



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 or 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 (SQ/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): 

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

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
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 contemporary U.S. Society.	syllabus
		2. A Cultural Diversity course must then meet at least one 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 ³C
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 US Popular Culture

ASU Fall 2014 • Thursdays 6:00-8:45 pm • Room STAUF A315 • SL # 70858

Instructor: Steven Hitchcock

E-mail: steven.hitchcock@asu.edu

Office: Stauffer Hall A-345

Office Hours: 5:00-6:00pm M/ Th and by appt.

SECTION ONE: INTRODUCTION

Welcome to COM323!

C-1
C-2
(aich)

This course explores the relationship between U.S. culture and popular texts from a variety of communication perspectives. We will incorporate theoretical perspectives to analyze popular culture. These perspectives help to interrogate popular culture as a site for understanding personal, social, and political identities embedded in who we are as individuals and communities.

Required Reading

Tyson, L. (2006). Critical theory today: A user-friendly guide (2nd ed.). New York: Routledge.

Current APA style manual; and/ or access to the Purdue OWL

Recommended resources:

Netflix or HuluPlus (both are \$7.99 per month and offer a free trial month).

SECTION TWO: ASSIGNMENTS AND GRADING

Course Readings and Viewings (worth your time)

2 a.c { This is an advanced class. To ensure that you and your class mates get the most out of every class, it is incredibly important that you complete the required readings before class each week.

Attendance and Participation (20% of Final Grade – 80 points)

This course will look to capitalize on the small-class setting. As such discussion will be an important part of each week's seminar which means that active participation is vital to the quality of this class.

Weekly Quizzes (20% of Final Grade – 80 points)

There will be a quiz issued at the beginning of each class starting Week 2 for every class with assigned readings. Each quiz will consist of 10 multiple choice questions. The quiz will be based entirely on the readings assigned that week.

There will be in effect, 10 quizzes total. However I will only count your best 8 quizzes towards the final grade.

These quizzes serve to ensure that students not only read, but engage with the assigned readings every week. Please note that if you miss a quiz due to absence you will receive a zero for that quiz.

Music video criticism (15% of the Final Grade – 60 points)

C-2
A-C { A 3-4 page paper. For this paper you and a partner will need to undertake a criticism of a music video produced within the last 12 months from one of the perspectives discussed in class prior. For this project you will need to interrogate both the lyrics as well as the visuals/ narrative. You partner and yourself will also be asked to present your paper to the class.

Final Paper Proposal (5% of the Final Grade – 20 points)

C-2
A-C { A 2 page proposal for your final paper (Full Details Below). In essence, this will be a 'fleshed out outline' of your final paper which discusses your topic, your theory, and your analysis. The week before this is due, you will be asked to bring your proposal to class and present it. Note that this is not a 'get up in front of the class' presentation but a 'go around the room' discussion. It is an opportunity for you to get feedback on what you are planning to do from myself and the class. The presentation itself is ungraded.

Final Paper (20% of the Final Grade – 80 points)

C-2
A-C { An 8-10 page paper (excluding cover and references). The aim of this project is for you to learn to write a coherent, large scale critique of a text. You will be asked to critique a season of a popular television series for this paper. You will need to argue for the importance of your critique, and to defend that position. (For this assignment (and the proposal) you will have needed to watch an entire series or season of a popular television show. I advise watching one or two episodes a week throughout the course.)

The final paper will consist of two parts. Please note that we will discuss both the proposal and final paper in greater detail in class.

In the first part, you need to identify your text for your final project and dig into its background. Pick a show that you are excited to think and talk about, something that gets your passions going. Be sure that the topic is complex enough to merit a significant paper. Do some research into the show. You may look at the history behind it, the audience's response to it, the media's coverage of it, or any other pieces of information that help you to understand the text itself. Your paper needs to include a description of what the show is, what about the show you want to explore (gender, representations of relationships, agency, etc.) and, most importantly, why it matters.

In the second part, you need to choose two theories that will help you to critique the topic that you addressed in your proposal paper. Discuss these theories and give me an idea of how you might use them in your paper by indicating what your units of analysis will be in your final section. The bulk of the essay will be an extended critique of your text

- ☐ An introduction with a thesis statement and a separate preview statement
- ☐ A section discussing the text and why it matters
- ☐ A section reviewing the literature surrounding the topic
- ☐ An analysis section that uses a theory to investigate the messages and impact of the text
- ☐ A conclusion that reviews your argument and wraps up the discussion

In addition, your paper will be judged on the below

- ☐ Appropriate usage of at least 5 scholarly sources that are well incorporated throughout your paper and cited correctly
- ☐ APA (6th Ed) Style
- ☐ APA (6th Ed) References (in text and reference page)
- ☐ Clean, concise writing that has been edited and clearly proofread by yourself and others

As with the visual display, there will be a workshop the week prior where you will be able to work on your paper and speak to me about it.

