



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from [Class Search/Course Catalog](#).

Academic Unit School of Social Transformation Department Justice and Social Inquiry

Subject JUS Number 382 Title Justice and Pop 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: Humanities, Fine Arts and Design-HU

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 the General Studies Program Office at (480) 965-0739.

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, Fine Arts and Design core courses \(HU\)](#)
 - [Social and Behavioral Sciences core courses \(SB\)](#)
 - [Natural Sciences core courses \(SQ/SG\)](#)
 - [Global Awareness courses \(G\)](#)
 - [Historical Awareness courses \(H\)](#)
 - [Cultural Diversity in the United States courses \(C\)](#)

A complete proposal should include:

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

Contact information:

Name Frank A. Pina Phone 480-965-9800

Mail code 6403 E-mail: Frank.Pina@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Mary Fornow Date: 1/2/14

Chair/Director (Signature): _____



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Click on the title of the course for more details. Each column can be sorted by clicking on the column header. Courses found: 1 [Collapse -](#)

Course	Title	Units	GeneralStudies
JUS 382	Justice and Pop Culture Explores the connections between the production, reproduction, and consumption of popular culture and the resultant impact on issues of justice. Allow multiple enrollments: No Primary course component: Lecture Repeatable for credit: No Grading method: Student Option Offered by: College of Liberal Arts and Sciences -- School of Social Transformation Pre-requisites: ENG 102, 105 or 108 with C or better; Minimum 24 hours; Minimum 2.00 GPA	3	SB



JUS 382: Justice and Popular Culture [SB][HU]

Instructor: D. Henderson

Course Description:

Justice and Popular Culture explores connections between the production, representation and consumption of popular culture and the resultant impact on issues of justice and our capacities to think critically about our social world. Specifically, it examines the link between broader structural forces that produce popular culture and the social institutions that shape and regulate meaning, desire, and social practices. It focuses also on how popular culture shapes (and is shaped by) society, politics, the economy, law, and ideas of justice. This course draws on film, music, television, video games, sports, magazines, graphic novels, the Internet and other forms of popular culture to critically examine the ways in which popular culture permeates our everyday lives and influences our notions of justice and conceptions of reality.

Students begin to understand the tensions between production and consumption and the role the media, in general, and advertising, specifically, play in constructing and controlling the circulation of “reality.” Much attention is paid to representations of race, class, gender and sexuality and techniques used by producers to persuade audiences of the “truth” of their messages. Students are encouraged to adopt a critical perspective in their analyses of popular culture and to begin to see many of the potentially hidden ideological messages embedded in the overwhelming barrage of seemingly “benign” entertainment that powers our consumerist society.

Criterion 1: Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.

Evidence: This course spends the first few weeks addressing the ideological and hegemonic beliefs and attitudes that underpin and bolster capitalism and consumption. We explore the “hidden” costs of production that consumers rarely consider. Through an investigation of what entertains and supposedly “informs” us, students begin to understand the ubiquitous power of media conglomerates and the seduction of advertising as companies employ a vast array of techniques designed to persuade the consumer. Articles by Crouteau and Hoynes, Lull and Danesi in the course reader begin to illuminate these issues. Assignment 1 requires students to critically analyze a 30 second television commercial.

Criterion 2: Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.

Evidence: Students will spend some time learning how to develop a critical perspective about what they see represented throughout American popular culture. They will begin to employ a semiotic lens through which they analyze advertisements, commercials, television shows, films, popular magazines, sports, technology, travel and other forms of popular culture. Students will also begin to explore persuasive language techniques to see how messages, speeches, ads and other forms of communication gain ideological power to influence consumers’ attitudes and beliefs. Articles by Borchers and Danesi, Holtzman, and Strinati take students into these analytical perspectives. Assignment 2 requires students to critically analyze a 30 minute situation comedy and Assignment 3 requires them to engage in a deeper analysis of representations in animated Disney films. The short answer and essay midterm exam asks students to make the connections between the forces of production and their behavior as consumers.

Criterion 3: Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.

Evidence: This class explores historical meanings and associations between material objects and images used in advertising and marketing and other forms of popular culture, and the embedded mythologies and taken for granted beliefs they tap into in consumers' imaginations. Using critical and semiotic analyses to help make sense of embedded tropes or themes in cultural texts, students begin to understand the historical meanings objects and images acquire over time that are often used strategically by producers, often in unrelated contexts, to conjure specific emotional responses in consumers. All of our analysis papers and the final project employ this objective as part of the function of the exercise. Articles by Croteau & Hoynes, Danesi, Lull, Borchers, Shor, Stabile, and Strinati, and videos "The Merchants of Cool," "Advertising and the End of the World," "Mickey Mouse Monopoly," "Dreamworlds 3," "Killing Us Softly," and "Tough Guise," and the anti-consumerist magazine *Adbusters*, all touch, in part, on these issues of the strategic use of historically meaningful objects and images in the production of popular culture.

