



ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 7/14/09

- 1. ACADEMIC UNIT: Justice and Social Inquiry
2. COURSE PROPOSED: JUS 382 Justice and Popular Culture 3
3. CONTACT PERSON: Name: Dr. Deborah Henderson Phone: 480-965-5104
Mail Code: AP 11001 E-Mail: d.henderson@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. 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. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
Mathematical Studies-MA
Humanities, Fine Arts and Design-HU
Social and Behavioral Sciences-SB
Natural Sciences-SQ SG

- Global Awareness-G
Historical Awareness-H
Cultural Diversity in the United States-C

- 6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

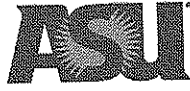
See attached.

CROSS-LISTED COURSES: [X] No [ ] Yes; Please identify courses:

Is this amultisection course?: [X] No [ ] Yes; Is it governed by a common syllabus?

Martine Szatz

Mary Szatz



ARIZONA STATE UNIVERSITY

Chair/Director (Print or Type)

Chair/Director (Signature)

Date: 7/14/09

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## Justification for S.B. Designation for JUS 394: Justice and Popular Culture

JUS 394: Justice and Popular Culture should receive Social and Behavioral Sciences designation. It is taught as a social science course and contributes to students' understanding of social science knowledge, methods and impact on society. In fact, this course focuses on the study of American culture and explores the impact and influence the media and other examples of popular culture have on American life. A hands-on social science research project is part of the requirement for successful completion of the course.

**JUS 394: Justice and Popular Culture has been offered since the fall of 2005 and Dr. Henderson has taught this course approximately 7 times. A course reader is assembled and used as the main text. Although the exact content changes slightly from semester to semester, its basic content and format have remained the same:**

- Storey, John. 1998. "What Is Popular Culture?" Pp. 1-20 in *An Introduction to Cultural Theory & Popular Culture*, 2nd ed. Athens, GA: University of Georgia Press.
- 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.
- Croteau, David and William Hoynes. 2003. "Chapter 2 – The Economics of the Media Industry." Pp. 33-76 in *Media/Society: Industries, Images, and Audiences*, 3rd ed. Thousands Oaks: Pine Forge Press.
- 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.
- Lull, James. 2003. "Hegemony." Pp. 61-65 in *Gender, Race and Class in Media: A Text-Reader*, 2<sup>nd</sup> ed. Edited by Gail Dines and Jean M. Humez. Thousand Oaks: Sage Publications.
- 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.
- Borchers, Timothy A. 2002. "Persuasion and Language." Pp. 186-213 in *Persuasion in the Media Age*, Timothy A. Borchers. Boston: McGraw Hill Higher Education.
- 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*, 2<sup>nd</sup> ed. Edited by Gail Dines and Jean M. Humez. Thousand Oaks: Sage Publications.
- 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.

- 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, 2<sup>nd</sup> ed.* Edited by Gail Dines and Jean M. Humez. Thousand Oaks: Sage Publications.
- Holtzman, Linda. 2000. "Chapter 1 – The Connections: Life, Knowledge, and Media." Pp. 7-50 in *Media Messages: What Film, Television, and Popular Music Teach Us About Race, Class, Gender, and Sexual Orientation*, Armonk, NY: M.E.Sharpe.
- 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.
- 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.
- McLeod, Kembrew. 2001. "Preface." Pp. ix-xvi in *Owning Culture: Authorship, Ownership & Intellectual Property Law*, Kembrew McLeod. New York: Peter Lang.
- 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.
- Kilbourne, Jean. 2003. "The More You Subtract, the More You Add." Pp.258-267 in *Gender, Race and Class in Media: A Text-Reader, 2<sup>nd</sup> ed.* Edited by Gail Dines and Jean M. Humez. Thousand Oaks: Sage Publications.
- Schultz, Jaime. 2004. "Discipline and Push-Up: Female Bodies, Femininity, and Sexuality in Popular Representations of Sports Bras." *Sociology of Sports Journal* 21:185-205.
- Katz, Jackson. 2003. "Advertising and the Construction of Violent White Masculinity." Pp. 349-358 in *Gender, Race and Class in Media: A Text-Reader, 2<sup>nd</sup> ed.* Edited by Gail Dines and Jean M. Humez. Thousand Oaks: Sage Publications.
- Kusz, Kyle W. 2001. "'I Want to Be the Minority': The Politics of Youthful White Masculinities in Sport and Popular Culture in 1990s America." *Journal of Sport & Social Issues* 25(4):390-416.
- Perry, Imani. 2003. "Who(se) Am I?" Pp. 136-148 in *Gender, Race and Class in Media: A Text-Reader, 2<sup>nd</sup> ed.* Edited by Gail Dines and Jean M. Humez. Thousand Oaks: Sage Publications.
- Butsch, Richard. 2003. "Ralph, Fred, Archie, and Homer: Why Television Keeps Re-creating the White Male Working-Class Buffoon." Pp. 575-585 in *Gender, Race and Class in Media: A Text-Reader, 2<sup>nd</sup> ed.* Edited by Gail Dines and Jean M. Humez. Thousand Oaks: Sage Publications.
- Kipnis, Laura. 2001. "(Male) Desire and (Female) Disgust: Reading *Hustler*." Pp. 133-53 in *Popular Culture: Production and Consumption*, Malden, MA: Blackwell Publishers.

