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: ;
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: Humanities and Fine Arts (HU) Awareness Areas: Select awareness area...

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 required readings/books
☐ Description of how course meets criteria as stated in item 5.

8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:
☐ DECENG 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: P.E. Zaccardo Chair/Director Signature:

AGSC Action: Date action taken: Approved ☐ Disapproved
Effective Date:
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet *either* 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a central and substantial portion of the course content.

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<tr>
<th>YES</th>
<th>NO</th>
<th>Description</th>
<th>Documentation Submitted</th>
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<tr>
<td>✔️</td>
<td></td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
<td>Course Competencies on pg. 2 of Syllabus; Course Lessons, Topics, and Reading Assignments on pp. 3-6 of Syllabus; Course Assessments on pg. 6 of Syllabus</td>
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<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
<td>Course Competencies on pg. 2 of Syllabus; Course Lessons, Topics, and Reading Assignments on pp. 3-6 of Syllabus; Course Assessments on pg. 6 of Syllabus</td>
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<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
<td>Course Competencies on pg. 2 of Syllabus; Course Lessons, Topics, and Reading Assignments on pp. 3-6 of Syllabus; Course Assessments on pg. 6 of Syllabus</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
<td>Course Competencies on pg. 2 of Syllabus; Course Lessons, Topics, and Reading Assignments on pp. 3-6 of Syllabus; Course Assessments on pg. 6 of Syllabus</td>
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<td>✔️</td>
<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
<td>Course Competencies on pg. 2 of Syllabus; Course Lessons, Topics, and Reading Assignments on pp. 3-6 of Syllabus; Course Assessments on pg. 6 of Syllabus</td>
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### ASU - [HU] CRITERIA

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**b.** Concerns aesthetic systems and values, literary and visual arts.

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**c.** Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.

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**d.** Deepen awareness of the analysis of literature and the development of literary traditions.

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**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted **primarily** to developing a skill in the creative or performing arts, including courses that are **primarily** studio classes in the Herberger College of the Arts and in the College of Design.

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- Courses devoted **primarily** to developing skill in the use of a language - **However, language courses that emphasize cultural study and the study of literature can be allowed.**

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- Courses which emphasize the acquisition of quantitative or experimental methods.

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- Courses devoted **primarily** to teaching skills.

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<tr>
<td>Criteria (from checksheet)</td>
<td>How course meets spirit (contextualize specific examples in next column)</td>
<td>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</td>
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<tr>
<td>See 1. Emphasize the study of values, of the development of philosophies, religions, ethics, or belief systems, and/or aesthetic experience.</td>
<td>Asks for comprehension of reading materials that emphasize the values embodied by texts and practices.</td>
<td>See pp. 3-6 of Syllabus for a list of readings from the course. The following readings emphasize the values embodied by texts and practices: Week 1: Introduction to Common Culture; Introduction to The World Is a Text Week 3: “Advertising’s Fifteen Basic Appeals”; “You’re Soaking In It” Week 4: “Reading and Writing about Family Guy: The Semiotics of Stream of Consciousness”; “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 TV: Remaking Television Culture” Week 5: “Happy Endings” Week 6: “The Politics of Moviemaking”; “Raising the Dead: Unearthing the Nonliterary Origins of Zombie Cinema”; “A Fine Romance”; “Freaks, Geeks, and Mensches: Judd Apatow’s Comedies of the Mature”; “In Living Color: Race and American Culture”; “Mock Feminism: Waiting to Exhale”</td>
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<td>Week 8:</td>
<td>“Rap and Race: It’s Got a Nice Beat, But What About the Message?”; “The Rap Against Rockism”; “Take Those Old Records Off the Shelf: Youth and Music Consumption in the Postmodern Age”</td>
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<td>Week 11:</td>
<td>“Reading and Writing About Your Campus”; “Reading and Writing About a Laboratory”; “Spatial Separation and Gender Stratification in the Workplace”; “Reading and Writing About the Road”; “The American Signs on Route 66 Suite”; “Making Space on the Side of the Road: Towards a Cultural Study of Roadside Car Crash Memorials”</td>
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<td>Includes examinations that test this comprehension.</td>
<td>Networking Sites: Making Friends and Getting 'Poked'; “Reading and Writing About YouTube: The You in YouTube”; “Say Everything”</td>
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<td>Asks for written analyses that examine the values embodied in texts and practices.</td>
<td>See Syllabus pg. 6 for information on exams. In particular, each exam is &quot;an examination covering concepts, theories, and analytical conclusions from reading materials&quot; covered on that exam, including those reading materials noted above.</td>
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See 2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development

Asks for comprehension of reading materials that interpret and analyze written, aural, and visual texts as well as the historical development

See pp. 3-6 of Syllabus for a list of readings from the course.