Criterion 4: In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:

Requirement 1: Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.

Evidence: This course begins by introducing students to contemporary cultural theories. My lectures provide a concise overview of Critical Theory, Marxism, Feminism, Critical Race theory, Queer theory and semiotics. In all writing assignments students are required to choose a theoretical position from which to analyze representations of race, class, gender or sexuality throughout various forms of popular culture. Student also will explore the ways in which popular *legal* culture "teaches" consumers about the justice system and helps to shape their attitudes and beliefs about law, lawyers, legal process and the nature of "justice." Students will read selected chapters in the textbook *Law and Popular Culture* by Asimov and Mader, articles by Beckett and Sasson, Rafter, Schlosser, and McLeod, and watch excerpts from various legal-oriented films to help make connections between ideology, economics, law and culture. Assignment 4 requires students to explore their choice of legal-based feature films in order to understand the techniques filmmakers use to convince consumers of the veracity of their representations and to persuade them to sympathize with or reject certain ideological positions taken in the film.

Requirement 2: Concerns aesthetic systems and values, literary and visual arts.

Evidence: Much of this course will focus on media and advertising and their role in the "creation of desire." We will focus, in part, on images of beauty and masculinity as imagined through the "male gaze" in popular culture and then explore representations of race, class and sexuality as they are used in media to create and embed a particular ideal of beauty, happiness, success, goodness and pleasure. Articles by Imani, Killbourne, Benshoff and Griffin, Katz, and Betts among others will help students develop a more critical eye as they come to understand the constructed nature of what they find aesthetically pleasing. I rely on assorted videos by the cultural theorist Sut Jhally to help illustrate how constructed images of reality have influenced our cultural practices, policies and attitudes. The group research

project (paper and presentation) gives the students an opportunity to take their analytical prowess into any area of popular culture they choose. Their goal is to examine the taken-for-granted assumptions that ground consumers' attitudes and to understand what goes on behind the creation of desire in popular culture. Articles by Frank and by Betts and the various video documentaries shown throughout the semester help focus student's attention on the constructed nature of media and its relation to the creation of desire. The short answer and essay final exam requires students to put the pieces together into a somewhat comprehensive whole wherein they begin to see the how the forces of production create and market "desire" and the impact such a consumerist culture is making on the rest of the world.

JS 382: Justice and Popular Culture – Spring 2012

Instructor: Dr. Deb Henderson
Office: Wilson Hall 253

email: d.henderson@asu.edu
Phone: (480) 965-5104

Class Time: W 4:40 - 7:30

Office Hrs: MW 12:30 – 1:45; M 3:30 – 6:00
...and by appointment

Classroom: Coor 199

TA: _____

“Contrary to common belief even among the educated, Huxley [*Brave New World*] and Orwell [*1984*] did not prophesy the same thing. Orwell warns that we will be overcome by an externally imposed oppression. But in Huxley’s vision, no Big Brother is required to deprive people of their autonomy, maturity and history. As he saw it, people will come to love their oppression, to adore the technologies that undo their capacities to think.”

– Neil Postman: *Amusing Ourselves to Death* (1985)

“The popular culture movement was founded on the principle that the perspectives and experiences of common folk offer compelling insights into the social world. The fabric of human social life is not merely the art deemed worthy to hang in museums, the books that have won literary prizes or been named “classics,” or the religious and social ceremonies carried out by societies’ elite.” [Those who study popular culture] “continue to break down the barriers between so-called “low” and “high” culture and focus on filling in the gaps a neglect of popular culture has left in our understanding of the workings of society” – From the *Journal of Popular Culture* website

COURSE DESCRIPTION:

In Justice and Popular Culture we will explore connections between the production, representation and consumption of popular culture and the resultant impact on issues of justice and on our “capacities to think” critically about our social world. Specifically, we will examine the connection between broader structural forces that produce popular culture and the social institutions that shape and regulate meaning, desires, and social practices. We will also focus on how popular culture shapes (and is shaped by) society, politics, the economy, law, and ideas of justice. This course will draw on film, music, television, video games, the Internet and other forms of popular culture to critically examine how popular culture permeates our everyday lives and influences our notions of justice.

Our goal is to become more critical consumers of popular culture in order to better understand how it permeates our everyday lives and influences our notions of justice.

REQUIRED MATERIALS:

1. Course Reader – available at: **The Alternative Copy Shop**
1004 S. Mill Ave
altempe@alternativecopy.com
(480) 829-7992
2. Asimow, Michael and Shannon Mader. 2004. *Law and Popular Culture: A Course Book*. New York: Peter Lang.

