



ARIZONA STATE UNIVERSITY  
GENERAL STUDIES COURSE PROPOSAL COVER FORM

**Course information:**

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit CLAS Department Hugh Downs School of Human Comm

Subject COM Number 323 Title Comm. Approaches to Popular Culture Units: 3

Is this a cross-listed course? No  
If yes, please identify course(s) \_\_\_\_\_

Is this a shared course? No If so, list all academic units offering this course \_\_\_\_\_  
Course description: \_\_\_\_\_

**Requested designation:** (Choose One)

Note- a separate proposal is required for each designation requested

**Eligibility:**

Permanent numbered courses must have completed the university's review and approval process.  
For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu) or [Lauren.Leo@asu.edu](mailto:Lauren.Leo@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

**Area(s) proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SO/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

**A complete proposal should include:**

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Copy of Table of Contents from the textbook and list of required readings/books

**Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.**

**Contact information:**

Name Belle A. Edson Phone 5x8264

Mail code 1205 E-mail: bedson@asu.edu

**Department Chair/Director approval:** (Required)

Chair/Director name (Typed): Linda Lederman Date: 2/16/15

Chair/Director (Signature):

## **Statement Regarding COM 323 from Dr. Belle Edson**

The course covers a broad range of culturally diverse topic areas, issues and groups. For instance, the course covers types of criticism such as Cultural, Marxist, Postcolonial, Feminist, African American, and Gay, Lesbian & Queer. Also, the popular culture examples used throughout the semester reflect issues surrounding, identities in-the-making, and representations of gender, sexuality, (dis)ability, race, ethnicity, nation, mobility, borders, place/space, and socioeconomic status.

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

<b>ASU--[C] CRITERIA</b>			
<b>CULTURAL DIVERSITY IN THE UNITED STATES</b>			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in <b>contemporary</b> U.S. Society.	syllabus
		2. A Cultural Diversity course must then meet <b>at least one</b> of the following specific criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	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.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	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.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	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: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	syllabus

Course Prefix	Number	Title	General Studies Designation
Com 323	323	Comm Approaches to Popular Culture	C

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.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example-See 2b. Compares 2 U.S. cultures	Example-Compares Latino & African American Music	Example-See Syllabus Pg. 5
C-1 Readings in course that frame different analytical frames to look at pop culture.	Compares groups in music video criticism	See syllabus - p 2 & 3 on final paper.
C-2a & c - The focus of class is on popular culture and identities created.	Final paper project and most viewings	See syllabus - p 1-3.

## COM 323—Cultural Diversity in the US

1. This course is about cultural diversity in the US and how we have come to understand personal, social and political identities.
2. A. This course looks at the cultural expressions found in popular culture and how those popular culture expressions found in art, media, social media, film, texts contribute to our understandings of ourselves and others who we interact with in the US culture.

C. This course also looks at different linguistic, gender, cultural and racial groups and how people are identified, categorized in popular culture. Most classes take up the issues of racial and ethnic groups and their portrayal in popular texts.

**Communication Approaches to Popular Culture**

Critical analysis of popular culture within social and political contexts; emphasizes multicultural influences and representations in everyday life.

COM 323 **Allow multiple enrollments:** No **Primary course component:** Lecture 3<sup>C</sup>  
**Repeatable for credit:** No **Grading method:** Student Option  
**Offered by:** College of Liberal Arts and Sciences -- Hugh Downs School of Human Communication  
**Pre-requisites:** Minimum 2.50 GPA; COM 100 with C or better

**COM 323, COMMUNICATION APPROACHES TO POPULAR CULTURE: 70857 (Fall 2014)  
TR 130-242; PSA 109**

**Instructor: Raena Lynn Quinlivan, Ph.D.**

**E-mail: [raena.quinlivan@asu.edu](mailto:raena.quinlivan@asu.edu)**

**Office Hours: TR 9-1015 (434 Stauffer) and by appointment**

**Course Description:** Welcome to Communication Approaches to Popular Culture. The course covers critical theory (like postcolonial, feminist, and deconstructive criticism) as a means of studying popular culture. Students should leave the course with basic knowledge about the ways in which popular culture messages impact them on a daily basis, as well as develop a critical eye for deconstructing these messages.

### **GENERAL POLICIES**

**Your Responsibilities:** Your responsibilities to this class, and to your education as a whole, include attendance and participation. This syllabus details specific expectations the instructor may have about attendance and participation. You have a responsibility to help create a classroom environment where all may learn. At the most basic level, this means you will respect the other members of the class and the instructor and treat them with the courtesy you hope to receive in return. Specifically, racist, sexist, homophobic or other discriminatory language or behavior will not be tolerated.

