from both cultural and institutional perspectives). Key themes include the emergence and reorganization of mediated publics and communities; the changing boundaries between public and private; the shaping of time and space through media; the economic, social, political and technological conditions that allow the development of new media forms; and their economic, social and political consequences. Students who are interested in pursuing periods or media forms not covered explicitly here or non-European topics will be encouraged to do so.



<b>CMCT 6535 3.0</b>	<b>Selected Topics in Technology in Practice</b>	The list of topics for discussion is flexible, depending upon the interests and preparation of students from year to year and the speciality of the course director. This course is designed to provide opportunities for post-doctoral fellows, visiting scholars and FGS appointed faculty to teach speciality courses in the field of Technology and Practice.
<b>CMCT 6536 3.0</b>	<b>The Making of Asian Studies: Critical Perspectives</b> <i>Same as GEOG 5700 3.0</i>	This course offers a historical examination of the multiple, overlapping processes through which Asian identities and regions were constituted. It will also examine new directions in Asian studies in an era of intensified global flows, transnationalism, and the presence of Asian diaspora in Canada and elsewhere.
<b>CMCT 6538 3.0</b>	<b>Bodies in Technology</b> <i>Same as STS 6200 3.0</i>	This course explores the ways in which technological representations of the body are reshaping the boundaries between technical and biological, thus giving rise to 'new' conceptualizations of the embodiment, identity and agency.
<b>CMCT 6539 3.0</b>	<b>Technological Mediations in Visual Culture</b> <i>Same as EDUC 5856 3.0</i>	This course examines the interconnectedness of representation and visual culture in contemporary wired society. Students critically explore and assess the influence and shaping of technological mediations in visual culture investigating theory, culture, globalization and education.
<b>ADDITIONAL COURSES</b>		
Students will be able to take the following courses for credit in any of the areas of specialization, with the approval of the program:		
<b>INDEPENDENT STUDY</b>		
With the approval of the Program Director and subject to the availability of a faculty member to direct the course, students may take a maximum of two independent study courses (equivalent of one full course). Independent Study courses may not overlap significantly with courses previously taken or currently offered in the program.		
<b>CMCT 6902 3.0 6902 6.0</b>	<b>Directed Research in Communication and Culture</b>	A directed research course is intended to permit the student to conduct research or develop a theoretical perspective in an area of study related to the student's program objectives. The research may take the form of a pilot study for a thesis or dissertation project.
<b>CMCT 6903 3.0</b>	<b>Directed Group Study in Communication and Culture</b> <i>Master's Level</i>	Under this heading, a group of students, with the agreement of a faculty member, may organize a seminar in an area not covered in the course offerings.
<b>CMCT 6909 3.0 6909 6.0</b>	<b>Field Placements</b>	Master's students are able to receive credit for a maximum of two term courses by undertaking field placements in appropriate institutions.

<b>CMCT</b> <b>6911 3.0</b> <b>6911 6.0</b> <b>6912 3.0</b> <b>6912 6.0</b>	<b>Directed Readings</b> <i>Master's Level</i>	A directed reading course is intended to permit the student to survey a coherent body of literature in an area of study related to the student's program objectives.
<b>CMCT</b> <b>7002 3.0</b> <b>7002 6.0</b>	<b>Directed Research in Communication and Culture</b> <i>Doctoral Level</i>	A directed research course is intended to permit the student to conduct research or develop a theoretical perspective in an area of study related to the student's program objectives. The research may take the form of a pilot study for a thesis or dissertation project.
<b>CMCT</b> <b>7003 3.0</b>	<b>Directed Group Study in Communication and Culture</b> <i>Doctoral Level</i>	Under this heading, a group of students, with the agreement of a faculty member, may organize a seminar in an area not covered in the course offerings.
<b>CMCT</b> <b>7011 3.0</b> <b>7011 6.0</b> <b>7012 3.0</b> <b>7012 6.0</b>	<b>Directed Readings</b> <i>Doctoral Level</i>	A directed reading course is intended to permit the student to survey a coherent body of literature in an area of study related to the student's program objectives.
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