Final Exam (20% of Final Grade – 80 points)

The final exam is designed to test your knowledge of definitions, concepts, key theorists, technical vocabulary, in-class discussions and activities, and assigned readings. There will be an in-class review prior to the exam. The exam will be multichoice.

Breakdown

Assignment	Deadline	Weight% (400pts)
Attendance and Participation	Throughout the semester	20% (80pts)
Quizzes	Beginning of every class	20% (80pts)
Music video Criticism	Due October 05 @ 11:59pm	15% (60pts)
Final Paper Proposal	Due November 02 @ 11:59pm	5% (20pts)
Final Paper	Due December 07 @ 11:59pm	20% (80pts)
Final Exam	During Exam Week	20% (80pts)

Please note: There is no mid-term for this course.

Grading Overview

Generally in this class, a grade in the A range implies that all tasks have been completed to a standard that shows clear engagement and critical thinking. A grade in the B range implies work that may miss some components but shows some degree of engagement and an attempt at analysis. A grade in the C range implies work that is partial but broadly speaking demonstrates a degree of understanding. A grade in the D range implies work that may be partial and show limited analysis but demonstrates engagement and attempt. A grade in the E range implies work that is unsatisfactory in that it is incomplete, and shows little to no analysis.

A+ = 97-100%

A = 94-97%

A- = 90-94%

B+ = 87-90%

B = 84-87%

B- = 80-84%

C+ = 76-80%

C = 70-76%

D = 60-70%

E = 0-59%

SECTION THREE: COURSE CALENDAR

Date	Readings and Class Topic
Week 1 (August 21)	Topic: Welcome and Course Overview, Introduction Recommended Reading: Tyson Chapter 1
Week 2 (August 28)	Topic: Mass Culture, Capitalism, and Consumption; and Dramaturgy Reading/ Viewing Consumed - https://www.youtube.com/watch?v=bOKl04TWVsU
Week 3 (September 4)	Topic: Marxist Criticism Readings: Tyson – Chapter 03
Week 4 (September 11)	Topic: Feminist Criticism Readings: Tyson – Chapter 04
Week 5 (September 18)	Topic: LGBTQI Criticism Readings: Tyson – Chapter 10
Week 6 (September 25)	Topic: African American Criticism Readings: Tyson – Chapter 11
Week 7 (October 2)	Topic: Psychoanalytic Criticism Readings: Tyson – Chapter 02
Week 8 (October 9)	Music video critique presentations in class
Week 9 (October 16)	Topic: Post/ Colonial Criticism Readings: Tyson – Chapter 12
Week 10 (October 23)	Topic: Structuralist Criticism Readings: Tyson – Chapter 7
Week 12 (October 30)	Topic: Deconstructive Criticism Readings: Tyson – Chapter 8
Week 13 (November 6)	Topic: New Historical and Cultural Criticism Readings: Tyson – Chapter 9
Week 14 (November 13)	Guest lecture TBD
Week 15 (November 27)	No Class - Thanksgiving
Week 16 (December 4)	Final Paper presentations and Agency, Summary, and You
Week 17 (Exam Week)	Final Exam

SECTION FOUR: POLICIES AND EXPECTATIONS

- Attendance and punctuality are required and compulsory for this course due to its discussion-based nature. Keep in mind that not only is your attendance and participation graded, but each week includes a quiz which counts towards your final grade. During each class an attendance sheet will be passed around, this sheet will be used when awarding your attendance grades. It is your responsibility to ensure that your name is signed off each week.

You may have two unexcused absences. Any further absences must be evidenced by official documentation – if no such documentation is provided then you will receive a zero for that week. Official documents include doctors' notes or police statements however letters from friends or family are not considered official documents.

- Reading/ Writing/ Speaking: This is a senior level class. This means you are expected to have an understanding and mastery of the skills required to engage in meaningful research within the communication discipline. Think of this course as a culmination of ALL your learned communication skills and research abilities. These skills include excellence in: critical reading and analysis (reading for content, meaning, and application), active discussion and participation (respectfully exploring, evaluating, challenging) of ideas presented in class, and professional and academic writing (APA formatted and cited appropriately for qualitative research) and skilled presentations. *NOTE: Unless otherwise noted, all assignments must adhere to APA standards: typed, double-spaced, 12-point, Times New Roman font, with 1-inch margins. Please follow APA format for all title pages, headings, citations and references. Always spell and grammar check your work before turning it in; I suggest READING YOUR WORK OUT LOUD (this really makes a difference!). Failure to meet these standards will result in an overall point deduction.
- Due Dates/ Late Assignment policy: Due dates are final for a good reason! This course moves fast and is best completed in steps. Any late work (whether due in-class or submitted through SafeAssign after the start of class but within 1 week), will receive ½ credit. NO EXCEPTIONS. Also, you may not advance (turn in an assignment) without completing all prior assignments to that point.
- Technology: I have no issue with the usage of technology in the class providing that (a) it is being used to directly aid in your engagement and learning, (b) that it is not distracting others, and (c) that you are not in any way recording either myself or other students.
- Blackboard and SafeAssign: We use blackboard throughout this course. It is your responsibility to know how to access and interact with Blackboard. Check the site often! This is where course readings, sample assignments, assignment descriptions, and course updates will be posted. All written work will be submitted through SafeAssign on Blackboard. All assignments are due PRIOR to the start of class. Time stamps will be recorded by BB and late submissions will receive late/ partial credit. NOTE: I will not accept any assignments via email without PRIOR communication/ agreement.