COURSE REQUIREMENTS:

In addition to the reading materials, students should have an email account and be able to access the course web page (Blackboard) and related resources on the internet. You should also be sure that you have access to video recorders so you will be able to record and review elements of television and film as necessary. Please contact me if you are unable to obtain access to these resources.

Please turn off cell phones when you enter the classroom.

Readings: *There will be a significant amount of reading and writing required of each student.* The reading materials are intended to inform and spark class discussion.

I will rely rather heavily on the required reading assignments for each class. Please understand that you will be held accountable for all readings through in-class discussions, papers and exams whether I have lectured on the material or not.

Media in the classroom: There will be a significant amount of media used in the classroom (e.g., films, film excerpts, TV clips, songs, etc.). Please be aware that if you miss these opportunities you will be responsible for viewing them on your own – if you can find them. It'll be much easier and much more fun if you see them in class. Some media will be linked for you and you will be responsible for watching required videos outside of the classroom.

Attendance/Participation:

Classroom attendance is **required**. We will cover a lot of ground each week. If you have to miss class please call one of your fellow students to get notes, syllabus changes, assignments, etc., and make sure you *understand* the material we covered. Missing classes will have major consequences to your grasp of the material. Classes will begin promptly at 4:40pm. **Please be on time.**

Class participation and attendance will be considered in determining final grades – especially for those of you who end up on the borders between letter grades. Do not expect an automatic increase just because you have an 89.45%; you have to deserve the upgrade for some reason — you have to be an A student if you want an A... and that's my call.

I recommend that you attend class, be prepared for class, and participate in class. In-class discussions, exercises and some media examples **cannot** be made up.

Quizzes:

We will have quizzes on the readings each night. Please be sure to come to class prepared so we can discuss the readings instead of boring each other with blank stares.

Assignments:

There will be four homework assignments that will require your developing analytical skills, your deepening cultural insight, and, of course, skillful, proof-read, college-level writing. I will provide details on each assignment as we get to them. All papers must be typed, double spaced and PROOF-READ. These assignments are meant as a way for you to transfer abstract course material into practice.

- Late papers will have 10% of the total points available deducted for each day they are late.
- I do not accept papers submitted by e-mail unless you have cleared it with me first and have a

legitimate excuse.

- Assignments will be evaluated on content, thoroughness of analysis, and clarity of writing.

* Students should keep copies **on disk** of all materials they submit in this class.

NOTE: Plagiarism is a serious offense. All quoted passages in your written work must be cited appropriately. **DO NOT STEAL SENTENCES AND IDEAS FROM YOUR SOURCES. GIVE THE AUTHORS CREDIT FOR THEIR OWN THINKING SO YOU SHALL GET CREDIT FOR YOURS!** I expect each of you to do your own work. Two extremely similar papers will receive no credit. But I encourage you to help each other with your ideas, the reading and your writing.

Plagiarism and other "cheating" are grounds for failure and other disciplinary action, so BEWARE of the line between "helping" and "cheating"! The distinction between the two will be up to me.

BEWARE: Cutting and pasting passages from the internet is plagiarism! If you get caught doing this, you will automatically fail this class.

Final Small Group Presentation:

There will be a final project that will consist of some research and a class presentation. Working in groups of five or so, you will analyze some aspect of popular culture (something of your choice) using the analytical and theoretical tools we've learned in this class. During the last 3 weeks of the semester we will entertain the project presentations and discuss the issues raised by the presenters in a whole class discussion. Attendance and participation are mandatory.

Exams:

There will be 2 exams – one midterm and a final. Both exams will consist of short answer and essay questions. All questions will be developed from readings, lectures, films, assignments, discussions, exercises, and other class work. I will provide a study guide one class period before the exam. ***I will allow for a make-up exam only with a documented medical excuse or other documented family emergency.***

GRADES: Final grades will be determined based on student performance throughout the course as follows. Final grades will be on a standard scale from A+ to E.

*10 Quizzes	@ 10 pts ea	*100 points	A+ = 100% - 98%
Midterm exam	@ 100 points	100 points	A = <98% - 93%
Final exam	@ 100 points	100 points	A- = <93% - 90%
4 Assignments	2 @ 25 points	50 points	B+ = <90% - 88%
	2 @ 50 points	100 points	C+ = <80% - 78%
Attendance	@ 20 points	20 points	C = <78% - 73%
Participation	@ 5 points	5 points	C- = <73% - 70%
Final Presentation	@ 50 points	50 points	D = <70%
			E = <60%
Total.....		*525 points	F = Calling me "Debbie"

Extra Credit: There will be opportunities for a maximum of 10 points of extra credit available throughout the semester. ***(Extra credit is "extra," not in lieu of your required work!)***

***** I reserve the right to change the syllabus depending on the needs of the class. If you miss class, be sure to find out what you missed – check Blackboard for posted assignments or announcements and check with you TA or fellow students for additional information.***

Written and oral communication will be evaluated in the following way:

- A. ***Outstanding. Superior.*** Written work is presented at the college level, using standard English and an acceptable style guide. Meets all course expectations promptly. Shows clear grasp of concepts and

demonstrates ability to synthesize materials from both inside and outside the classroom. Participates regularly and enthusiastically in class.

