GENERAL STUDIES COURSE PROPOSAL COVER FORM
(ONE COURSE PER FORM)

1.) DATE: 3/31/2010
2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District

3.) COURSE PROPOSED: Prefix: HUM Number: 225 Title: Introduction to Popular Culture Credits: 3

CROSS LISTED WITH: Prefix: ; Number: ; Prefix: ; Number: ; Prefix: ; Number: ;

4.) COMMUNITY COLLEGE INITIATOR: JANINE ADKINS
PHONE: 480-517-8279
FAX: 480-517-8289

ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable are not eligible for the General Studies Program.

MANDATORY REVIEW:

☐ The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).

POLICY: The General Studies Council (GSC-T) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.

AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.

5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:
Core Areas: Select core area...
Awareness Areas: Cultural Diversity in the United States (C)

6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

7.) DOCUMENTATION REQUIRED
☐ Course Description
☐ Course Syllabus
☐ Criteria Checklist for the area
☐ Table of Contents from the textbook required and/or list or required readings/books
☐ Description of how course meets criteria as stated in item 6.

8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:
☐ DECEENG prefix
☐ Elective

Current General Studies designation(s):

Effective date: 2011 Spring Course Equivalency Guide

Is this a multi-section course? ☐ yes ☐ no
Is it governed by a common syllabus? ☐ yes ☐ no

Chair/Director: ____________________________ Chair/Director Signature: ____________________________

AGSC Action: Date action taken: Approved ☐ Disapproved

Effective Date: ____________________________
Proposer: Please complete the following section and attach appropriate documentation.

**ASU—[C] CRITERIA**

**CULTURAL DIVERSITY IN THE UNITED STATES**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>1. A Cultural Diversity course must meet the following general criteria:</td>
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<tr>
<td></td>
<td>✗</td>
<td>The course must contribute to an understanding of cultural diversity in <strong>contemporary</strong> U.S. Society.</td>
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2. A Cultural Diversity course must then meet **at least one** of the following specific criteria:

   **a.** The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.

   **b.** The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.

   **c.** The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.

*Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.

**Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.
Explain in detail which student activities correspond to the specific designation criteria.
Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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</thead>
</table>
| See 1. Contributes to an understanding of cultural diversity in contemporary U.S. society | Asks for comprehension of reading materials that discuss and examine cultural identities, their representations, and their expression within contemporary U.S. society. | See pp. 3-6 of Syllabus for a list of readings from the course. The following readings particularly promote understanding of diversity in contemporary U.S. society:  
-- Week 1: Introduction to "Reading and Writing About Race and Ethnicity"; Introduction to "Reading and Writing About Gender"  
-- Week 3: "You're Soaking in It"  
-- Week 4: "Not That There's Anything Wrong with That: Reading the Queer in Seinfeld"; "The NEXT Plague: MTV's Sexual Objectification of Girls and Why It Must Be Stopped"; "Reality Television: American Myths and Racial Ideology"  
-- Week 5: "Mother Tongue"  
-- Week 6: "In Living Color: Race and American Culture"; "Mock Feminism"  
-- Week 8: "Rap and Race: It's Got a Nice Beat, But What About the Message?!"; "Take Those Old Records Off the Shelf: Youth and Music
| Includes examinations that test this comprehension. | See Syllabus pg.6 for information on exams. In particular, each exam is "an examination covering concepts, theories, and analytical conclusions from reading materials" covered on that exam, including those reading materials noted above. | Asks for written analyses that account for the expression and representation of diversities of cultural identities in specific texts | See Syllabus pg. 6 for information on writing assignments for the course. Writing Assignment 1 is "an analysis of how messages are constructed in a recent television or magazine |
| See 2a. In-depth study of culture-specific elements, cultural experiences, or cultural contributions of gender, racial, ethnic, and/or linguistic minority groups within the U.S. | Asks for written analyses that examine the cultural expressions of cultural groups within the U.S. | See Syllabus pg. 6 for information on Writing Assignment 3 and 4, which ask for this kind of analysis. Writing Assignment 3 is "an analysis of a popular event (music concert, sporting event, etc.) as a form of cultural practice, with emphasis on how a United States cultural group uses this practice as a means of expression." Writing Assignment 4 is "an analysis of artifacts, appearance, and structure of a physical space that a United States cultural group uses as a means of cultural expression." |
**Cultural Diversity [C] Criteria Justification for Introduction to Popular Culture**

Introduction to Popular Culture meets the general criterion for Cultural Diversity [C] credit, which states, “The course must contribute to an understanding of cultural diversity in contemporary U.S. society.” While numerous course competencies relate to this objective, course competencies 7, 10, 11, 12, and 13 most directly address this criterion, as they indicate the course’s emphasis on understanding how forms of identity are expressed, influenced by, and reflected in popular culture texts and practices; how popular culture texts and practices reflect and influence cultural beliefs and values; and how power relations among cultural groups influence and develop from popular culture texts and practices. Various reading assignments in Lessons 1, 3, 4, 5, 6, 8, 9, 10, 11, and 12 ask students to understand cultural diversity by reading about the contributions of various cultural groups within recent and contemporary U.S. society while also coming to a greater understanding of significant issues to consider when analyzing and understanding these contributions. Writing Assignments 1 and 2 specifically ask students to analyze representations of cultural identities in popular culture texts (in advertisements and the book *Harry Potter and the Sorcerer's Stone*, respectively). Writing Assignments 3 and 4 ask students specifically to analyze a popular event and a physical space, respectively, as expressions of cultural groups in contemporary U.S. society.