- Attitude and class decorum are pivotal for your learning and the success of this class. Some of us learn best in quiet reflection, others in lively discussion, still others in heightened, performative conflict. Each of these styles (and more) is likely to appear in the class, and I ask that each of us be careful (that is, full of care) as we both employ and perceive these styles. Alongside this call for respect for learning styles, we wish to encourage and hope to enact a feminist ethic of listening, conscientious turn-taking, and mindfulness of the ways in which we offer, contemplate, and accept, revise, or reject ideas during our class discussions. Throughout the semester, we will also be discussing positions about which people might have strong feelings. This course is not about which perspective is best. We will compare and contrast theories and perspectives; however, our goal is to keep the conversation both informative and civil. This course is designed to introduce students to the various perspectives that typify the Communication discipline. My goal as an instructor is that from taking this class, we will all have a better understanding of the advantages and disadvantages of those perspectives.

- Papers must be turned in using Safe Assignment by 11:59 pm on the day that they are due. Finishing your paper but not submitting it to SafeAssignment means that you did not turn in your paper on time; it is late, and will be subject to the Late Assignment Policy. All papers must use correct APA 6th edition style (both style and referencing)

- Grade Reviews (“24/ 7”): All work is due at the beginning of class; late work is unacceptable and will not be counted for credit. I strive to be clear in my expectations of assignments and fair in grading the score the assignment has earned. I may make mistakes in grading or you may disagree with me on a grade, therefore I have a 24/ 7 policy. Use the first 24 hours after a graded assignment is returned to review the instructions, your work, and my feedback. After the initial 24 hours, you may come see me or email asking me to detail why you received your grade. You have 7 days to make these requests; after the 7 days I will assume all scores are accurate and the grade is understood.

- Email: In general, I am very good about checking/ replying to email however I am a person which means I do sleep, eat, drink, and have other commitments. I will always reply between 24 hours of receiving an email. I haven’t replied within that 24 hours please do send me a reminder. Please ensure that your email has COM323 and your name in the subject. Likewise, I expect you to check your ASU email address regularly and review/ respond to any messages sent by myself or classmates within 24 hours.

- Class Material Warning: It is with respect that we will take up some material in this class that may involve violence, sexual situations, and adult language. Some of you (including me) may find this material offensive. Your continued enrollment in the class, after reviewing this syllabus, indicates your awareness of this material and your choice to remain in this section

of the class. If you find yourself disturbed by some of the material, I encourage you to wrestle with that in an academic way. Write about it, process it, and learn from it. Please talk with me about any concerns you may have at the beginning of the term.

- ☐ **Disability Accommodations:** If you would benefit from additional support for this course, I encourage you to register with the Disability Resource Center by contacting them at 480-965-1234 or <http://www.asu.edu/studentaffairs/ed/drc/>. Thereafter, you are invited to schedule an appointment to see me during office hours to discuss accommodations or other special needs.
- ☐ **Right to Privacy:** The Family Educational Rights and Privacy Act (FERPA) ensures that your student records (for any students over 18 years of age) are kept confidential. We will not release your grades to anyone other than you or school officials who are given permission to view your progress. Anyone other than you (or an approved school official) may not request any information (beyond simple directory information) about you, your progress, or your status as a student in my class – this includes parents, partners, and other students. For more information, see: <http://students.asu.edu/policies/ferpa>.
- ☐ **Academic integrity** is required of all Arizona State University students. Cheating of any kind will not be tolerated and will result in receiving a zero on an assignment or an exam, or receiving an XE for the entire course. . In addition to “traditional” forms of cheating and plagiarism, you may not turn the same paper into two classes. That is to say, all work submitted to this class must be original.

Please note that no excuses will indemnify you. To forewarn everyone, reasons such as you uploaded the wrong draft, you “forgot” to cite, you “didn’t know” that you have to quote verbatim text or cite a paraphrase, you were never taught how to cite correctly (consider this your teaching), you thought it was general knowledge because it was posted on the internet, or you “just made a mistake.” Honest mistake or not, this policy does not allow any exception. It is your responsibility to check anything you turn in for this course and then to check it again. Any plagiarism (regardless of intent) will lead to a zero grade for the entire assignment. In addition, you may receive an XE for the entire class.

Please see the Hugh Downs School of Human Communication website for more information: <http://humancommunication.clas.asu.edu/undergraduate/major-information>

Critical Theory Today

A user-friendly guide

Third edition

Lois Tyson

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

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