- 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.
- Rafter, Nicole. 2006. "Introduction." Pp. 3-20 in *Shots in the Mirror: Crime Films and Society*. New York: Oxford University Press, Inc.
- 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.

**Each semester I require an additional textbook to augment the "popular legal culture" segment of the course:**

Asimow, Michael and Shannon Mader. 2004. *Law and Popular Culture: A Course Book*. New York: Peter Lang.

**In the past three semesters the students have been asked to purchase 1 copy (any issue) of *Adbusters* magazine as an example of alternative media.**

Justice and Popular Culture explores 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, it examines the connection between broader structural forces that produce popular culture, and the social institutions that shape and regulate meaning, desires, and social practices. It focus 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, the Internet and other forms of popular culture to critically examine how popular culture permeates our everyday lives and influences our notions of justice.

The main goal of this course is to encourage students to become more critical consumers of popular culture in order to better understand how it permeates our everyday lives and influences the way we think about the world.

As Dr. Deborah Henderson has taught JUS 394: Justice and Popular Culture since 2005, this course focuses on the forces underlying the production of popular culture (rather than on consumption specifically). Students who complete this course 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.

**Arizona State University Criteria Checklist for**  
**SOCIAL AND BEHAVIORAL SCIENCES [SB]**

**Rationale and Objectives**

The importance of the social and behavioral sciences is evident in both the increasing number of scientific inquiries into human behavior and the amount of attention paid to those inquiries. In both private and public sectors people rely on social scientific findings to assess the social consequences of large-scale economic, technological, scientific, and cultural changes.

Social scientists' observations about human behavior and their unique perspectives on human events make an important contribution to civic dialogue. Today, those insights are particularly crucial due to the growing economic and political interdependence among nations.

Courses proposed for General Studies designation in the Social and Behavioral Sciences area must demonstrate emphases on: (1) social scientific theories and principles, (2) the methods used to acquire knowledge about cultural or social events and processes, and (3) the impact of social scientific understanding on the world.

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

<b>ASU--[SB] CRITERIA</b>			
A SOCIAL AND BEHAVIORAL SCIENCE [SB] course should meet all of the following criteria. If not, a rationale for exclusion should be provided.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Course is designed to advance basic understanding and knowledge about human interaction.	see attached
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Course content emphasizes the study of social behavior such as that found in: <ul style="list-style-type: none"> <li>• ANTHROPOLOGY</li> <li>• ECONOMICS</li> <li>• CULTURAL GEOGRAPHY</li> <li>• HISTORY</li> </ul>	see attached
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Course emphasizes: a. the distinct knowledge base of the social and behavioral sciences (e.g., sociological anthropological). <b>OR</b> b. the distinct methods of inquiry of the social and behavioral sciences (e.g., ethnography, historical analysis).	see attached
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. Course illustrates use of social and behavioral science perspectives and data.	see attached
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [SB] AREA EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO SOCIAL AND BEHAVIORAL SCIENCE CONCERNS:</b>	
		• Courses with primarily fine arts, humanities, literary, or philosophical content.	
		• Courses with primarily natural or physical science content.	
		• Courses with predominantly applied orientation for professional skills or training purposes.	
		• Courses emphasizing primarily oral, quantitative, or written skills.	

