

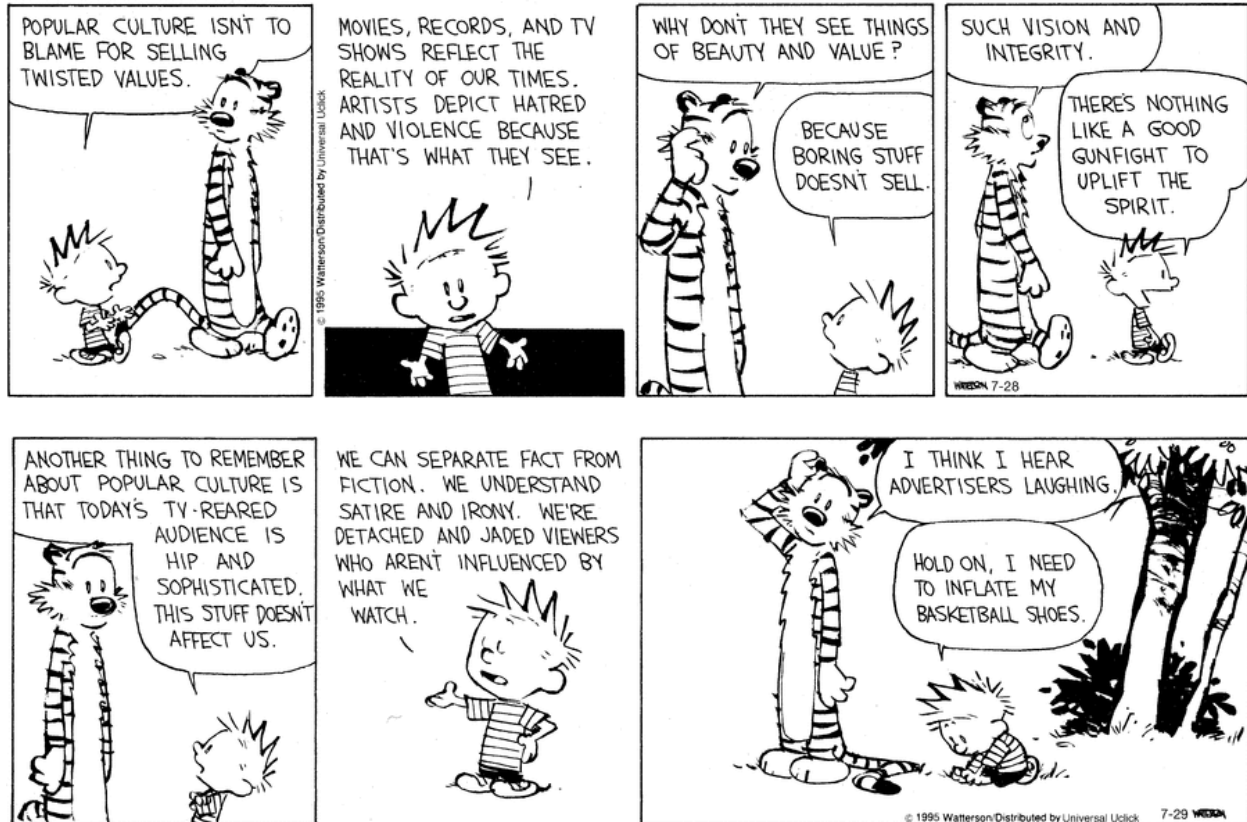
The Ohio State University
Department of Comparative Studies
Course: CS 2264
Introduction to Popular Cultures
GE: Foundations, Race, Ethnicity, Gender and Diversity

Professor:

Term:

Meeting Time/Place:

Office Hours Time/Place:



Course Description

This course introduces students to the interdisciplinary field of Popular Culture Studies through a variety of methods and case studies. The specific focus will be on the entanglement of race, ethnicity, and gender in popular cultures. Our readings, discussions, and assignments will consider the ways popular cultures manifest social imaginings of race, ethnicity, and gender; the ways popular cultures manifest desires and fears expressed regarding those constructions; the ways popular cultures has been used as both tools of placation and as sparks for potential revolution in terms of the socially accepted standing of specific claims and norms related to race, ethnicity, and gender.

Theorizing popular cultures provides unique insights into how we construct and experience contemporary life in the U.S. In particular, popular cultures provide a field in which ideas about race, ethnicity, and gender are reified, debated, held up to scrutiny and attention, as well as passed on subconsciously.