Additionally, Introduction to Popular Culture meets specific criterion 2a for Cultural Diversity credit, which states, “The course is an in-depth study of cultural-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender, racial, ethnic and/or linguistic minority groups within the United States.” While numerous course competencies relate to this objective, course competencies 10, 11, and 13 most directly address this criterion, as they indicate the course’s emphasis on studying how cultural expressions and experiences reflect and represent specific cultural values, beliefs, identities, and relationships of specific cultural minority groups within the United States. Writing Assignments 3 and 4 address this criterion most specifically, as they ask students to conduct an in-depth analysis of the cultural contributions (a popular event and a physical space, respectively) of cultural groups in the United States, with emphasis on how these contributions express gender and racial/ethnic identities.
Official Course Description: MCCCD Approval: 11-24-09

HUM225 2010 Spring – 9999

Introduction to Popular Culture

Introduction to major topics in the field of popular culture studies. Includes basic theories, methods, and concepts used to analyze popular culture texts and practices.

Prerequisites: None.

MCCCD Official Course Competencies:

HUM225 2010 Spring - 9999   Introduction to Popular Culture
1. Define popular culture and what it entails. (I)
2. Compare and contrast the production and consumption of popular culture. (I)
3. Summarize the importance of the production and consumption of popular culture. (I)
4. Describe what production and consumption of popular culture entails. (I, III)
5. Explain how popular culture works on the local, national, and global levels. (I, III)
6. Explain the role of power in popular culture. (I)
7. Describe major forms of identity reflected in and influenced by popular culture. (I)
8. Compose critical analyses of popular culture texts and practices. (II)
9. Explain how images, artifacts, amusements, physical space, technology, and media involve and work as popular culture. (III)
10. Demonstrate how popular culture texts and practices reflect and influence beliefs and values. (I, III)
11. Explain how popular culture reflects and influences the ways that individuals within societies understand their relationships with one another. (I, III)
12. Illustrate how power relations can be seen within popular culture texts and practices. (II, III)
13. Analyze representations of the major forms of identity in popular culture. (I, II, III)
14. Analyze the use of formulaic elements in popular culture. (I, II, III)

MCCCD Official Course Outline:

HUM225 2010 Spring - 9999   Introduction to Popular Culture

I. Overview of Popular Culture
   A. Definition
   B. Relationship to Other Categories of Culture
   C. Significance
      1. Reasons for Studying Popular Culture
      2. Values and Beliefs in Popular Culture
D. Production and Consumption
   1. Production
   2. Consumption
E. Globalization
F. Power
   1. Ideology
   2. Hegemony
   3. Agency
G. Major Forms of Identity
   1. Gender
   2. Race, Ethnicity, and National Identity
   3. Social Class
   4. Age
   5. Religion
   6. Other
H. Relationships
   1. Effects on Popular Culture
   2. Defined by Popular Culture
I. Formulas
   1. Myths
   2. Genres
II. Analysis of Popular Culture
   A. Reading About Popular Culture
      1. Active Reading
      2. Context
      3. Texts
      4. Semiotics
   B. Writing About Popular Culture
      1. Rhetoric
      2. Critical Analysis
      3. The Process of Writing
III. Major Forms of Popular Culture
   A. Media
      1. Advertising
      2. Television
      3. Literature
      4. Film
      5. Music
   B. Popular Amusements
      1. Sports
      2. Games
      3. Other Amusements
   C. Appearance
      1. Fashion
      2. Hairstyles
D. Physical Objects
   1. Art
   2. Artifacts
E. Physical Space
   1. Place and Space
   2. Time and Space
   3. Public and Private Space
F. Technology
   1. The Internet
   2. Communities and Technology

Go to Description  Go to top of Competencies  Go to top of Outline
Course Syllabus

Course Title

Course Title: Introduction to Popular Culture
Course Number: HUM225

Course Description

Introduction to major topics in the field of popular culture studies. Includes basic theories, methods, and concepts used to analyze popular culture texts and practices.

Instructor and Course Information

You will find information pertaining to your distance learning instructor’s name, contact information and your course information on your “Course Section Homepage” and/or in your instructor’s Welcome Message.

Course Materials

Purchase this text from the bookstore:

Title: *Common Culture: Reading and Writing About American Popular Culture*
Author: Petracca, M., & Sorapure, M.
Edition: 6th
Publisher: Pearson Prentice Hall
Copyright: 2009

Title: *The World Is a Text: Writing, Reading, and Thinking About Visual and Popular Culture*
Author: Silverman, J., & Rader, D.
Edition: 3rd
Publisher: Pearson Prentice Hall
Copyright: 2009

Title: *Harry Potter and the Sorcerer’s Stone*
Author: Rowling, J. K.
Publisher: Scholastic
Copyright: 1997

We recommend - and our coursework was designed for - Internet Explorer. If you do not have the latest version of Internet Explorer, you may download it here.