B: *Very Good. Clearly above average.* **Written work is presented at the college level using standard English and an acceptable style guide with only a few minor flaws.** Meets course expectations promptly. Student shows adequate grasp of concepts and demonstrates ability to relate materials from both inside and outside the classroom. Student participates regularly and enthusiastically in class.

C: *Good. Average.* Directions followed. Student met minimal expectations for the assignment of a student at this level. **Written work is presented at the college level using standard English and an acceptable style guide with many minor flaws.** Shows a reasonable grasp of concepts and demonstrates ability to collect and process materials from both inside and outside the classroom. Student participates in class.

D: *Below Expectations.* Below what one would normally expect from a student at this level. **Writing is marred by major mechanical problems.** Student fails to participate appropriately in class.

E: *Far below expectations.* **Written work consistently falls below college level, even when revised. Fails to report to Writing Mentorship Program or seek other appropriate help.** Student is consistently late in meeting course expectations, shows little or no grasp of concepts, and is unable to relate material from inside and outside the classroom. Student fails to participate appropriately in class.

If you need help with your writing please visit the Writing Mentorship Program in the Justice Studies Department – it's free! Office hours are posted in Wilson Hall, second floor or contact them at writing@asu.edu. Additional help available at: <http://uc.asu.edu/writing/handouts.html>

NOTE:

Students who will require accommodations from Disability Resources for Students must register with that office in order to receive those services: 965-1234 or <http://www.asu.edu/drs>.

Students who will miss class due to athletic competition or other official University events are required to follow official ASU policies if they wish to make up assignments, tests, etc. Those who fail to do so will not be accommodated.

Accommodations will not be made for work schedules. If your work schedule will prevent you from meeting the requirements of this course in any way, do not take this class.

Email Accounts:

Justice Studies Communicates through emails via an ASU accounts (asu.edu). You can set up your accounts to be forwarded to your personal email account (see <http://asu.edu/mailbox> or go to the computing commons to obtain an account). An ASU email account is the only account the Justice Studies office uses to initiate contact with students. These emails include information about scholarships, registration, due dates for the declaration of graduation prior to pre-registration, commencement, potential internships, potential jobs, speakers on campus, cancellation of a classes or an event, student activities and other opportunities. This is the only venue the Justice Studies office uses to notify students.

Your ASU account also is part of the Blackboard communication system and may be the best way for me to get in touch with you if I need to. Be sure you have your account set up!

YOU MIGHT WANT TO CHECK OUT THE FOLLOWING WEBSITES:

- **Academic Integrity Policy:** <http://provost.asu.edu/academicintegrity>
- **Student Conduct:** <http://www.asu.edu/aad/manuals/sta/sta104-01.html>
- **Computer, Internet and Electronic Communications Policy:** <http://www.asu.edu/aad/manuals/acd/acd125.html>

Contents of the Reader

JUS 382: Justice and Popular Culture

Spring 2012

Week 1 - Introduction

1. Betts, Raymond F. 2004. *A History of Popular Culture: More of Everything, Faster and Brighter*. New York, NY: Routledge.
2. Croteau, David and William Hoynes. 2003. "Chapter 1 – Media and the Social World." Pp. 3-16 in *Media/Society: Industries, Images, and Audiences*, 3rd ed. Thousands Oaks: Pine Forge Press.

Week 2 – Production and Consumption

3. Croteau, David and William Hoynes. 2003. "Chapter 2 – The Economics of the Media Industry." Pp. 31-70 in *Media/Society: Industries, Images, and Audiences*, 4th ed. Thousand Oaks: Sage.
4. Croteau, David and William Hoynes. 2003. "Chapter 5 – Media and Ideology." Pp. 159-93 in *Media/Society: Industries, Images, and Audiences*, 3rd ed. Thousands Oaks: Pine Forge Press.
5. Lull, James. 2003. "Hegemony." Pp. 61-65 in *Gender, Race and Class in Media: A Text-Reader*, 2nd ed. Edited by Gail Dines and Jean M. Humez. Thousand Oaks: Sage Publications.

Week 3 – The Art of Persuasion: Media, Advertising and Semiotics

6. Danesi, Marcel. 2004. "Chapter 1 – What Is Semiotics?" Pp. 3-22 in *Messages, Signs and Meanings: A Basic Textbook in Semiotics and Communication Theory*, 3rd ed. Toronto: Canadian Scholars' Press, Inc.