The following readings
of textual traditions. | of textual traditions. | emphasize the values embodied by texts and practices:

Week 1: Introduction to Common Culture; Introduction to The World Is a Text

Week 2: Introduction to Common Culture; Introduction to The World Is a Text

Week 3: Introduction to "Reading and Writing about Advertising, Journalism, and the Media"; "Weasel Words"; "Reading and Writing About Advertising: Two Case Studies"; "You're Soaking In It"

Week 4: Introduction to "Reading and Writing about Television"; "Watching TV Makes You Smarter"; "Reading and Writing About Family Guy: The Semiotics of Stream of Consciousness"; "The NEXT Plague: MTV's Sexual Objectification of Girls and Why It Must Be Stopped"; "'Not That There's Anything Wrong with That': Reading the Queer in Seinfeld"; "Reality TV: Remaking Television Culture"; "'Reality' Television: American Myths and Racial Ideology"; "'Fake' News versus 'Real' News as Sources of Political Information: The Daily Show and Postmodern Political Reality"

Week 5: "Happy Endings"; "Sequential Art: 'Closure' and 'Art"

Week 6: Introduction to "Reading and Writing About Movies"; "Raising the Dead: Unearthing the Nonliterary Origins of Zombie Cinema"; "A Fine Romance"; Freaks, Geeks, and Mensches: Judd Apatow's Comedies of the Mature"; "Mock Feminism: Waiting to Exhale"
<table>
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<th>Week 8: Introduction to</th>
<th>“Reading and Writing about Music”; “Coal Miner’s Daughter”</th>
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<td>Week 9: “The Meaning of Life”; “Reading and Writing About Video Games”; “A Suite of Cartoons: Three Cartoons on the Mascot Issue”</td>
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<td>Week 11: Introduction to</td>
<td>“Reading and Writing about Public and Private Spaces”; “Reading and Writing About Your Campus”; “Reading and Writing About a Laboratory”; “Spatial Separation and Gender Stratification in the Workplace”; “Reading and Writing About the Road”; “The American Signs on Route 66 Suite”; “Making Space on the Side of the Road: Towards a Cultural Study of Roadside Car Crash Memorials”</td>
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<tr>
<td>Humanities and Fine Arts [HU]</td>
<td>Includes examinations that test this comprehension.</td>
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<td>Asks for written analyses that interpret and analyze written, aural, and visual texts.</td>
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<td>See 3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td>Week 5: “Sequential Art: ‘Closure’ and ‘Art’”</td>
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<td>Week 8: “‘Take Those Old Records Off the Shelf’: Youth and Music Consumption in the Postmodern Age”</td>
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<tr>
<td>Week 9: “The Meaning of Life”</td>
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<tr>
<td>Week 11: Introduction to “Reading and Writing about Public and Private Spaces”; “Reading and Writing About Your Campus”; “Reading and Writing About a Laboratory”; “Spatial Separation and Gender Stratification in the Workplace”; “The Politics of No Politics”; “Reading and Writing About the Road”; “The American Signs on Route 66 Suite”; “Making Space on the Side of the Road: Towards a Cultural Study of Roadside Car Crash Memorials”</td>
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Includes examinations that test this comprehension. See Syllabus pg.6 for information on exams. In particular, each exam is "an
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<th>Week 3: “The Cult You’re In”</th>
<th>Asks for written analyses that interpret and analyze material objects, images, and spaces.</th>
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<tr>
<td>Week 4: “Reading and Writing About Family Guy: The Semiotics of Stream of Consciousness”; “‘Fake’ News versus ‘Real’ News as Sources of Political Information: The Daily Show and Postmodern Political Reality”</td>
<td>See Syllabus pg. 6 for information on writing assignments for the course. Writing Assignment 3 is &quot;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.&quot; Writing Assignment 4 is &quot;an analysis of artifacts, appearance, and structure of a physical space that a United States cultural group uses as a means of cultural expression.&quot;</td>
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<td>Week 5: “Sequential Art: ‘Closure’ and ‘Art’”</td>
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<td>Week 6: “In Living Color: Race and American Culture”</td>
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<td>Week 10: Introduction to “Reading and Writing About</td>
<td>See pp. 3-6 of Syllabus for a list of readings from the course. The following readings emphasize the values embodied by texts and practices:</td>
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See 4a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.