**Academic Integrity:** Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>.

**Disability Accommodations:** Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential. Establishing Eligibility for Disability Accommodations: Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: [www.asu.edu/studentaffairs/ed/drc](http://www.asu.edu/studentaffairs/ed/drc). Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

## **SPECIFIC POLICIES**

**Assignments for CAPC:** Each student will take 11 quizzes over weekly readings and be given two writing prompts over the films we watch in class. Students will join a group and deliver a "case study" report about one of the critical theories covered in class. Students will also participate in group activities during "case study" days (10). A final paper (over a critical theory presented in class) and participation scores will round out the points in the class.

### **Grades:**

Case Study	100	(in groups)
Activities (10)	100	(group work)
Quizzes (11)	110	
Viewings (2 @ 20 points)	40	
Final Paper	100	
Participation	50	
<b>Total</b>	<b>500</b>	

### **Strategies for Improvement:**

I cannot explicitly measure *effort*; the final product is all that can be evaluated. Although effort is typically associated with improved results, you should not confuse the two. I spend vast amounts of time ensuring that grades are fair and consistent, and if anything, err in your favor when assigning grades. Please feel free to speak with me at any time about ways to improve your performance during the course. I strongly suggest that you do not wait until the end of the semester to discuss strategies for improvement.

### **Questions or Concerns about Graded Assignments:**

I spend time carefully evaluating your work and expect that you will take time to read my comments. Therefore, I will not discuss your graded assignments until 24 hours have passed from the time I return the assignment to you. After that time, I will be happy to discuss the assignment with you using the grading criteria. The attitude brought to office hours should be focused on what can be done to improve your performance on the next assignment, rather than disputing the grade itself. I will not make changes to any grades more than 7 days after I returned an assignment, but I will be happy to discuss any questions you have. My goal is to help you improve your performance.

### **Contacting the Instructor:**

Although e-mail is useful for quick, easy-to-answer questions, I request that students do not use it as a substitute for normal office hours. If you need substantive help in the course, I cannot adequately assist you via e-mail. Interaction is the key to making office hours work, and e-mail does not allow for this kind of interaction. Additionally, do not assume that I check my e-mail all day. Always assume a 48-hour response time.

### **Attendance/Participation:**

I will not keep a record of your attendance. However, there are quizzes or activities daily. Many years of teaching have proven to me that there is a strong relationship between class attendance



and performance on written assignments. You should also recognize that simply showing up to class does not guarantee or entitle you to a passing grade. I will do my best to involve you in discussions and I strongly encourage you to participate - it will contribute significantly to how much you and your classmates learn in this class.

You are fully responsible for all information covered during class meetings and contained within the readings (including any changes related to the syllabus and/or the course schedule). Please note that you are responsible for obtaining any information missed due to absences, that are not university approved (i.e. hospitalization, death in the family, university sanctioned event), from one of your classmates, not from me. I assume that any student who approaches me during office hours for clarity has attended the class related to the question at hand.

**Deadlines and Due Dates:**

I must approve any excuse for missing a paper/quiz/activity (p/q/a) deadline **PRIOR** to the due date of that p/q/a. Missing a due date without receiving prior approval will result in a zero on that p/q/a, and no opportunity will be provided to "make up" the p/q/a. There will be **NO EXCEPTIONS** to this rule. Prior approval requires that you talk to me in person (i.e. face-to-face; sending an e-mail or leaving a telephone message is not sufficient) and that I accept the reason for your request. Please note that, even in the case of prior notification, papers and other assignments may only be made up in cases of legitimate, officially documented excused absences.

\*\*\*\*\*YOU CANNOT MISS YOUR CASE STUDY DATE!!!!\*\*\*\*\*

**Assigned Readings:**

Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 2<sup>nd</sup> edition

**Daily Syllabus:**

Date	Topic	Readings/Assignments
8-21	Introduction to Communication & Pop Culture	

Date	Topic	Readings/Assignments
8-26	Individual Introductions & Group Selection; Overview of Case Study Assignment; Critical Theory Generally	Chapter 1
8-28	Representation & Pop Culture	Viewing: <i>Miss-Representation</i> ; Writing Prompt

Date	Topic	Readings/Assignments
9-2	Psychoanalytic Criticism	Chapter 2; Quiz
9-4	Case Study: Psychoanalytic (Dr. Quinlivan)	Activity

Date	Topic	Readings/Assignments
9-9	Marxist Criticism	Chapter 3; Quiz
9-11	Case Study: Marxist (Group 1)	Activity

Date	Topic	Readings/Assignments
9-16	Feminist Criticism	Chapter 4; Quiz
9-18	Case Study: Feminist (Group 2)	Activity

Date	Topic	Readings/Assignments
9-23	New Criticism	Chapter 5; Quiz
9-25	Case Study: New Criticism (Group 3)	Activity

Date	Topic	Readings/Assignments
9-30	Structuralist Criticism	Chapter 7; Quiz
10-2	Case Study: Structuralist (Group 4)	Activity