Week 4 – The Art of Persuasion

7. Borchers, Timothy A. 2002. "Persuasion and Language." Pp. 186-213 in *Persuasion in the Media Age*, Timothy A. Borchers. Boston: McGraw Hill Higher Education.
8. Schor, Juliet. 2003. "The New Politics of Consumption: Why Americans Want So Much More Than They Need." Pp. 183-195 in *Gender, Race and Class in Media: A Text-Reader*, 2nd ed. Edited by Gail Dines and Jean M. Humez. Thousand Oaks: Sage Publications.
9. Danesi, Marcel. 2004. "Chapter 14 – Advertising." Pp. 255-73 in *Messages, Signs and Meanings: A Basic Textbook in Semiotics and Communication Theory*, 3rd ed. Toronto: Canadian Scholars' Press, Inc.
10. Stabile, Carol A. 2003. "Nike, Social Responsibility, and the Hidden Abode of Production." Pp. 196-203 in *Gender, Race and Class in Media: A Text-Reader*, 2nd ed. Edited by Gail Dines and Jean M. Humez. Thousand Oaks: Sage Publications.

Week 5 – Representation and Media

11. Holtzman, Linda. 2000. "Chapter 1 – The Connections: Life, Knowledge, and Media." Pp. 7-18 and 30-48 in *Media Messages: What Film, Television, and Popular Music Teach Us About Race, Class, Gender, and Sexual Orientation*, Armonk, NY: M.E. Sharpe.
12. Strinati, Dominic. 2000. "Chapter 2 – Popular Cinema: Hollywood Narrative and Film Genres." Pp. 25-52 in *An Introduction to Studying Popular Culture*, New York: Routledge.

13. Danesi, Marcel. 2004. "Chapter 13 – Television." Pp. 239-54 in *Messages, Signs and Meanings: A Basic Textbook in Semiotics and Communication Theory*, 3rd ed. Toronto: Canadian Scholars' Press, Inc.

Week 6 – Disney and Intellectual Property

14. Schlosser, Eric. 2002. "Your Trusted Friends." Pp. 31-57 in *Fast Food Nation: The Dark Side of the All-American Meal*, Eric Schlosser. New York: Harper Collins Publishers, Inc.
15. McLeod, Kembrew. 2001. "Preface." Pp. ix-xvi in *Owning Culture: Authorship, Ownership & Intellectual Property Law*, Kembrew McLeod. New York: Peter Lang.
16. McLeod, Kembrew. 2001. "The Private Ownership of Culture." Pp. 1-37 in *Owning Culture: Authorship, Ownership & Intellectual Property Law*, Kembrew McLeod. New York: Peter Lang.

Week 7 - Exam

Week 8 – Analytical Frames – Race and Gender

17. Perry, Imani. 2003. "Who(se) Am I?" Pp. 136-148 in *Gender, Race and Class in Media: A Text-Reader*, 2nd ed. Edited by Gail Dines and Jean M. Humez. Thousand Oaks: Sage Publications.
18. Kilbourne, Jean. 2003. "The More You Subtract, the More You Add." Pp.258-267 in *Gender, Race and Class in Media: A Text-Reader*, 2nd ed. Edited by Gail Dines and Jean M. Humez. Thousand Oaks: Sage Publications.
19. Katz, Jackson. 2003. "Advertising and the Construction of Violent White Masculinity." Pp. 349-358 in *Gender, Race and Class in Media: A Text-Reader*, 2nd ed. Edited by Gail Dines and Jean M. Humez. Thousand Oaks: Sage Publications. Frank, Tom. 2001. "Alternative to What?" Pp. 94-105 in *Popular Culture: Production and Consumption*, edited by Lee Harrington and Denise D. Bielby. Malden, MA: Blackwell Publishers.
20. Sheehan, Steven T. 2010. "Pow! Right in the Kisser": Ralph Kramden, Jackie Gleason, and the Emergence of the Frustrated Working-Class Man. *The Journal of Popular Culture*, vol. 43, no. 3:564-582.

Week 9 – Analytical Frames: (continued)... Class and Sexuality

21. Benshoff, Harry M., and Sean Griffin. 2004. "Chapter 9 – Cinematic Class Struggle after the Depression." Pp.157-60 and 178-99 in *America on Film: Representing Race, Class, Gender and Sexuality at the Movies*. Malden MA: Blackwell Publishing.
22. Benshoff, Harry M., and Sean Griffin. 2004. "Chapter 15 – Sexualities on Film Since the Sexual Revolution." Pp. 293-96 and 318-38 in *America on Film: Representing Race, Class, Gender and Sexuality at the Movies*. Malden MA: Blackwell Publishing.