In addition to understanding the parameters and arguments involved in the study of popular cultures and the political stakes thereof, students in this class will also learn various methods of interpretation so that they may perform their own analyses of current events and cultural productions.

Course Learning Outcomes

At the end of the semester, students should be able to

- *Identify* key methods for the interpretation of popular cultures
- *Articulate* the role that popular culture plays in reifying and contesting social claims about race, ethnicity, and gender.
- *Demonstrate* critical thinking about the social construction of race, class, ethnicity, gender, and sexuality as a historical and ongoing process
- *Recognize* the ways in which popular cultures relate to and reify or contest specific mechanisms of power
- *Understand and describe* the importance of representation in popular media in terms of its productive effects on broad cultural perceptions of racial, ethnic, and gender identity, as well as the limits of representation as a force for social change
- *Experience* a wide variety of significant popular culture objects across diverse media
- *Apply* multiple methodological perspectives to popular culture phenomena that you have encountered in your own life
- *Gain* greater self-awareness and reflexivity around their own positionalities, as well as how these identity positions inform our views of and experiences in the world.
- *Improve* your ability to read, synthesize, and write about popular culture and theories of popular culture

General Education Goals and Expected Learning Outcomes

GEN: Race, Ethnicity, and Gender Diversity

Goal 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

- Expected Learning Outcome 1.1: Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.
- Expected Learning Outcome 1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues
- Expected Learning Outcome 1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences
- Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity.

Goal 2. Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

- Expected Learning Outcome 2.1: Demonstrate critical self-reflection and critique of their social positions and identities.
- Expected Learning Outcome 2.2: Recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.
- Expected Learning Outcome 2.3: Describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

This course meets the expected learning outcomes for Race, Ethnicity, and Gender Diversity by engaging in an analysis of how popular culture expresses shifting societal attitudes about race, ethnicity, and gender. By focusing on popular culture as a medium for both the reification and contestation of such imaginaries, this course links critical analysis of popular culture to reflection on and engagement with broader social dynamics of racialization, ethnogenesis and assimilation, and the politics of gender.

GEN: Historical and Cultural Studies

Goals - Cultural Studies: Successful students will evaluate significant cultural phenomena and ideas to develop capacities for aesthetic and cultural response, judgment, interpretation, and evaluation.

Expected Learning Outcomes - Cultural Studies:

Successful students are able to:

- Expected Learning Outcome 1.1: Analyze and interpret selected major forms of human thought, culture, ideas, or expression.
- Expected Learning Outcome 1.2: Describe and analyze selected cultural phenomena and ideas across time using a diverse range of primary and secondary sources and an explicit focus on different theories and methodologies.
- Expected Learning Outcome 1.3: Use appropriate sources and methods to construct an integrated and comparative perspective of cultural periods, events, or ideas that influence human perceptions, beliefs, and behaviors.
- Expected Learning Outcome 1.4: Evaluate social and ethical implications in cultural studies.

This course meets the expected learning outcomes for Historical and Cultural Studies by studying, analyzing, and interpreting various kinds of popular cultural texts and practices across media. This inquiry will reveal the ways in which popular cultures can both consolidate and contest mechanisms of economic, political, and social power. Considering cultural production in different historical and geographic settings, students will learn various methodological approaches to the study of popular culture.

GEL: Cultures and Ideas

Goal: Students evaluate significant cultural phenomena and ideas in order to develop capacities for aesthetic and historical response and judgment; and interpretation and evaluation.

Expected Learning Outcomes

- Expected Learning Outcome 1: Students analyze and interpret major forms of human thought, culture, and expression.
- Expected Learning Outcome 2: Students evaluate how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.

This course meets the expected goals and learning outcomes for the Culture and Ideas category of the Legacy GE. Students will study, interpret, and analyze various kind of popular cultural texts and practices across media. Emphasizing both the production and consumption of popular cultural objects, students will consider the role popular culture plays in reifying and contesting social claims about taste, power, identity, and representation.

Course Materials and Technologies

All readings will be available via Carmen.

A Netflix subscription is necessary to access several required course films.