Run the Rio Salado Tech Check to ensure that your computer is ready for taking online courses at Rio Salado College. It is very important to download the Java Applet if you are requested to do so. This is necessary for you to be able to save and to submit assessments.

Course Competencies

1. Define popular culture and what it entails. (I)
2. Compare and contrast the production and consumption of popular culture. (I)
3. Summarize the importance of the production and consumption of popular culture. (I)
4. Describe what production and consumption of popular culture entails. (I, III)
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7. Describe major forms of identity reflected in and influenced by popular culture. (I)
8. Compose critical analyses of popular culture texts and practices. (II)
9. Explain how images, artifacts, amusements, physical space, technology, and media involve and work as popular culture. (III)
10. Demonstrate how popular culture texts and practices reflect and influence beliefs and values. (I, III)
11. Explain how popular culture reflects and influences the ways that individuals within societies understand their relationships with one another. (I, III)
12. Illustrate how power relations can be seen within popular culture texts and practices. (II, III)
13. Analyze representations of the major forms of identity in popular culture. (I, II, III)
14. Analyze the use of formulaic elements in popular culture. (I, II, III)

Course Requirements

1. You must complete all of the assignments in the course in order to receive a passing grade. In general, to prepare for writing the papers:
   - Make sure that you have kept up with the assigned reading in the text. None of the paper assignments will require you to use sources outside of the Internet and the textbooks for this course. Please do not refer to encyclopedias, published articles, and the like to complete the papers.
• If you are not familiar with writing papers/essays or if you feel anxious about this type of assignment, there is nothing to fear. You will receive specific instructions, a suggested paper length, and what will be looked for in assessing the papers.

2. Examinations: There are two examinations (a midterm and a final) in this course.

**Note:** You must earn an average of 60% on the midterm and final exams in order to pass the course.

### Course Lessons, Topics, and Reading Assignments

#### Lesson 1, Week 1: What Is Popular Culture?

**Reading Assignment:**

*Common Culture:* Introduction, pp. 1-26


#### Lesson 2, Week 2: Reading and Writing about Popular Culture

**Reading Assignment:**

*Common Culture:* Introduction, pp. 26-45

*The World Is a Text:* Introduction, pp. 24-72

#### Lesson 3, Week 3: Advertising

**Reading Assignment:**


#### Lesson 4, Week 4: Television

**Reading Assignment:**

Sources of Political Information: *The Daily Show* and Postmodern Political Reality,” pp. 201-222


**Lesson 5, Week 5: Language and Literature**

Reading Assignment:


*Harry Potter and the Sorcerer’s Stone*

**Lesson 6, Week 6: Film**

Reading Assignment:


**Lesson 7, Week 7: Midterm Exam**

No reading assignment; review for and take the midterm exam

**Lesson 8, Week 8: Music**

Reading Assignment:


Lesson 9, Week 9: Sports, Games, and Popular Amusements

Reading Assignment:


Lesson 10, Week 10: Artifacts and Appearance

Reading Assignment:


Lesson 11, Week 11: Physical Space

Reading Assignment:


Lesson 12, Week 12: Technology

Reading Assignment:

*Common Culture:* Introduction to the “Technology” chapter, pp. 357-


Lesson 13, Week 13: Final Exam Review

No reading assignment; review for the final exam

Week 14: Final Exam

No reading assignment; take the final exam

Assessments

- Concept Quiz (Lesson 2; 25 points) – a quiz over major concepts introduced in the first two lessons of the course
- Writing Assignment 1 (Lesson 4: 50 points) – Advertising analysis; an analysis of how messages are constructed in a recent television or magazine advertisement, including examination of representation of ideologies and identities (such as gender, race, age, social class, and/or sexuality)
- Writing Assignment 2 (Lesson 6: 50 points) – Literature analysis; an analysis of *Harry Potter and the Sorcerer’s Stone* as a popular literature text, including examination of genre, themes, and identities (such as race, gender, social class, and sexuality)
- Midterm Exam (Lesson 7: 100 points) – an examination covering concepts, theories, and analytical conclusions from reading materials from Lessons 1-6. The exam will include 50 multiple choice questions worth 1 point apiece and 5 short answer questions worth 10 points apiece.
- Writing Assignment 3 (Lesson 10: 50 points) – Cultural practice analysis; an analysis of a popular event (music concert, sporting event, etc.) as a form of cultural practice, with emphasis on how a United States cultural group uses this practice as a means of expression
- Writing Assignment 4 (Lesson 12: 50 points) – Physical space analysis; an analysis of artifacts, appearance, and structure of a physical space that a United States cultural group uses as a means of cultural expression
- Final Exam (Lesson 13) – an examination covering concepts, theories, and analytical conclusions from reading materials from Lessons 7-12. The exam will include 50 multiple choice questions worth 1 point apiece and 5 short answer questions worth 10 points apiece.
Grading Procedure and Scale