Course Prefix	Number	Title	Designation
JUS	382	Justice and Popular Culture	SB

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)



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 check sheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p>1. Course is designed to advance basic understanding and knowledge about human interaction</p>	<p>This course explores 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, it examines the connection between broader structural forces that produce popular culture, and the social institutions that shape and regulate meaning, desires, 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, the Internet, magazines, sports and other forms of popular culture to critically examine how popular culture permeates our everyday lives and influences our notions of justice.</p> <p>The goal of this course is to push students to become more critical consumers of popular culture in order to better understand how it permeates their everyday lives and influences their notions of justice.</p>	<p>See "Course Description" in syllabus and weekly course schedule</p>
<p>2. Course content emphasizes the study of social behavioral such as that found in:</p> <ul style="list-style-type: none"> <li>• Anthropology</li> <li>• Economics</li> <li>• Cultural</li> <li>• Geography</li> <li>• History</li> </ul>	<p>This course explores media representations of contemporary social life and employs cultural studies and historical perspectives, making use of some historical and archival data, to illustrate the overpowering commercialization of American culture and explore the economic forces that drive cultural production in the US.</p>	<p>See contents of course reader and table of contents from textbook.</p> <p>Also see indication of films planned for course in syllabus.</p> <p>Also please see attached class assignments</p>
<p>3. Course Emphasizes:</p> <p>a. The distinct knowledge base of the social and behavioral sciences (e.g., sociological anthropological).</p> <p style="text-align: center;"><b>OR</b></p> <p>b. The distinct methods of inquiry of the social and behavioral sciences (e.g., ethnography, historical analysis).</p>	<p>This course uses social science data from various sources to establish the context for our inquiry. Borrowing heavily from the cultural studies discipline, the course draws on research from sociologists, psychologists, economic analysts and media and film studies researchers shape our perspective. Students are required to conduct a social science research project that examines some aspect of popular culture and demonstrates its influence on common understandings and assumptions about American social life.</p>	<p>See contents of course reader and table of contents from textbook.</p>
<p>4. Course illustrated use of social and behavioral sciences perspectives and data.</p>	<p>This course relies on a sociological perspective with emphasis on cultural studies to help ground students' understanding of American social life and the overall social condition and its relationship to media representations of race, class, gender and sexuality.</p>	<p>See contents of course reader and table of contents from textbook.</p>

JWS 382

**JS 394: Justice and Popular Culture** – Spring 2009  
SLN: 11222

**Instructor:** Dr. Deb Henderson  
**Office:** Wilson Hall 253

**email:** [d.henderson@asu.edu](mailto:d.henderson@asu.edu)  
**Phone:** (480) 965-5104

**Class Time:** W 5:40 - 8:30  
**Classroom:** Farmer 320

**Office Hrs:** MW 11:15-3:00  
TTH 12:00-2:30  
...and by appointment

**TA:** Kishonna Gray

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“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)

#### **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 READINGS:**

1. Course Reader – available at:  
**The Alternative Copy Shop**  
715 S. Forest Avenue  
(480) 829-7992
2. Asimow, Michael and Shannon Mader. 2004. *Law and Popular Culture: A Course Book*. New York: Peter Lang.
3. *Adbusters* magazine – any issue. Available at bookstores and some newsstands.

#### **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 pagers, cell phones, etc., when you enter the classroom.

**Readings:** *There will be a significant amount of reading and some 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.

**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 5:40pm. **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 may 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 several 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.**

**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.**

**Final Small Group Project:**

There will be a final project that will include a group paper and a class presentation. Working in groups of four\*, 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.