Week 10 – Justice: Popular Legal Culture

23. Beckett, Katherine and Theodore Sasson. 2004. "Crime in the Media." Pp. 73-101 in *The Politics of Injustice: Crime and Punishment in America*, 2nd ed. Katherine Beckett and Theodore Sasson. Thousand Oaks, CA: Sage Publications, Inc.
24. Rafter, Nicole. 2006. "Introduction." Pp. 3-20 in *Shots in the Mirror: Crime Films and Society*. New York: Oxford University Press, Inc.
25. Textbook: *Law and Popular Culture* - Preface, Chapters 1 and 2

Week 11 – Spring Break

Week 12 – Popular Legal Culture, Alternatives/Counter Discourses

26. Textbook: *Law and Popular Culture* - Chapters 8, 9 and 11

27. Frank, Tom. 2001. "Alternative to What?" Pp. 94-105 in *Popular Culture: Production and Consumption*, edited by Lee Harrington and Denise D. Bielby. Malden, MA: Blackwell Publishers.

28. Betts, Raymond F. 2004. *A History of Popular Culture: More of Everything, Faster and Brighter*. New York, NY: Routledge.

Week 13 – Presentations

Week 14 – Presentations

Week 15 – Presentations

Course Schedule: JS 382 – Justice and Popular Culture
Spring 2012

	Topic	Reading	Assignments
Week 1: Jan 11	Introduction:	Betts - Introduction Croteau & Hoynes – Media and the Social World	The Story of Stuff <i>Assignment #1: Commercials</i>
Week 2: Jan 18	Production/Consumption	Croteau & Hoynes – The Economics of the Media Industry Media & Ideology Lull - “Hegemony”	Merchants of Cool <i>Assign 1 Due</i>
Week 3: Jan 25	Theoretical Perspectives Race, Class and Gender	Danesi - What is semiotics?	
Week 4: Feb 1	The Arts of Persuasion: Media, Advertising and Semiotics	Borchers – Persuasion and Language Schor – “The New Politics of Consumption” Danesi – “Advertising” Stabile – “Nike, Social Responsibility”	Advertising and the End of the World <i>Assignment #2: Sitcom</i>
Week 5: Feb 8	Representation and Media	Holtzman: Introduction: The Connection: Life, Knowledge and the Media (pp. 7-18; 30-48) Strinati – “Popular Cinema” (genre) Danesi – “Television”	Race is the Place The Black Acting School <i>Assign 2 Due</i>
Week 6: Feb 15	Disney Intellectual Property Law <i>Study Guide...</i>	Schlosser – Your Trusted Friend McCleod - Intellectual Property Law Preface Private Ownership of Culture	Mickey Mouse Monopoly A Fair(y) Use Tale <i>Assignment #: Disney</i>
Week 7: Feb 22	Exam #1 – Justice: Analytical Frames: Race		Hip Hop: Beyond Beats and Rhymes
Week 8: Feb 29	<i>Race</i> <i>Gender</i>	Perry - “Who(se) Am I?” Kilbourne – “The More you Subtract...” Katz – “... Violent White Masculinities” Sheehan – “Pow! Right in the Kisser”	Dreamworlds 3 Killing Us Softly Tough Guise <i>Assign 3 Due</i>
Week 9: Mar 7	<i>Social Class</i> <i>Sexuality</i>	Benshoff & Griffin – Social Class Benshoff & Griffin - Sexualities	Class Dismissed The Celluloid Closet
Week 10: Mar 14	Popular Legal Culture	Beckett and Sasson – “Crime in the Media” Rafter – “Intro -- Shots in the Mirror” Asimow and Mader Preface Chapter 1 & 2	The CSI Effect Anatomy of a Murder (excerpts) Indictment (excerpts) <i>Assignment #4: Realism</i>
Week 11: Mar 21	Spring Break – No class		
Week 12: Mar 28		Asimow and Mader Chapter 9 Chapter 11	Twelve Angry Men (excerpts) Dead Man Walking (excerpts)
Week 13: Apr 4	<i>Presentations</i>		<i>Assign 4 Due</i>
Week 14: Apr 11	Alternatives/ Counter Discourses	Frank – “Alternative to What?” Betts – “The Unintended Outcomes”	Adbusters-- website “The Story of Bottled Water” “Idiocracy”
Week 15: Apr 17	<i>Presentations</i> <i>Study Guide</i>		
FINAL EXAM: Wednesday, May 2 @ 4:40 – 6:30pm			

Assignment 1: “Reading” Popular Cultural Texts
JUS382: Justice and Popular Culture

1. **Choose a television commercial that airs during primetime on one of the major networks (local channels):**

AZFamily – 3
CBS - 5
FOX - 10
NBC - 12
ABC - 15
KUTP – 45
CW61 – 61

2. **Provide a brief summary of the commercial:**

- a. Name of product
- b. The name of the TV show during which this ad aired.
- c. General content of the commercial – briefly describe it

3. **Offer an analysis:**

- a. What do you think this commercial tells us about American consumers?
- b. What basic ideas about how the world works does this commercial take for granted? What else (besides the product) is this commercial selling?
- c. Who do you think is the “target” audience for the product?
- d. What message does the commercial send about gender? Race? Sexuality? Or Social Class?