Grading Procedure
There are 425 possible points for this course:
One concept quiz at 25 points = 25 Points
Four written assignments at 50 points each = 200 Points
One midterm exam at 100 points = 100 Points
One final exam at 100 points = 100 Points
Total = 425

Grading Scale
Letter grades for assignments, examinations, and the course will be determined by the following scale:

382.5 - 425 points = A (90% - 100%)
340 - 382 points = B (80% - 89%)
297.5 - 339.5 points = C (70% - 79%)
255 - 297 points = D (60% - 69%)
0 - 254.5 points = F (0% - 59%)

Note to students: Again, you must earn an average of 60% on the midterm and final exams in order to pass the course.

Final Grade Options

- Letter grade (A, B, C, D, F) - awarded if the student completes all work, including the final exams.
- Extension/Incomplete - Students may request an extension or an incomplete because of illness or other extenuating circumstances-if they have been doing acceptable work. The instructor will define the requirements and timelines to complete the course. Please Note: Instructors are not obligated to give extensions or incompletes.
- Withdrawal - Students who participate in the class for any amount of time up through the class mid-point and then cease to participate may withdraw themselves by calling Student Enrollment Services or their instructor may withdraw them. After the class mid-point, the student must request a withdrawal through the instructor, who will assign a grade of "W" (Withdrawn, passing) or "Y" (Withdrawn, failing).
- Credit/No Credit Option (P/Z) - This course may be taken on a
credit/no credit basis.

To receive a Credit "P" grade, students must complete all course work, including exams, and attend all required meetings. A "P" grade is judged to be equivalent to a grade of "C" or higher. A No-Credit "Z" grade will be awarded for course work judged to be below the grade of "C."

To change your grade option, you have **11 days** from the start date of your course. As the student, you may change your grade option yourself by following these easy steps:

**Step 1** Log into your course.

**Step 2** Go to your gradebook.

**Step 3** During the timeframe that you have to request a grade type change, you will see a link that is called "Change Grade Option" at the top of your gradebook. Click on that link and follow the directions to change your grade to the Pass/No-Credit Option.

It is the student's responsibility to request advisement concerning the transferability of a grade of "P" or "Z."

### Late or Missing Assignments

Assignments are due on time according to the calendar schedule for this class. If you need to request an extension for an assignment, a written request must be extended to your instructor via email at least one week prior to the due date.

Late points may be applied at the instructor's discretion.

### Submitting Assignments

All assignments are listed in lessons under the "Reading Assignment" and/or "Assessing Your Learning" headings. This is where you will find directions regarding submitting the required assignment. The lessons can be accessed from the "Lessons" link on the menu at the left hand side of this page.

### Exams

There are a required midterm exam and final exam for this course. Please review the "Grading Procedure and Scale" portion of your syllabus
for details. Your course materials may give specific information about these exams and make suggestions for test preparation.

Procedures:

1. You must complete all exam(s) by the dates specified on the course calendar. If you test late, your instructor may lower your grade or assign you an "F" in the course unless you have made arrangements with him/her for an extension.
2. You may take your final exam early if you have completed the assignments ahead of schedule and you have your instructor's permission to do so.

Hints for Success

When you are doing the reading for this course, you will find that there is a lot of information packed into each paragraph. It is recommended that you read each assigned chapter two or three times in order to absorb and understand this information as thoroughly as possible. Be sure to take notes about what you read and/or try to highlight those passages that you think are most significant and informative. BE SURE THAT YOU CAREFULLY READ ALL CAPTIONS ACCOMPANYING PHOTOGRAPHS OF WORKS OF ART, ETC. THIS INFORMATION IS CONSIDERED PART OF THE REQUIRED READING FOR THE COURSE AND MAY FORM THE BASIS FOR TEST QUESTIONS.

Photocopy/Backup Assignments

Note to students: Keep a copy of everything that you submit. That way, if your work is lost, you can submit your copy for grading. If you do not receive your assignment or quiz results within two or three weeks after submitting it, please contact your instructor.

Extra Credit

There are no extra credit assignments for this course and no paper rewrites are allowed in fairness to all. This course operates under the belief that the scheduled assignments and exams are more than sufficient to measure your understanding of the content and concepts presented in the course. You will have a greater understanding of the subjects covered if you put your efforts into these assignments and exams, rather than scattering your energy over a greater number of projects. The course seeks to achieve quality, not quantity.
**Plagiarism**

Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the MCCCD Academic Misconduct Policy (cheating, plagiarism) can expect penalties as specified in the Student Handbook, which is available through Student Enrollment Services; contact them at (480) 517-8540.

*Any plagiarized paper will receive a grade of zero with no opportunity for a rewrite!* What is plagiarism? Defined briefly, plagiarism is using another's words and passing them off as your own. Defined in more detail, plagiarism is the use of another's words whereby appropriate quotation marks and source citations are not used for documentation. Plagiarism can involve phrases, sentences, paragraphs, or essays taken wholly or in part from another written source. This includes any Internet site! It can be disguised by shifting the word order or the word form of the original source. Students will receive zero credit for any assignment that is found to be plagiarized and will risk course failure.