Technology support

- For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.
- Self-Service and Chat support: ocio.osu.edu/help
- Phone: 614-688-4357(HELP)
- Email: servicedesk@osu.edu
- TDD: 614-688-8743

Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)
- Recording a slide presentation with audio narration (go.osu.edu/video-assignment-guide)
- Recording, editing, and uploading video (go.osu.edu/video-assignment-guide)

Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at go.osu.edu/office365help.
- Carmen access
- You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:
 - Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions (go.osu.edu/add-device).
 - Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click Enter a Passcode and then click the Text me new codes button that appears. This will text you ten passcodes good for 365 days that can each be used once.

- Download the Duo Mobile application (go.osu.edu/install-duo) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

Course Assignments and Breakdown

Pop Quizzes (15%)

In-Class Presentation (10%)

Participation (20%)

Short Response Papers (25%)

Abstract and Annotated Bibliography (5%)

Final Essay (25%)

Descriptions of Major Course Assignments

Pop Quizzes

In this class, there will be periodic, unannounced reading quizzes. These will be quite short, and will be checking for reading comprehension rather than conceptual or critical engagement. If you do the readings, you should expect to ace all of these. At the end of the term, your lowest quiz grade will be discounted.

In-Class Presentation

Each class will begin with 1-2 student presentations per day, on a topic of their choice. Any topic that relates to a popular culture phenomenon is acceptable, as long as students can make some connection between their topic and our class material. This is a low-key presentation in which students should provide a basic description of the phenomenon, and why it is of interest. The point of this assignment is to encourage you to pay attention to current events and to think actively about the popular culture that you consume or participate in on a daily basis. After your presentation, there will be a brief period in which the class discusses your topic together, before we move on to the main class topic of the day.

Your presentation must include the following three components:

1. An explanation of your chosen topic/figure (who is this person/what is the show about? etc etc).
2. An explanation of how your topic relates to our course material.
3. A brief conclusion that outlines your analysis, what you make of the connections you've made, and so on. You do not need to have a definitive conclusion, but if you feel ambivalently about your analysis, it is recommended that you conclude by asking a question for the class to consider.

Participation

In this class, participation can mean several things. Active, informed, and considerate participation is crucial for the functioning of this class. Therefore, in-class participation is a large part of this grade.

However, there are other things that you can do to demonstrate effort and participation. You can come to my office hours to talk through the material; you can be especially thorough in your in-class writing responses; you can start a discussion thread on Carmen; you can email me questions, and so on. Demonstration of effort in any way increasing your participation grade.

For in-class participation to work, **readings must be done prior to the class for which they are assigned.** You should come to class prepared with comments on the readings, questions to ask, and other critical engagements with the texts. Reading should be done an active sense, meaning that you should be critically thinking about the text as you are reading it. Make notes as you go: Who is the author (background/historical context/career, etc), and how does such knowledge influence our understanding of the text? What are the main arguments? What kind of evidence does the author use to prove their point? Is the argument effective, in your view? Why or why not? And finally, what are the implications of such an argument for our situation today? What about the situations of others?

Excellent class participation requires that you participate actively and regularly in class discussions, giving evidence that you have read the assigned material and have thought carefully about them. It also means that you are listening to what your classmates are saying. *Good* class participation means that you occasionally participate actively in class discussions, giving evidence that you have read the assigned material. *Acceptable* class participation means that you participate some in class discussions, showing that you have read some of the material. If you don't show up to class and if you do not participate in class discussions, you will not achieve an acceptable level of class participation. *Unacceptable* class participation means that you have not participated in class discussions, and/or have displayed a lack of attention in class (i.e. sleeping, playing on your phone, etc).

Finally, it is important to note that many of the issues discussed in this class have to do with our own identities, and with our deeply held or else commonly assumed beliefs; as such, it can be discomforting or upsetting to engage with students from other backgrounds, who may not hold those same views. Because of this, it is of the utmost importance that classroom discussions remain civil and generous as well as critically thoughtful. Students are expected to respect one another at all times. In short, this course is not about imposing one's personal opinion on others, but rather, about critically reflecting on views beyond our own. In doing so, we can build this class into a collaborative project, rather than a competitive contest.

Short Response Papers

These papers are graded on a pass/fail basis.* For these papers, you will be asked to complete a straightforward prompt such as summarizing a course reading, or reflecting on your own responses to course content. Anyone who fails these assignments is automatically invited to re-submit for full credit, up to one time per assignment. The point of these assignments is not to develop an original argument but to take some time to think and reflect—so long as there is clear evidence that you have done so, you will pass. Reading reports may be any length you wish, but should be at least one page, single spaced (or two pages, double-spaced). Prompts will be distributed in advance.