Asks for comprehension of reading materials that emphasize the development of human thought.

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.

The following readings emphasize the values embodied by texts and practices:

Week 1: Introduction to Common Culture; Introduction to The World Is a Text

Week 3: Introduction to “Reading and Writing about Advertising, Journalism, and the Media”; “Reading and Writing About Advertising: Two Case Studies”

Week 4: Introduction to “Reading and Writing about Television”; “Watching TV Makes You Smarter”; “Reading and Writing About Family Guy: The Semiotics of Stream of Consciousness”;

Week 5: “Sequential Art: 'Closure' and 'Art'”

Week 6: Introduction to “Reading and Writing About Movies”

Week 8: Introduction to “Reading and Writing about Music”; “Rap and Race: It’s Got a Nice Beat, But What

See 4b. Concerns aesthetic systems and values, literary and visual arts.

Asks for comprehension of reading materials that emphasize aesthetic systems and values, literary and visual arts.
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<th>Humanities and Fine Arts [HU]</th>
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<tr>
<td><strong>Week 10:</strong> Introduction to</td>
<td>Including examinations that test this</td>
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<tr>
<td>“Reading and Writing About</td>
<td>comprehension.</td>
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<td>Visual Art”; “Is the NAMES</td>
<td><strong>Week 11:</strong> “The American Signs on Route 66 Suite”</td>
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<td>Quilt Art”; Graffiti: The</td>
<td>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.</td>
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<td>Anatomy of a Piece”; “The</td>
<td><strong>The following readings emphasize the values embodied by texts and practices:</strong></td>
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<td>Multifaceted Nature of Street</td>
<td><strong>Week 1:</strong> Introduction to Common Culture; Introduction to The World Is a Text</td>
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<td>Art”; Introduction to “The</td>
<td><strong>Week 2:</strong> Introduction to Common Culture; Introduction to The World Is a Text</td>
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<td>Reading a Photograph Suite”;</td>
<td><strong>Week 5:</strong> “Mother Tongue”; “Happy Endings”; “Sequential Art: ‘Closure’ and ‘Art’”; Harry Potter and the Sorcerer’s Stone</td>
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<td>“Interchapter: Reading and</td>
<td><strong>Week 6:</strong> “Raising the Dead: Unearthing the Nonliterary Origins of Zombie Cinema”</td>
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<td>Writing About Images”</td>
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<td><strong>Week 11:</strong> “The American</td>
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<td>Signs on Route 66 Suite”</td>
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See 4d. Deepen awareness of the analysis of literature and the development of literary traditions.
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<th>Week 8: “Coal Miner’s Daughter”</th>
<th>Includes examinations that test this comprehension.</th>
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<td>Week 9: “Champion of the World”; “A Suite of Mascot Poems”</td>
<td>See Syllabus pg.6 for information on exams. In particular, each exam is &quot;an examination covering concepts, theories, and analytical conclusions from reading materials&quot; covered on that exam, including those reading materials noted above.</td>
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<td>Week 12: “The Judgment of Thamus”</td>
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Includes examinations that test this comprehension.
Introduction to Popular Culture meets Criterion 1 for Humanities [HU] credit, which asks the course to “emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.” While numerous course competencies relate to this objective, competencies 10 and 11 most directly address this criterion, as they indicate the course’s emphasis on the study of values and systems of relations that are built in values. Additionally, various reading assignments in Lessons 1, 3, 4, 5, 6, 8, 9, 10, 11, and 12 ask students to understand how popular culture texts and practices reflect and influence values and systems of belief and thought. All four writing assignments for the course ask students to articulate how popular culture texts reflect and represent values and systems of belief and thought.

Introduction to Popular Culture meets Criterion 2 for Humanities [HU] credit, which asks that the course “concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.” While numerous course competencies relate to this objective, competencies 2, 3, 4, 6, 9, 10, 11, 12, and 14 most directly address this criterion, as they indicate the course’s emphasis on developing a fuller understanding of the ways that popular culture texts and practices involve historical relations of power, engage historical trends in human expression, reflect the historical development of identities and values, and reflect the systems of production and consumption in which texts and practices have historically been produced. Additionally, various reading assignments in Lessons 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, and 12 ask students to engage with interpretations and analyses of written, aural, and visual texts within their historical contexts. All four writing assignments for the course ask students to interpret and analyze written, aural, and/or visual texts and to place these texts into their historical contexts.