**Course Completion Policy**

A student who registers for a distance learning course is assigned a "start date" and an "end date." It is the student's responsibility to note due dates for assignments and to keep up with the course work.

If a student falls behind, she/he must contact the instructor and request an extension of her/his end date in order to complete the course.

It is the prerogative of the instructor to decide whether or not to grant the request.

**Financial Aid Policy**

If you are receiving financial aid of any kind, it is your responsibility to protect your eligibility to receive financial aid by meeting the requirements of this class. Students will be withdrawn from the class for non-participation.

**Change of Address**

Please notify your instructor of changes in your address or phone number. You should also email Course Support. Please include your
name, student number, and new address—including city, state, and zip code.

**Disability Statement**

Rio Salado will make reasonable accommodations for persons with documented disabilities. Prior to the start date of your course, you should notify Disability Services and your instructor of any special needs. Contact Disability Services at (480) 517-8562.

**Disclaimer**

Course content may vary from this outline to meet the needs of this particular group.

**Civility Policy**

College policy prohibits "any conduct which is harmful, obstructive, disruptive to, or interferes with the educational process. . . ." Therefore, the faculty of Rio Salado insist that the language of any communication between students and instructors or among students meeting electronically or in person at any Rio Salado site shall maintain the level of formality appropriate to any college teaching/learning situation. Excessively informal, rude, or insulting language will not be tolerated. Students who engage in such behavior will be withdrawn from the course.

**Netiquette**

Do not use ALL CAPITALS when speaking to someone electronically! This is very rude. As you will see after you have been working electronically for a while, all capital letters feel as if someone is shouting at you. Do not write in all bold letters, either. This is rude because it is very hard to read after awhile.

Be cautious with irony, humor, and satire. Do not jump to conclusions about others' communications and try to mark yours appropriately. The :-) (or smiley) is one tool for this purpose. Remember: You cannot see the people you are communicating with and they cannot see you. Because you cannot rely on visual cues, you need to exercise an additional measure of care when you communicate online.

If you are truly angry, take a break before responding; get some perspective.

Contribute; do not just consume. Remember that the Internet is largely composed of volunteers. If you only take and never give, you are not
adding to the diversity that makes the Internet as rich as it is.

Be sure to spend some time with a new group. Read their messages and catch the flow of conversation before you contribute.

Minimize clutter on the Internet. Think twice before you fire off a message and keep your messages short and to the point. This is also called "not wasting bandwidth."

Be polite. Dialogue on a friendly basis.

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Contact Us

Please click here for contact information.
# Contents

Preface ix

## 1 Reading and Writing About American Popular Culture

1. What Is Popular Culture? 2
2. Why Study Popular Culture? 4

### Active Reading

6. Strategies for Actively Reading a Text 7
7. An Active Reading Casebook: Three Selections About Barbie 8
   - Preparing to Read 9
   - Reading and Annotating 9
   - Barbie's Shoes, Hilary Thom 10
   - Rereading 10
   - Reviewing 11
8. Reading Pop Cultural Criticism 12
   - The Indignation of Barbie, John Leo 12
9. Reading Academic Analysis 15
   - "Seen Through Rose-Tinted Glasses": The Barbie Doll in American Society, Marilyn Ferris Metz 15

### Reading Images

21. Preparing to Read 22
22. Reading and Annotating 23
23. Rereading 24
24. Reviewing 25

### The Writing Process

26. Prewriting 27
   - Freewriting 27
   - Clustering 28
   - Outlining 29
27. Drafting 31
   - Thesis and Thesis Statement 31
   - Opening Paragraphs 32
   - Supporting Paragraphs 32
   - Evidence 33
   - Conclusions 35
## Contents

### 2 Advertising

**Approaches to Advertising** 49  
The Cult You’re In, *Kalle Lasn* 49  
*Salespeak, Ray Fox* 34  
Advertising’s Fifteen Basic Appeals, *Life Force* 71  
How Advertising Informs to Our Benefit, *John E. Calfee* 89  

**Gender in Advertising** 102  
You’re Soaking in It, *Jennifer L. Pozner* 102  
Broccoli and Cheesecake: Insights for Advertisers, *Marilyn Y. Jones, Andrea J.S. Stam, and Betsy D. Gilb* 112

### 3 Television

**The Cultural Influences of Television** 137  
Life According to TV, *Harry Waters* 137  
Television Addiction Is No Mere Metaphor, *Robert Kubey and Michael Csikszentmihalyi* 147  
Watching TV Makes You Smarter, *Steven Johnson* 156  
Gin, Television, and Social Surplus, *Clay Shirky* 168

**Infotainment** 175  
Losing Our Religion, *Russell Peterson* 175  
“Fake” News versus “Real” News as Sources of Political Information: The Daily Show and Postmodern Political Reality, *Jeffrey P. Jones* 201