*Some students may receive a pass-minus grade, which means that, while the paper was overall acceptable, certain key details were missing. In this case, you are also automatically invited to re-submit for full credit, once per assignment. Please get in touch if you are unclear about what needs to be fixed in the paper.

Abstract and Annotated Bibliography

This assignment is meant to help you plan your final papers in advance. Your abstract will be written in advance of your final essay, as a kind of a research plan or statement. Additionally, your annotated bibliography will select a minimum of five sources— of which must be from outside class material—which will be annotated to explain what topics the sources concern, as well as why they have been chosen for your paper (i.e. what they will help you do).

Final Essay

Your final project will involve original research on a topic discussed in the course of our semester. You will take something we have learned about together and further investigate it using original sources and forming a specific thesis about the social and artistic significance of your topic. More details will be distributed in advance.

Grades

93 - 100 (A) 90 - 92.9 (A-) 87 - 89.9 (B+) 83 - 86.9 (B) 80 - 82.9 (B-) 77 - 79.9 (C+) 73 - 76.9 (C) 70 - 72.9 (C-) 67 - 69.9 (D+) 60 - 66.9 (D) Below 60 (E)

Course Policies and Resources

Please keep in mind that the following policies may be adjusted if you have specific needs and communicate them clearly with me throughout the semester. These are not set in stone, but indications of how I approach the classroom.

Attendance and Tardiness

There is no attendance policy in this course. Therefore, you do not need to show me a doctor's note, or even let me know about your absences. In general, you're free to do what is best for you. However, if you are regularly absent, it will negatively affect your participation score. Therefore, if you need to be out of class for a significant period of time, and you don't want your grade to suffer, please communicate with me so that we can make alternate arrangements.

Unless it becomes habitual, I *do not* mind you coming into class late (even very late). Unless you have cleared it with me first, I *do* mind you leaving early. (Just let me know what's up beforehand.)

Makeup and Late Work

I do not accept late assignments. However, I am happy to grant extensions on any assignment (aside from the final) with advanced notice. If you think you might need some extra time, just ask.

Technology

In general, my policy is that you can use whatever technology is most helpful to you, and in the way that is most helpful to you, as long as you consider the following:

1. Don't disrespect your peers by doing other things during class time. If I see you staring into your screen for a long time, scrolling, laughing, or otherwise not paying attention, it will automatically and negatively impact your participation grade. I have a zero tolerance policy on video games and television in class, which I can't believe I have to stipulate (but which, experience shows, I do).
2. [Studies have shown](#) that students learn better when taking notes by hand. It's a cognitive thing.

Communication

1. I communicate with the entire class through the “Announcements” function on canvas, so look there for messages/updates that pertain to the entire class.
2. I communicate with individuals through my **email account** (not the canvas message function, which I rarely check and may not respond to). It is my goal to respond to emails within 24 hours. If it takes longer than that, please feel free to follow up with me. For more on email etiquette and expectations, please see this funny and helpful article: [“How to Email your Professor \(without being annoying AF\).”](#) If you do nothing else, please avoid beginning your emails with the word “Hey,” which studies have shown 99.5% of professors find amazingly rude.
3. Please do not come up to me before or after class with questions that have to do with your work. Come to my office hours or make an appointment instead. This is the only way that I can ensure everyone gets equal time and attention.
4. “Office Hours” is a rather strange term that basically means that I have set aside time specifically in order to talk to students. Taking advantage of office hours is the best, easiest way to improve your experience in class. However, they are not just for students who are struggling or having some kind of an issue. Office hours are nothing intimidating—it just means that I’m in my office if you want to chat for any reason. This does not have to be about your work, but can relate to any component of the class, or any topics that we discuss in class. Do you feel upset or confused about something that happened in class? Do you feel left behind? Are you excited about something and want to know more? Is class moving too quickly or too slowly? Come talk to me. With many different students from many different backgrounds, our course can’t possibly fit everyone’s educational needs perfectly. This is where meeting with me can really help. If I don’t know your struggles, I can’t address them. Equally, it helps me to know what students are enjoying so that I can speak to those topics in class.

Academic integrity policy

See Descriptions of major course assignments, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university’s Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

Student Services and Advising

The Student Advocacy Center can assist students with appeals, petitions and other needs when experiencing hardship during a semester. Learn more at <http://advocacy.osu.edu/>.