This should be typed, double-spaced and proof-read carefully. Keep your paper between 2 and 3 pages long.

This is due next week in class (hard copy): January 25th

Assignment 2 – The Sitcom: Perspective and Analysis
JUS 382: Justice and Pop Culture

Your task is to watch one episode of any **half hour sitcom** (a “situation comedy”) on **prime time television** and attempt to analyze it as a student of popular culture. Choose one of the theoretical perspectives I covered in my lecture (economic, gender, race, sexuality or semiotic) and “read the text” (watch the show) through that theoretical lens the way we did with commercials. For a sitcom, however, keep in mind that the commercials, newsbreaks, lead-ins/promos, and the programming before and after your show are all part of the prime time experience of which the TV show is a part. All aspects of the **half hour** are fair game for your critical eye.

Draw on some of the discussion in the weekly blogs for some insights!

Directions:

1. **Watch the show** (record it if you can so you can review sections as you work your way through the show).
2. **Tell me:**
 - The name of the show, what time it aired, on which network.
 - Roughly describe what the episode was about (on the surface)
 - What theoretical lens you chose
3. **Write up your analysis:**
 - What do you see? (what was *beneath* the surface?)
 - Viewed through your theoretical lens, what did you learn about this show, its message, our culture, social relations, and prime time TV?
 - What do the commercials, lead-ins, promotions tell you?

Your analysis should be about 3 pages long, typed, double-spaced and proof-read. You will be graded on the quality of your analysis and your writing – so proof-read!

This assignment is due next Wednesday, February 8.

Assignment 3: Disney

Choose one of the theoretical lenses we've discussed (Economics, Gender, Race, Sexuality or semiotics) and select a Disney film (animated) you loved from your childhood to analyze for its ideological content. You will be looking for the embedded assumptions about American culture that are typically unquestioned in these films.

Select something on which you want to focus. Here are some elements you might want to address:

- Assumptions about gender and gendered relations
 - Love and romance
 - Power and dominance
 - Work
 - In the workforce
 - In the home
 - Character
 - Female stereotypes
 - Male stereotypes
 - Age-related assumptions
 - Body Images
 - Relations between/among gender groups
 - Presumed heterosexuality
 - Total absence of anything else
- Assumptions about Race/ethnicity/Nationality
 - Voices
 - Character
 - Activities
 - Associations
 - Social class assignment
 - Nationality and Cultural Practices/beliefs
 - Religion
- Assumptions about Social Class
 - Cross-class associations
 - Social mobility
 - Characteristics of wealthy/poor
 - Intersections with Race and gender
 - Representations of social class
- Semiotic elements
 - Representations
 - Attempts to fix meaning
 - Cultural practices (consumption, social mobility, interracial interactions, etc.)
 - Religious practices (e.g., Christmas and other holidays, etc.)
 - Body images
 - Myths and Morality tales:
 - Cheaters never prosper
 - Battles between good and evil
 - Evil is punished
 - Goodness rewarded
 - Whiteness as goodness
 - Hard work = social mobility (American Dream)
 - Money can't buy love and happiness
 - Rooting for the underdog
 - Love conquers all – white knight saves damsel in distress

Be sure to tell me the name of the film, provide a brief synopsis of the film, the theoretical lens you are using, and the focus of your analysis. Construct a good argument that supports your analysis.

DO NOT repeat the analyses you watched in the film “Mickey Mouse Monopoly” although you can use the film as a model. *Tell me something new! What can YOU see through your lens?* Keep your analysis focused and **limit your paper to about 3 pages, typed, double spaced and proof-read.**

Your paper is due on Wednesday February 29 (the week after the exam)

Assignment 4 – Realism and Popular Legal Culture

A realistic film means a film that seems “true to life” to the audience. Such a film might or might not be based on actual historic events.

Your task is to choose a “realistic” film (other than the ones used or discussed either in class or in the textbook), something that is ***related to popular legal culture***, and address the following issues:

(Note that there are three distinct sections – address them all!)

1. Give a very *brief* synopsis of the film (and tell me the title!).
2. What *techniques* does the filmmaker use to make the film seem “realistic?”
 - Not just camera techniques, but there are lots of ways a film is made to seem realistic – see *Chapter 8*.
3. Is the filmmaker trying to get you to accept a particular point of view about the events in question and/or a particular political ideology? (In general, filmmakers are doing this – in one direction or another) – see *Chapter 11*.
 - a. *What is the point of view or political ideology the film is trying to establish?*
 - b. *How does the filmmaker accomplish this?*
 - Locate places/events/scenes in the film that establishes this point of view or ideology and explain how the filmmaker manipulated your definitions.
 - See questions on *page 114* in the textbook

Remember: Nothing in a major production appears or happens by accident; every image is deliberately placed in the film for a specific effect.