Introduction to Popular Culture meets Criterion 3 for Humanities [HU] credit, which asks that the course “concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.” While numerous course competencies relate to this objective, competency 9 most specifically indicates that the course asks students to consider the issues articulated in other competencies within the context of material objects, images, and spaces. Additionally, various reading assignments in Lessons 5, 8, 9, 10, 11, and 12 ask students to engage with interpretations and analyses of material objects, images, and spaces within their historical contexts. Writing Assignments 3 and 4 specifically ask students to interpret and analyze material objects, images, and spaces and to place these texts within their historical contexts.

Introduction to Popular Culture meets Criterion 4a for Humanities [HU] credit, which asks that the course “concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.” While numerous course competencies relate to this objective, competency 10 most specifically indicates that the course asks students to understand the development of systems of thought and how these systems of thought are expressed in cultural texts and practices. Additionally, various reading assignments in Lessons 3, 4, 5, 6, 9, 10, and 12 ask students to understand the development of systems of thought and how these systems of thought are expressed in cultural texts and practices.

Introduction to Popular Culture meets Criterion 4b for Humanities [HU] credit, which asks that the course “concerns aesthetic systems and values, literary and visual arts.” While numerous course competencies relate to this objective, competency 10 most specifically indicates that the course asks students to recognize and articulate aesthetic systems and values as they are expressed in cultural texts and practices. Additionally, various reading assignments in Lessons 1, 3, 4, 5, 6, 8, 10, and 11 ask students to understand how popular culture texts and practices reflect and represent aesthetic systems and values in literary and visual arts.
Introduction to Popular Culture meets Criterion 4d for Humanities [HU] credit, which asks the course to “deepen awareness of the analysis of literature and the development of literary traditions.” While numerous course competencies relate to this objective, competency 14 most specifically indicates that the course asks students to understand and articulate literary traditions and their development. Additionally, various reading assignments in Lessons 1, 2, 5, 6, 8, 9, and 12 specifically ask students to recognize the development of literary traditions and the use of these traditions in contemporary U.S. popular culture.
Official Course Description: MCCCDD Approval: 11-24-09
HUM225 2010 Spring – 9999 LEC 3.0 Credit(s) 3.0 Period(s) 3.0 Load

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.

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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 production 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
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.

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<td>8. Compose critical analyses of popular culture texts and practices. (II)</td>
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<td>9. Explain how images, artifacts, amusements, physical space, technology, and media involve and work as popular culture. (III)</td>
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<td>10. Demonstrate how popular culture texts and practices reflect and influence beliefs and values. (I, III)</td>
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<td>11. Explain how popular culture reflects and influences the ways that individuals within societies understand their relationships with one another. (I, III)</td>
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<td>12. Illustrate how power relations can be seen within popular culture texts and practices. (II, III)</td>
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<td>13. Analyze representations of the major forms of identity in popular culture. (I, II, III)</td>
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<td>14. Analyze the use of formulaic elements in popular culture. (I, II, III)</td>
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<td>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:</td>
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<td>• 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.</td>
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• 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:

*Common Culture:* Introduction to the "Popular Music" chapter, pp. 227-228; "Rap and Race: It's Got a Nice Beat, But What About the Message?" pp. 229-243; "The Money Note: Can the Record Business Be Saved?" pp. 263-287; "'Take Those Old Records Off the Shelf': Youth and Music Consumption in the Postmodern Age," pp. 288-309

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.
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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Preface

When we started teaching composition, we were looking for a text that would cover a full range from a variety of theoretical perspectives. A text that existed, and therefore we could choose from a variety of reading materials to meet our needs. We searched for a text that would appeal to students and encourage them to think critically and creatively. The advantage of our course is that we have designed a course that ponders the lowbrow and highbrow tastes—skills which are, of course, necessary for critical thinking.

Although students are already familiar with popular culture, few have direct experience in analyzing it. We therefore turn to contemporary culture and focus on how to analyze popular culture, such as television shows, movies, music, and the Internet. Although popular culture is a subject of study, it has also been an important object of academic discourse. However, we have chosen to write a dissertation on the importance of contemporary life. Popular culture researchers from a variety of
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