### 4 Popular Music

**Is Hip-Hop Dead?** 229  
Rap and Race: It’s Got a Nice Beat, But What About the Message?, *Rachel E. Sullivan* 229

### 5 Technology

**Technology, Individuals, and Breaking Down Borders** 357  
Private and Public, *The Judgment of That* 377  

**Applications** 377  
1 **Gaming** 377  
Good Video Games, *Ed
d

2 **Facebook, MySpace, and Social Networking** 362  
You Have Been Poked, *Gratifications of Facebooking*, *Brett A. Brumgardt* 382  
Why Youth (Heart) Social Networking Publics

### 6 Sports and Games

**Sport, Stars, and Society** 453  
Life on the Edge, *Will Magazine* 455  
Champion of the World, *The Unbeautiful Game* 480  
Discipline and Push-Ups: Sexuality in Popular Culture, *Jaime Schultz* 480
Contents

Music and Contemporary Culture 263

The Miseducation of Hip-Hop, Evelyn Jumilah 244
5 Things That Killed Hip-Hop, [Zone] 253

Music and Contemporary Culture 263

The Miseducation of Hip-Hop, Evelyn Jumilah 244
5 Things That Killed Hip-Hop, [Zone] 253

Technology 357

Technology, Individuals, and Communities 359

Breaking Down Borders: How Technology Transforms the Private and Public Realms, Robert Samuels 359
The Judgment of Thamus, Neil Postman 363

Applications 377

1 Gaming 377

The Labor of Fun: How Video Games Blur the Boundaries of Work and Play, Nick Yee 377
Good Video Games, the Human Mind, and Good Learning, James Paul Gee 383

2 Facebook, MySpace, and Social Networking 408

You Have Been Poked: Exploring the Uses and Gratifications of Facebook Among Emerging Adults, Brett A. Biemans 408
Why Youth (Heart) Social Network Sites: The Role of Networked Publics in Teenage Social Life, Daniel Boyd 422

Sports and Games 453

Sport, Stars, and Society 455

Life on the Edge, William Dowell and the Editors of Time Magazine 455
Champion of the World, Maya Angelou 464
The Unbeautiful Game, Adam Copnik 468
Discipline and Push-Up: Female Bodies, Femininity, and Sexuality in Popular Representations of Sports Bras, Jaime Schultz 480
When we started teaching pop music, movies, and other text that would cover a full range from a variety of theoretical perspectory text existed, and therefore we and reading materials to meet our Culture emerged.

The more we’ve taught the more convinced we’ve been that teaching for students and effect reading, and writing skills. Stud already immersed in the culture. The advantage, then, is that we d the course and can concentrate on students to think critically and to write a course that panders to the low taste would be a mindless, unsatisfying. However, the underlying philos course is this: By reading, thinking, inherently interesting, students an appealing for students and effect thinking and to write a course that panders to the low taste would be a mindless, unsatisfying. However, the underlying philosophy of the course is this: By reading, thinking, and writing, students are inherently interested in popular culture. Few have direct influence or implications—that is, they tell students about contemporary culture from watching South Park. Began to be particularly susceptible to analytical culture is open to interpretation, the opportunity to articulate and objects and institutions of the world.

Although popular culture is a subject, it has also, in the past two decades, become a subject of academic discourse. It is no longer considered frivolous to write a dissertation on popular culture and in recent years, researchers from a variety of disciplines have turned their attention to the study of popular culture.
Writing, Reading, and Thinking About Visual and Popular Culture

JONATHAN SILVERMAN + DEAN RADER
Contents

Alternative Table of Contents  xii
Preface  xxiii
Acknowledgments  xxvii

INTRODUCTION  1
Reading, Writing, Culture, and Texts: An Introduction to the Introduction  3
Semiotics: The Study of Signs (and Texts)  4
Systems of Reading: Making Sense of Cultural Texts  6
The “Semiotic Situation” (or the “Moving Text”)  7
Texts, the World, You, and Your Papers  8
Rhetoric: Writing’s Soundtrack  9
From Rhetoric to Writing  10
Reading the World as a Text: Writing’s Overture, Three Case Studies  11
  CASE STUDY 1—Reading Public Space: Starbuck  12
  CASE STUDY 2—Reading Fonts: How Type Can Say a Lot About Type  13
  CASE STUDY 3—Can We Laugh: Reading Art and Humor in Gecko Commercials  15
Reading This Text as a Text: Tips on Using this Book  18
  The World Is a Text: Writing  18
  The World Is a Text: Reading  19
So, the World Is a Text: What Can You Do With It?  21

SECTION ONE—THE WORLD IS A TEXT: WRITING  23
A Short Guide to The World Is a Text: Writing  24

PART I. How Do I Write a Text for College? Making the Transition from High School Writing by Patty Strong  25

PART II. From Semiotics to Lenses: Finding an Approach for Your Essays by Dean Rader and Jonathan Silverman  26
  Lenses, Microscopes, and Windows  27
  Language and Elements of Literary Interpretation  27
  Context, Historical and Otherwise  28
  Race, Class, Gender, Sexual Orientation, Region, Age—and More  28
  Academic Disciplines  29
  Landing on an Approach: An Entrance to the Essay Itself  29