Date	Topic	Readings/Assignments
10-7	Deconstructive Criticism; Overview of Final Paper	Chapter 8; Quiz
10-9	Case Study: Deconstructive (Group 5)	Activity

Date	Topic	Readings/Assignments
10-14	NO SCHOOL: Fall Break	
10-16	Masculinity & Pop Culture	Viewing: <i>Tough Guise 2</i> ; Writing Prompt

Date	Topic	Readings/Assignments
10-21	New Historical & Cultural Criticism	Chapter 9; Quiz
10-23	Case Study: NHC (Group 6)	Activity

Date	Topic	Readings/Assignments
10-28	Lesbian, Gay & Queer Criticism	Chapter 10; Quiz
10-30	Case Study: LGQ (Group 7)	Activity

Date	Topic	Readings/Assignments
11-4	African American Criticism	Chapter 11; Quiz
11-6	Case Study: African American (Group 8)	Activity

Date	Topic	Readings/Assignments
11-11	NO SCHOOL: Veteran's Day	
11-13	Final Paper Workshop (bring 2 copies)	-10 from participation score for missing the workshop

Date	Topic	Readings/Assignments
11-18	Postcolonial Criticism	Chapter 12; Quiz
11-20	Case Study: Postcolonial (Group 9)	Activity

Date	Topic	Readings/Assignments
11-25	Final Paper Presentations	<b>Final Papers Due;</b> -10 from participation score for missing the presentations
11-27	NO SCHOOL: T-Day Break	

Date	Topic	Readings/Assignments
12-2	Final Paper Presentations	-10 from participation score for missing the presentations
12-4	Final Paper Presentations	-10 from participation score for missing the presentations

**Case Study Group Assignment:** In groups, you are to complete a critique of a popular culture text using the type of criticism that has been assigned to your group. Present the pop culture text and your critique to the class in a coherent manner (public speaking form). Then, show the class another pop culture text and devise a series of questions that will help them (in their groups) critique that text utilizing your type of criticism. More detailed directions will be distributed in class.

# Critical Theory Today

A user-friendly guide

Third edition

Lois Tyson

 **Routledge**  
Taylor & Francis Group  
LONDON AND NEW YORK

# Contents

<i>Preface to the third edition</i>	xii
<i>Preface for instructors</i>	xiv
<i>Acknowledgments</i>	xvi
<b>1 Everything you wanted to know about critical theory but were afraid to ask</b>	<b>1</b>
<b>2 Psychoanalytic criticism</b>	<b>11</b>
<i>The origins of the unconscious</i> 12	
<i>The defenses, anxiety, and core issues</i> 15	
<i>Dreams and dream symbols</i> 18	
<i>The meaning of death</i> 21	
<i>The meaning of sexuality</i> 23	
<i>Lacanian psychoanalysis</i> 25	
<i>Classical psychoanalysis and literature</i> 33	
<i>Some questions psychoanalytic critics ask about literary texts</i> 36	
<i>"What's Love Got to Do with It?": a psychoanalytic reading of The Great Gatsby</i> 38	
<i>Questions for further practice: psychoanalytic approaches to other literary works</i> 48	
<i>For further reading</i> 48	
<i>For advanced readers</i> 49	
<b>3 Marxist criticism</b>	<b>51</b>
<i>The fundamental premises of Marxism</i> 51	
<i>The class system in America</i> 52	
<i>The role of ideology</i> 54	
<i>Human behavior, the commodity, and the family</i> 59	
<i>Marxism and literature</i> 62	

<i>Some questions Marxist critics ask about literary texts</i>	65	
<i>You are what you own: a Marxist reading of The Great Gatsby</i>	66	
<i>Questions for further practice: Marxist approaches to other literary works</i>	76	
<i>For further reading</i>	76	
<i>For advanced readers</i>	76	
<b>4 Feminist criticism</b>		<b>79</b>
<i>Traditional gender roles</i>	81	
<i>A summary of feminist premises</i>	87	
<i>Getting beyond patriarchy</i>	88	
<i>French feminism</i>	91	
<i>Multicultural feminism</i>	100	
<i>Gender studies and feminism</i>	103	
<i>Feminism and literature</i>	112	
<i>Some questions feminist critics ask about literary texts</i>	114	
<i>"... next they'll throw everything overboard ...": a feminist reading of     The Great Gatsby</i>	115	
<i>Questions for further practice: feminist approaches     to other literary works</i>	125	
<i>For further reading</i>	126	
<i>For advanced readers</i>	126	
<b>5 New Criticism</b>		<b>129</b>
<i>"The text itself"</i>	129	
<i>Literary language and organic unity</i>	131	
<i>A New Critical reading of "There Is a Girl Inside"</i>	137	
<i>New Criticism as intrinsic, objective criticism</i>	141	
<i>The single best interpretation</i>	142	
<i>The question New Critics asked about literary texts</i>	143	
<i>The "deathless song" of longing: a New Critical reading of     The Great Gatsby</i>	144	
<i>Questions for further practice: New Critical approaches     to other literary works</i>	157	
<i>For further reading</i>	158	
<i>For advanced readers</i>	159	
<b>6 Reader-response criticism</b>		<b>161</b>
<i>The house passage</i>	162	
<i>Transactional reader-response theory</i>	165	
<i>Affective stylistics</i>	166	
<i>Subjective reader-response theory</i>	169	