**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 Pop 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	@ 25 or 50 pts ea.	150 points	B+ = <90% - 88%
Written Project	@ 100 points	100 points	B = <88% - 83%
Presentation	@ 25 points	25 points	B- = <83% - 80%
Atten & Part	@ 25 points	25 points	C+ = <80% - 78%
<b>Total.....</b>		<b>600 points</b>	C = <78% - 73%
			C- = <73% - 70%
			D = <70%
			E = <60%

**Extra Credit:** There will be opportunities for a maximum of 10 points of extra credit available throughout the semester. **(Remember: 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.**

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

1. **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, Room 303 or contact them at [writing@asu.edu](mailto:writing@asu.edu) or by phone (480) 965-8995.

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>

**Course Schedule: JS 394 – Justice and Popular Culture -- MINE**  
Spring 2008 (SLN: 12144)

	<b>Topic</b>	<b>Reading</b>	<b>Assignments</b>
Week 1: Jan 16	<b>Introduction:</b>	Storey – What is popular Culture? Croteau & Hoynes – Media and the Social World	<i>Assign #1: Commercials</i>
Week 2: 23	<b>Production/Consumption</b>	Croteau & Hoynes – The Economics of the Media Industry Media & Ideology Rafter - Introduction	Merchants of Cool <i>Assign 1 Due</i>
Week 3: 30	<b>Representation</b>  <b>Analytical Frames: Race, Class and Gender</b>	Holtzman: Introduction: The Connection: Life, Knowledge and the Media (pp. 7-18; 30-48) Kipnis – Reading <i>Hustler</i> Danesi - What is semiotics?	Representation and the Media (Intro and “New Version”) <i>Assign 2: Sitcom</i>
Week 4: Feb 6	<b>Semiotics</b> <b>Media and Advertising</b>	Borchers – Persuasion and Language Strinati – Popular Cinema (genre) Danesi • Television • Advertising Herbert – Coca Cola Company	Clips from Ads, Speeches, TV, Film <i>Assign 2 Due</i>
Week 5: 13	<b>Exam #1 – Representation and Media</b>		No Logo? <del>Advertising and the End of the World</del>
Week 6: 20	<b>Crime, Law and Popular Culture</b>	Becket and Sasson Politics of Crime Crime in the Media Altheide – Consuming Terrorism	Clips from Crime Dramas
Week 7: 27	<b>Disney and McDonalds</b>	Schlosser – Your Trusted Friends	Mickey Mouse Monopoly Chip from “Ever After” <i>Assign 3: Disney</i>
Week 8: Mar 5	<b>Intellectual Property Law</b>  (Gender – film)	McCleod - Intellectual Property Law Preface Private Ownership of Culture	Hip Hop: Beyond Beats and Rhymes
Week 9: 12	<b>Spring Break – No Class</b>		
Week 10: 19	<b>Gender and The Body</b>	Kusz – I want to be the Minority Wykes and Gunter – Body Matters Schultz – Discipline and Push-up	Dreamworlds III <i>Assign 3 Due</i>
Week 11: 26	<b>Popular Legal Culture</b>	Asimow and Mader – Law & Film Chapter 1 & 2 Chapter 8 & 9	Anatomy of a Murder (excerpts) Twelve Angry Men (excerpts) <i>Assign 4: Realism</i>
Week 12: Apr 2	<b>Alternatives/ Counter Discourses</b>	Chapter 11 <i>Adbusters</i> Frank – Alternatives to What?	Dead Man Walking (excerpts) <i>Assign 4 Due*</i>
Week 13: 9	Presentations		
Week 14: 16	Presentations		
Week 15: 23	Presentations (last day of class)		Final Papers Due
<b>FINAL EXAM Day Wrap up (finish presentations if necessary) Wednesday, May 7 – 5:40 - 7:30</b>			



# Law and Popular Culture

A COURSE BOOK

Michael Asimow  
& Shannon Mader

This book explores the interface between law and popular culture, two subjects of enormous current importance and influence. Exploring how they affect each other, each chapter discusses a legally themed film or television show, such as *Philadelphia* or *Dead Man Walking*, and treats it as both a cultural and a legal text, illustrating how popular culture both constructs our perceptions of law, and changes the way that players in the legal system behave. Written without theoretical jargon, *Law and Popular Culture: A Course Book* is intended for use in undergraduate or graduate courses and can be taught by anyone who enjoys pop culture and is interested in law.