(Review section 1.06 as you think about these issues... that's in Chapter 1)

Your paper should be approximately 3 pages, typed, proof-read.

Your paper is due April 4 – first day of our presentations

Final Project and Presentation

JUS 382: Justice and Popular Culture
Spring 2012

This is an in-depth, group project and will require more research, critical thinking, and development than you've done in your previous assignments for this class. You will need to be current on your reading in order to complete this assignment. You will also need to gather additional reading (such as journal articles, books or other texts) to complete this assignment.

This final project will entail two parts:

1. A 15 minute class presentation, complete with visual and/or audio segments (50 points)
2. A paper copy of your PowerPoint slides (2 on a page), written introduction and brief conclusion, and works cited page (15 points)

The most important element of this project is to come up with an appropriate research question. Meet with your group and come up with a question that you present to me before you begin work on the project.

Your paper copy will be due on the night of your presentation. Your presentation will be scheduled for a class period on April 4th or the 17th. Your whole group, as a team, will be responsible for work on the project, although you can decide how you want to parcel out the responsibilities. You will be asked to “grade” your partners at the end of the process so be sure that you contribute your fair share! Your entire group must be present on the day of the presentation.

The readings and videos from class should be used as a model for your work.

You will need to approach your analysis through one of the theoretical perspectives that we have been using throughout the course (economic, gender, race, sexuality or semiotics). You will need to take on the role of a researcher in whatever perspective you choose, asking questions that persons of this perspective would ask, and focusing on the issues with which they would be most concerned. This is something that you have been doing in your previous assignments. If your course readings do not offer enough background or in-depth information on how a particular type of theorist would approach a research subject, then you should look for more references and familiarize yourself with your theory (there are ample resources available to supplement your reader).

In addition to whatever is relevant from your assigned readings, you should include at least 3 additional scholarly sources (journal articles, books not found in your reader – *NOT WIKIPEDIA!*) that address the topic. These sources do not have to cover specifically the topic on which you are focusing, but should, in general, provide some theoretical perspective or background on the topic at least. They can also include more general themes like media influence, the influence of media on other areas, as long as you are able to apply the themes of the research or text to your subject matter. Although 3 sources are required, it may be to your benefit to include more. They will help you gain an understanding of some of the work and assumptions that have already been done in this area.

You should try to tie your assigned reading into this analysis. For example, you might address issues of “intertextuality;” you may want to touch on the function of “genre” as it applies to your topic; the persuasive use of language; ideology, hegemony, attention to consumption and/or production – all these concepts may, and perhaps should be part of your analysis. *You should also be generating your own questions using your theoretical perspective and attempting to explain your conclusions* (as Sut Jhally does in his videos).

Directions:

The Paper:

This paper should be much more in depth than your other assignments and must include at least three additional sources. The paper should be typed, double spaced and proof-read and should include a **cover page** with the names of your group members and the “title” of your paper (title it something interesting...something that might “hook” the reader in!).

The body of your paper should contain the following sections (use subheadings!):

- I. A Snappy Title
- II. An introduction (that sets up what is to come)
- III. A brief statement of your theoretical perspective and what it means
- IV. A brief review of what we know already (a literature review)
- V. A brief section that tells the reader how you did this project (methods section).
- VI. The rest of your paper should consist of your discussion (or argument):
 - a. This is where you “read” your subject matter (the TV show, the video game, the advertisement, the song/s, etc.). Tell the reader what you “see” through the lens of your theoretical perspective as you encounter your topic.
 - b. Raise the question you intend to answer in this analysis (think again of Sut Jhally and his question about “what story about female sexuality is being told in music videos”).
- VII. The final section is your conclusion – this is where you sum up your findings and attempt to answer your question based on your “reading.”
- VIII. The last page should be a “Works Cited” page that lists ALL sources you cite in your paper – anything you used from the course reader and any additional sources you found on your own. They should be cited in proper ASA format (see the style guide link in Blackboard). *The sources from the reader are already listed for you in proper ASA format.*

The Presentation:

- Your presentation should be approximately 15 minutes long.
- All of you in the group must participate in the presentation.
- Begin your presentation with 2 or 3 trivia questions pertaining to your topic (with treats!).
- Then, tell us what we are about to see (your topic) and the theoretical perspective you chose for your “reading.”
 - Your job is to help us – the audience – see what you see. Walk us through your analysis.
 - **Raise your question and show us how your analysis answers it.**

(Again, think of Sut Jhally’s films and approach your presentation as if it were a 15 minute version).

- Make this fun, if you can – or, at least, interesting.
- Be creative and as insightful/critical as you can – remember: this is an academic presentation!