PART III. How Do I Write About Popular and Visual Culture Texts? A Tour Through the Writing Process  30
  Understanding the Assignment  30
  Freewriting and Brainstorming  30
SECTION TWO—THE WORLD IS A TEXT: READING 73

1. Reading and Writing About the World Around You 74

Dean Rader, Reading and Writing About Your Campus 76
Jonathan Silverman, Reading and Writing About the Road 82
Elisabeth Piedmont-Marton, Reading and Writing About Fashion 91
Jonathan Hunt, Reading and Writing About a Bicycle 93
Peter Hartlaub, Reading and Writing About Video Games 98
Cristina DeLuca, Reading and Writing About Social Networking Sites: Making Friends and Getting “Poked” 100
Lee Transue, Reading and Writing About Family Guy: The Semiotics of Stream of Consciousness 102

vi CONTENTS
Brandon Brown, Reading and Writing About a Laboratory  106
Catherine Zimmer, Reading and Writing About YouTube: The You in YouTube 107
Dean Rader and Jonathan Silverman, Reading and Writing About Advertising:
Two Case Studies  113
Reading Between the Lines  116
Classroom Activities  116
Essay Ideas  117

2. Reading and Writing About Television  118
Worksheet  124
Harry F. Waters, Life According to TV  125
Garance Franke-Ruta, Beyond Fear: Heroes vs. 24  131
Katherine Gants, “Not That There’s Anything Wrong with That”: Reading the Queer in
Seinfeld  134
Peter Parisi, “Black Bart” Simpson: Appropriation and Revitalization in
Commodity Culture  152
Student Essay: Dave Rinehart, Sex Sells: A Marxist Criticism of Sex and the City  165
Student Essay: Maribeth Theroux, The NEXT Plague: MTV’s Sexual Objectification of
Girls and Why It Must Be Stopped  169
Student Essay: Hillary West, Media Journal: The Rosie O’Donnell Show  174

The Reality TV Suite
Henry Goldblatt and Ken Tucker, Reality TV Bites—or Does It? The New Soap Opera or
the End of Civilization: A Point—Counterpoint  178
Laurie Ouellette and Susan Murray, Reality TV: Remaking Television Culture  179
Stephanie Greco Larson, “Reality” Television: American Myths and Racial Ideology  185
Reading Between the Lines  191
Classroom Activities  191
Essay Ideas  191

3. Reading and Writing About Visual Art  194
Worksheet  205
The “Is It Art?” Suite
E. G. Chrichton, Is the NAMES Quilt Art?  208
Diana Mack, It Isn’t Pretty . . . But Is It Art?  214
Steve Grody, Graffiti: The Anatomy of a Piece  215
Student Essay: Theresa George, The Multifaceted Nature of Street Art  217
Alan Pratt, Andy Warhol: The Most Controversial Artist of the Twentieth Century?  221
4. Reading and Writing About Race and Ethnicity 266

Worksheet 273

Michael Omi, In Living Color: Race and American Culture 273

Amy Tan, Mother Tongue 282

Jim Mahfood, True Tales of Amerikkkan History Part II: The True Thanksgiving 287

Beverly Daniel Tatum, Why Are All the Black Kids Sitting Together in the Cafeteria? 288

Malcolm Gladwell, The Sports Taboo 291

Zohdee Nungak, Kalumnaa 101: instructor Study White Folks in This New Academic Field 298

Teja Arboleda, Race Is a Four-Letter Word 300

Betty Shamich, Censoring Myself 304

Student Essay: Amy Truong, Gender Expectations and Familial Roles Within Asian American Culture 307

The Native American Mascot Suite

Ellen J. Staurowsky, “You Know, We Are All Indians” Exploring White Power and Privilege in Reactions to the NCAA Native American Mascot Policy 316

viii CONTENTS
C. Richard King and Charles Fruehling Springwood, Imagined Indians, Social Identities, and Activism 324

A Suite of Mascot Poems by Leanne Howe 331

A Suite of Cartoons
"Which One Is the Mascot?" 334
"But I'm Honoring You, Dude!" 335
"Pow Wow" 336

Reading Between the Lines 337
Classroom Activities 337
Essay Ideas 338

5. Reading and Writing About Movies 340

Worksheet 345

Roger Ebert, Great Movies and Being a Great Moviegoer 346


Jason Silverman, Deciphering I, Robot: Random Thoughts from an Evolving Film Reviewer 360

bell hooks, Mock Feminism: Waiting to Exhale 366

Louise Erdrich, Dear John Wayne 372

Sherman Alexie, My Heroes Have Never Been Cowboys 373
Student Essay: Whitney Black, Star Wars and America 376

The Sicko Suite
Mick LaSalle, Need A Doctor? That's Too Bad 380

Kyle Smith, Botched Operation 382

Maggie Mahar, Sicko and Healthcare Reform 384

Arthur Caplan, Nothing Funny About Sicko: Gitmo Prisoners Get Better Medical Treatment Than September 11 Rescue Workers 386