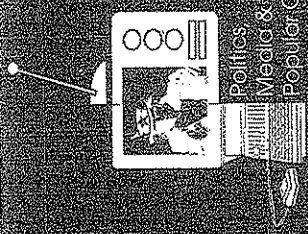


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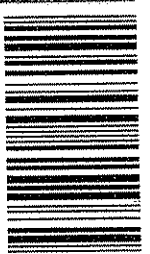


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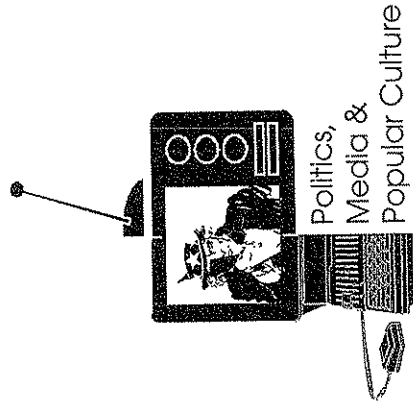




Michael Asimow & Shannon Mader

# Law and Popular Culture

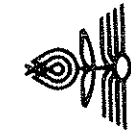
A COURSE BOOK



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David A. Schultz, General Editor

Vol. 8



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**“Reading” Popular Cultural Texts**  
JU8494: Justice and Popular Culture  
JUS382 Spring 2009

- 1. Choose a television commercial that airs during primetime on one of the major networks:**

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. General content of the commercial – descriptive

- 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?
- c. Who do you think is the “target” audience for the product?

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

This is due next week: January 23rd

## Assignment #2 – The Sitcom: Perspective and Analysis

JUS 394: Justice and Pop Culture

302 Spring 2008

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 class (economic, gender, race or semiotic) and “read the text” (watch the show) through that theoretical lens. 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.

### Directions:

1. Watch the show (video tape 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
  - Roughly, what the episode was about (on the surface)
  - What theoretical lens you chose
3. Write up your analysis:
  - What do you see?
  - 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 3-4 pages long, typed, double-spaced and proof-read.

This assignment is due on Wednesday, next week: February 6.

## Disney – Due Wednesday, March 4<sup>th</sup>

Choose one of the theoretical lenses we've discussed (Economics, Gender, Race, 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
- 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
  - 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 us something new. Keep your analysis focused and limit your paper to about 3 pages, typed, double spaced and proof-read.

## Assignment #4 – Realism, Law and Popular Culture

A realistic film means a film that seems “true to life” to spectators. 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 I showed in class – but something that is law-related) and address the following issues:

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?”
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).
  - What is the point of view or political ideology the film is trying to establish?
  - 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

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

*(Review 1.06 as you think about these issues)*

Your paper should be approximately 2-3 pages, typed, proof-read.

- If you’ve had problems with your writing in the past, please bring your draft to the writing center (see my syllabus for details) and get some help revising it before you turn it in!

***Your paper is due Wednesday, April 8th***

## Final Project and Presentation

JUS 394: Justice and Popular Culture  
392 Spring 2009

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. An 8-10 page paper (typed, double-spaced and proof-read) (100 points)
2. And a 15 minute class presentation, complete with visual and/or audio segments. (25 pts)

The final paper will be due either the day of your presentation or on April 29<sup>th</sup> (the last day of class) – your choice. Your presentation will be scheduled for a class period between April 15<sup>th</sup> and the 29<sup>th</sup>. Your whole group, as a team, will be responsible for work on both the paper and the presentation, 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!

You should have chosen your topic already. The readings and videos from class should be used as a model for your work.

You will need to approach the paper and your analysis through one of the theoretical perspectives that we have been using throughout the course (economic, gender, race 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 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 – something you should summarize in your paper (see below – *literature review*).

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!):**

1. An introduction (that sets up what is to come)
2. A brief statement of your theoretical perspective and what it means
3. A brief review of what we know already (a literature review)
4. A brief section that tells the reader how you did this project (methods section).
5. 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”).
6. The final section is your conclusion – this is where you sum up your findings and attempt to answer your question based on your “reading.”
7. The last page should be a “reference” 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 should participate in the presentation.
- Begin with 2 or 3 trivia questions pertaining to your topic.
- Then, tell us what we are about to see (your topic) and the theoretical perspective you chose for your “reading.”
  - You 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!