University Student Services can be accessed through BuckeyeLink. More information is available here:

<https://contactbuckeyelink.osu.edu/>

FOR UNDERGRAD COURSES: Advising resources for students are available here:

<http://advising.osu.edu>

Copyright for instructional materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu.

Mandatory reporting

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as an instructor. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct or information about a crime that may have occurred on Ohio State's campus with the University. Students may speak to someone confidentially by calling 1-866-294-9350 or through the Ohio State Anonymous Reporting Line.

Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential.

Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Land Acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here: <https://mcc.osu.edu/about-us/land-acknowledgement>

Content Advisory

Some contents of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting Counseling and Consultation Services at 614-292-5766, and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

Your mental health

As a student you may experience a range of issues that can cause barriers to learn, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. You can reach an on-call counselor when CCS is closed at 614- 292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

Accessibility accommodations for students with disabilities

Requesting Accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that

they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Canvas accessibility (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)
- Collaborative course tools

As a final note, please remember that the syllabus is subject to change based on our circumstances. If a change is necessary, I will inform you at the earliest possible time. I will never change the syllabus to increase your workload.

TENTATIVE SCHEDULE

Week	Day/Format	Material Due	Assignment Due
Unit 1: Methods 1: Introduction, Syllabus, Key Terms	Monday,	Please read this syllabus	
	Wednesday	1. Storey, John. 2012. "What is Popular Culture?." In <i>Cultural Theory and Popular Culture: An Introduction</i> , 1-16. Routledge.	
2: Semiotics and the American Dream	Monday,	1. Brandt, Jane and Callie Clare. 2018. "Cultural Myths and the American Dream." In <i>An Introduction to Popular Culture in the US: People, Politics, and Power</i> , 27-50 (chapter 2). Bloomsbury. 2. Harkins, Anthony, "Race, Class, Popular Culture, and 'the Hillbilly,'" 2005	Short Answer Paper 1
	Wednesday,	1. Hannah-Jones, Nikole. 2019. "Our democracy's founding ideals were false when they were written. Black Americans have fought to make them true." In <i>The 1619 Project</i> , 15-22. <i>The New York Times</i> .	

		2. Hall, Stuart, "What is This 'Black' in Black Popular Culture?" 1993.	
3: Introduction to Materialist Analysis	Monday	1. Marx, Karl and Friedrich Engels. 1848. "Chapter 1: Bourgeois and Proletarians." In <i>The Communist Manifesto</i> , 14-21.	
	Wednesday,	1. Marx, Karl. "The Fetishism of Commodities and the Secret Thereof." In <i>Popular Culture: A Reader</i> , edited by Raiford A. Guins and Omayra Zaragoza, 89-95. Sage Publications.	
4: The Frankfurt School and its Limits	Monday,	1. Brandt and Claire. 2018. "The Culture Industries." In <i>Introduction to Popular Culture in the U.S.</i> , 77-102 (chapter 4).	Short Answer Paper 2
	Wednesday,	1. Ross, Alex. 2014. "The Naysayers: Walter Benjamin, Theodor Adorno, and the critique of pop culture." <i>The New Yorker</i> , September 15.	
5: The Centrality of Identity	Monday,	1. Brandt and Clare. 2018. "Social Constructions of Identity." In <i>An Introduction to Popular Culture in the US: People, Politics, and Power</i> , 141-166 (chapter 7). Bloomsbury. 2. Zayid, Hari. "My Gender is Black."	
	Wednesday	1. BuzzFeed, "How Not To Talk About Race and Genetics", <i>Buzzfeed News</i> , March 30, 2018 2. Butler, Judith. "Why is the idea of 'gender' provoking backlash the world over?", <i>The Guardian</i> , 23 October, 2021	
Unit 2: Reading Representations 6: Television and Gender	Monday	1. Weinstock, Jeffrey Andrew. "Television and Film," in <i>Pop Culture for Beginners</i> , 111-136. Broadview Press.	
	Wednesday	1. Arend, Patricia. "Gender and Advertising." <i>Gender & Pop Culture: A Text-Reader</i> , edited by Adrienne Trier-	