Reading Between the Lines 388
Classroom Activities 388
Essay Ideas 389

Interchapter: Reading and Writing About Images 391

America, Cowboys, The West, & Race 394

Two Images of Gender 396
The Semiotics of Architecture 398
Flags 399
Laundry 400
Neighborhoods 402
6. Reading and Writing About Gender 426

Worksheet 432

*Deborah Tannen*, Marked Women, Unmarked Men 433

*Annette Fuentes*, Out of Style Thinking: Female Politicians and Fashion 436

*Paul Theroux*, Being a Man 438

*Alfonsina Storni*, You Would Have Me White 441

*Siobhan O’Connor*, Playing Doctor: The Pro-Life Movement’s New Plan for Family Planning 443

The Third Wave Feminism Suite

*Patricia Pender*, ‘Kicking Ass Is Comfort Food’: Buffy as Third Wave Feminist Icon 449

Student Essay: *Catherine Kirisides*, Classically Different: Sofia Coppola’s *Marie Antoinette* Takes a New Look at What It Means to Be a Girl 458

Student Essay: *Lara Hayhurst*, Putting the “Me” Back in Medical Drama: Grey’s Anatomy’s Adventures in McFeminism 465

Student Essay: *Gwendolyn Limbach*, “La Femme Veronica”: Intelligence as Power in Veronica Mars 469

Reading Between the Lines 476

Classroom Activities 476

Essay Ideas 476

7. Reading and Writing About Public and Private Space 478

Worksheet 483

*Frances Halsband*, Campuses in Place 484

*Daphne Spain*, Spatial Segregation and Gender Stratification in the Workplace 491

*Bob Bednar*, Making Space on the Side of the Road: Towards a Cultural Study of Roadside Car Crash Memorials 497

*William L. Hamilton*, How Suburban Design Is Failing Teen-Agers 508

*Hugh Hardy*, Media and the City 512
**Student Essay:** Matthew King, Reading the Nautical Star 514

The Mall Suite

James Farrell, The Politics of No Politics 518

William Severini Kowinski, D.C. Panopoly—and the First Black Mall 529

Reading Between the Lines 536

Classroom Activities 536

Essay Ideas 536

8. Reading and Writing About Advertising, Journalism, and the Media 538

Worksheet 545


Clint C. Wilson and Felix Gutierrez, Advertising and People of Color 552

Student Essay: Brittany Gray, Hanes Her Way 558

William Lutz, Weasel Words 560

Student Essay: Arianne F. Galino, Sister Act: Isister äkt—N. 1. A Destructive Form of Writing 571

The Future of Journalism Suite

Mark Glaser, Techno-Optimism: 10 Reasons There’s a Bright Future for Journalism 576

Paul Farhi, Rolling the Dice 578

Michael Kinsley, Extra! Extra! The Future of Newspapers 581

The Iraq War Suite

Matt Sanchez, Live from Baghdad: The Press’s War 584

Jack Shafer, The Press Dun Good in Iraq But They Could Have Dun Better 586

John Hockenberry, The Blogs of War 590

Meteor Blades, Red State, Blue State: Hometown News 597

Reading Between the Lines 603

Classroom Activities 603

Essay Ideas 603

Assignment: The Rhetorical Analysis 605

9. Reading and Writing About Relationships 606

Worksheet 610

Margaret Atwood, Happy Endings 611

David Sedaris, To Make a Friend, Be a Friend 613

Tracy Seeley, My Mother’s Hands 618

Emily Nussbaum, Say Everything 623
The College Relationship Suite
Student Essay: *Emily Littlewood*, Can You Handle the Commitment?: Three Types of College Relationships 637
*Libby Copeland*, Boy Friend: Between Those Two Words, a Guy Can Get Crushed 639
*Laura Kipnis*, Off Limits: Should Students Be Allowed to Hook Up with Professors? 643
*Kathleen Dean More* and *Lani Roberts*, Case Study: Harmful Hug? 645
*Deni Elliott* and *Paul Martin Lester*, When Is It OK to Invite a Student to Dinner? 648
Reading Between the Lines 650
Classroom Activities 650
Essay Ideas 651

10. Reading and Writing About Music 652
Worksheet 657
*Chuck Klosterman*, The Rock Lexicon 669
*Daniel Nester*, We Are the Champions, Another One Bites the Dust 671
Student Essay: *Sarah Hawkins*, Right on Target: Revisiting Elvis Costello's *My Aim Is True* 672
Student Essay: *Matt Compton*, “Smells Like Teen Spirit” 675
*Alessandro Portelli*, “Coal Miner’s Daughter” 680
The Authenticity Suite
*David Sanjek*, All the Memories Money Can Buy: Marketing Authenticity and Manufacturing Authorship 689
*Carrie Brownstein*, More Rock, Less Talk: Live Music Turns Off the Voices in Our Heads 693
*Kelefa Sanneh*, The Rap Against Rockism 696
Reading Between the Lines 703
Classroom Activities 703
Essay Ideas 703

11. Reading and Writing About Technology 704
Credits 707
Index 719