*Psychological reader-response theory* 173  
*Social reader-response theory* 176  
*Defining readers* 178  
*Some questions reader-response critics ask about literary texts* 180  
*Projecting the reader: a reader-response analysis of The Great Gatsby* 181  
*Questions for further practice: reader-response approaches to other literary works* 193  
*For further reading* 194  
*For advanced readers* 195

**7 Structuralist criticism** 198

*Structural linguistics* 201  
*Structural anthropology* 203  
*Semiotics* 205  
*Structuralism and literature* 207  
*The structure of literary genres* 209  
*The structure of narrative (structuralist narratology)* 212  
*The structure of literary interpretation* 217  
*Some questions structuralist critics ask about literary texts* 220  
*"Seek and ye shall find" ... and then lose: a structuralist reading of The Great Gatsby* 221  
*Questions for further practice: structuralist approaches to other literary works* 231  
*For further reading* 232  
*For advanced readers* 232

**8 Deconstructive criticism** 235

*Deconstructing language* 235  
*Deconstructing our world* 241  
*Deconstructing human identity* 243  
*Deconstructing literature* 244  
*A deconstructive reading of Robert Frost's "Mending Wall"* 246  
*Some questions deconstructive critics ask about literary texts* 251  
*"... the thrilling, returning trains of my youth ...": a deconstructive reading of The Great Gatsby* 252  
*Questions for further practice: deconstructive approaches to other literary works* 264  
*For further reading* 265  
*For advanced readers* 266

<b>9</b>	<b>New historical and cultural criticism</b>	<b>267</b>
	<i>New historicism</i>	267
	<i>New historicism and literature</i>	276
	<i>Cultural criticism</i>	280
	<i>Cultural criticism and literature</i>	282
	<i>Some questions new historical and cultural critics</i>	
	<i>ask about literary texts</i>	285
	<i>The discourse of the self-made man: a new historical reading of</i>	
	<i>The Great Gatsby</i>	287
	<i>Questions for further practice: new historical and cultural</i>	
	<i>criticism of other literary works</i>	297
	<i>For further reading</i>	298
	<i>For advanced readers</i>	298
<b>10</b>	<b>Lesbian, gay, and queer criticism</b>	<b>302</b>
	<i>The marginalization of LGBTQ people</i>	303
	<i>Lesbian criticism</i>	308
	<i>Gay criticism</i>	314
	<i>Queer criticism</i>	319
	<i>Some shared features of lesbian, gay, and queer criticism</i>	324
	<i>Some questions lesbian, gay, and queer critics</i>	
	<i>ask about literary texts</i>	326
	<i>Will the real Nick Carraway please come out? A queer reading of</i>	
	<i>The Great Gatsby</i>	327
	<i>Questions for further practice: lesbian, gay, and queer approaches</i>	
	<i>to other literary works</i>	338
	<i>For further reading</i>	340
	<i>For advanced readers</i>	340
<b>11</b>	<b>African American criticism</b>	<b>343</b>
	<i>Racial issues and African American literary history</i>	343
	<i>Recent developments: critical race theory</i>	350
	<i>Basic tenets</i>	352
	<i>African American criticism and literature</i>	368
	<i>Some questions African American critics ask about literary texts</i>	377
	<i>But where's Harlem? An African American reading of The Great Gatsby</i>	379
	<i>Questions for further practice: African American approaches</i>	
	<i>to other literary works</i>	392
	<i>For further reading</i>	393
	<i>For advanced readers</i>	394



<b>12 Postcolonial criticism</b>	<b>398</b>
<i>Colonialist ideology and postcolonial identity</i>	399
<i>Foundational postcolonial debates</i>	406
<i>Globalization and the "end" of postcolonial theory</i>	409
<i>Postcolonial theory and global tourism</i>	412
<i>Postcolonial theory and global conservation</i>	416
<i>Postcolonial criticism and literature</i>	421
<i>Some questions postcolonial critics ask about literary texts</i>	425
<i>The colony within: a postcolonial reading of The Great Gatsby</i>	428
<i>Questions for further practice: postcolonial approaches to other literary works</i>	440
<i>For further reading</i>	441
<i>For advanced readers</i>	442
<b>13 Gaining an overview</b>	<b>448</b>
<i>Index</i>	454