		Bieniek and Patricia Leavy, 53–79. Sense Publishers, 2014.	
7: Music and Feminism	Monday	1. White, Emily. 1992. “Revolution Girl Style Now,” <i>L.A. Weekly</i> , July 10-16. 2. The Riot Grrrl Manifesto	
	Wednesday	1. Gill, Rosalind. 2007. “Postfeminist media culture: Elements of a sensibility.” <i>European journal of cultural studies</i> vol. 10, no. 2: 147-166. 2. James, Robin. 2016. “Women’s Resilience and Post-Feminist Sexism.” <i>The Prindle Post</i> , May 3).	
8: Race and The Good Life	Monday	1. Train, Emma. “What is not real can be felt into being: affective threat in Jordan Peele’s <i>Get Out</i> ”, <i>New Review of Film and Television Studies</i> vol. 19, no. 4 (2021): 439–461.	
	Wednesday	1. Harris, Hunter and Jada Yuan. “The First Great Movie of the Trump Era”. <i>Vulture</i> . 2. Harris, Brandon. “The Giant Leap Forward of Jordan Peele’s <i>Get Out</i> ”. <i>The New Yorker</i> (March 4, 2017).	
9: Race, The Good Life, and Representation	Monday	1. Lipsitz. 2018. “How Whiteness Works: Inheritance, Wealth, and Health.” In <i>The Possessive Investment in Whiteness</i> , 105-117 (Chapter 5). 2. Courtney Connley, “Why the homeownership gap between White and Black Americans is larger today than it was over 50 years ago”, <i>MSNBC</i> , August 21, 2020. 2. Alana Semuels, “The U.S. Is Increasingly Diverse, So Why Is Segregation Getting Worse?”, <i>TIME</i> , June 21, 2021.	Short Answer Paper 3

		3. Video: Housing Segregation in Everything, NPR, April 28, 2018.	
	Wednesday	DuVernay, Ava. <i>13th</i> . Netflix.	
10: Spring Break	Monday	N/A	
	Wednesday	N/A	
11: Music, Race, and Gender	Monday	1. Kajikawa, Loren. 2015. "Rebel Without a Pause": Public Enemy Revolutionizes the Break." In <i>Sounding Race in Rap Songs</i> , 49-81. University of California Press.	
	Wednesday	Rose, Tricia, "Bad Sistahs: Black Women Rappers and Sexual Politics in rap Music", in <i>Black Noise: Rap Music and Black Culture in Contemporary America</i> . Wesleyan University Press.	
Unit 3: Postmodernism and Neoliberalism	Monday	1. Tolentino, Jia. 2019. "The Age Of Instagram Face." <i>The New Yorker</i>, December 12. 2. Kundnani, Arud, "The Racial Constitution of Neoliberalism," 2021	Abstract and Bibliography
12: Introductions	Wednesday	1. Baudrillard, Jean. 1981. <i>Simulation and Simulacra</i> , 1-6. University of Michigan Press. 2. Mueller, Charles, "Baudrillard's Blues," <i>Popular Music</i> , 2016.	
13: Neoliberalism and Social Media	Monday	1. Gilroy-Ware, Marcus. 2017. "#FirstWorldProblems: Emotional distress and capitalist realism." In <i>Filling the Void</i> . Watkins Media.	
	Wednesday		
14: Millennial Burnout	Monday	1. Peterson, Helen Anne. 2019. "How Millennials Became The Burnout Generation." <i>Buzzfeed</i>, January 5.	

		2. Adkins, Lisa, Melinda Cooper, and Martjin Konings. "Introduction" in <i>The Asset Economy</i> . Wiley.	
	Wednesday	1. DiPiero, Dan. 2019. "TiK ToK: Post-Crash Party Pop, Compulsory Presentism and the 2008 Financial Collapse." <i>Sounding Out!</i>, October 21 2. Asare, Janice Gassam, "Does Tik Tok Have a Race Problem?" <i>Forbes</i> , 2020.	
15: Globalization and Free Trade	Monday	1. Klein, Naomi. <i>No Logo</i> In-Class Screening	Short Answer Paper 4
	Wednesday	1. Hancox, Dan. "No Logo at 20: Have we Lost the Battle Against the Total Branding of our Lives?" <i>The Guardian</i> , 11 August, 2019 2. Klein, Naomi, "Patriarchy Gets Funky: The Triumph of Identity Marketing", <i>No Logo</i> , 107–129. Picador.	
16: Wrap	Monday	1. Spence, Lester K, selections from <i>Knocking the Hustle: Against the Neoliberal Turn in Black Politics</i> . 2015	
	Wednesday		

Final Essays are due April 26 at Midnight