

AMERICAN STUDIES 300-05

Introduction to American Popular Culture

Fall 2023

Section 05: Tuesday and Thursday, 1:00-2:15 PM

MH-463

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Course Description

In this course, we will analyze the historical development of American popular culture from the folk culture of early America to the digital culture of today. Concentrating on the relationship among producers, audiences, and critics, we will explore how pop culture has both shaped and been shaped by wider historical developments. Moving chronologically, we will explore how popular entertainments—including spectator sports, circuses, novels, music, film, comic books, television, video games and social media—have transformed America and its peoples. To guide our analysis of such sources, we will consider several larger questions: Why is popular culture important? How does it shape larger people, values, and institutions? Who controls the meaning of popular culture? How does it both unify and divide Americans?

General Education Learning Goals

WHAT GE REQUIREMENT DOES THIS CLASS FULFILL?

All CSUF students are assigned a “Catalog Year” that determines the requirements for their degree program, including requirements in their major(s) and in General Education. You can find your catalog year on your TDA. For more information please visit

http://www.fullerton.edu/undergraduate/general_education/catalog-rights.php

For students with a Catalog Year of Fall 2021, American Studies 300 fulfills GE Requirement Area D3.

For students with a Catalog Year of Fall 2018 to Spring 2021, American Studies 300 fulfills GE Requirement Area D4.

For students with a Catalog year of Spring 2018 or earlier (e.g. Fall 2017), American Studies 300 fulfills GE Requirement Area D5.

In line with CSUF's "Goals of General Education," this course will encourage students to:

- a. Examine problems, issues, and themes in the social sciences in greater depth; in a variety of cultural, historical, and geographical contexts; and from different disciplinary and interdisciplinary perspectives
 - b. Analyze and critically evaluate the application of social science concepts and theories to particular historical, contemporary, and future problems or themes, such as economic and environmental sustainability, globalization, poverty, and social justice.
 - c. Analyze and critically evaluate constructs of cultural differentiation, including ethnicity, gender, race, class, and sexual orientation, and their effects on the individual and society.
 - d. Apply theories and concepts from the social sciences to address historical, contemporary and future problems confronting communities at different geographical scales, from local to global.
- The GE writing requirement is met and assessed by multiple writing assignments that receive timely feedback so that students have a chance to improve their writing skills.

Required Texts

This course has a lot of sources for you to read, watch, and listen to. Pretty much every day of the course, you have a Secondary source (typically an academic book chapter or article analyzing the topic) and a Primary source (a film, song, article, etc. from within topic itself) that you can consume before you come to class. These sources will help deepen our understanding of and conversations about the day's topic. They also will be very helpful for you on your essays as you will be required to use a minimum number of sources to write them. I'll also add links to relevant materials as they come up over the semester that I think you might find interesting and are completely optional.

Because I have given you so much material, I don't expect you to consume everything. You should at least read the minimum number of sources needed to complete your essays and the forum responses and then read selectively based on what seems interesting and helpful to you. Generally, I would try to read/watch to a bit more than the minimum required—maybe one secondary source every other week and at least one primary source a week.

The secondary readings are frequently difficult but even trying to read them is a good way to challenge yourself to learn more. If you find yourself really struggling with a piece, it is okay to put it down, try a different one, or email me for help with it. It is also okay if you don't understand everything in a piece. That is what I and the Forums are here for. The articles have a lot of details in them but as long as you learn something useful from it, it will typically be okay. My general rule is that if it takes you more than an hour to read an essay for this class, put it down. In your assignments, I am mostly just looking for evidence that you got the main point and something useful out of it, can give some evidence, and tried to get through the reading.

Books to Purchase

You should consider purchasing these books as they will be our major sources for this semester. The Nissenbaum is a secondary source that provides a really fascinating history of Christmas in 19th century America. The Wilson and Miller are (by now classic) comic books, the former from a few years ago (that was recently made into a Disney+ show that is pretty different from the comic—we'll talk about that) and the latter from the 1980s that still informs much of conception of Batman in comics and films today. We will use these as Primary Sources in their respective sections of the course. While, for legal reasons, I encourage you to purchase the books, I do have PDFs of all the assigned portions for all of them that can be accessed on Canvas.

Stephen Nissenbaum, *The Battle for Christmas*
G. Willow Wilson, *Ms. Marvel Volume 1: No Normal*
Frank Miller, *The Dark Knight Returns*

Required Viewings

In addition to the printed sources, I also ask that you view five films and two TV episodes for the course. These films will not be shown in class, but all are available via the course Canvas Site. They are:

Crazy Rich Asians
The Jazz Singer
A Face in the Crowd
Saturday Night Fever
Everything Everywhere All at Once
The Honeymooners, "TV or Not TV," Season 1, Episode 1
Cowboy Bebop, "Cowboy Andy," Season 1, Episode 22

Course Assignments

Assignment	Points
Power, Identity, and Pop Culture	50
Midterm Essay 1	200
Midterm Essay 2	250
Final Exam	250
Engagement/Discussion	50
In Class Writing	50
Discussion Forums (6)	150
Total	1000

Graded Exercises

- **Power, Identity, and Pop Culture:** In this short assignment, you will write between 300 and 500 words in answer to the questions: How does popular culture help us understand and express our identity and understand the identities of others? How does it help to define what and whom we see as normal, what or whom we see as included within our community? Given this role in identity-formation, why does diverse representation in pop culture matter? To answer this, you must draw on materials from at least two days of Part I of the course. This is a much smaller version of what you will be required to do in your essays, so this assignment's purpose is to give you practice before we get to the much more substantive essays.
- **Midterm Essays:** You have two midterm essays to write for this course, one after Part II and another after Part III. While there is no minimum or maximum length requirement, these typically require between four and five double-spaced pages to answer the question satisfactorily. In these essays you will be required to draw on a certain number of readings, films, and lectures (number specified in prompts).
- **Final Exam:** Your Final Exam will consist of two parts, an essay component similar to the midterm essays and a short answer component. In the short answer portion, you can answer several questions about the readings/films/lectures in no more than one paragraph per question. In the essay portion, you have the choice to either answer a cumulative question about pop culture in American society that draws on course materials or to apply what you have learned over the semester to a pop culture topic of your choice. If you plan on choosing this option, you should speak with me.
- **Discussion Forum Responses (6):** Beginning in Week 1, each of you will have to participate in 6 Discussion Forums administered through Canvas. Your first opportunity comes the first week of the semester in the form of a personal Introduction. After that, all the forums require you to substantively engage with the assigned material for the week. The forums in Week 2 and 3 are available for everyone to respond to (though you should only do one of those). After that, I will assign you to a small group (numbered 1-4). Remember your group number because that determines which forums you are assigned to participate in. The TA or I will post a series of questions in each forum about the readings/films for the next week. During Unit 1, these posts will be due at the end of the week. Beginning in Unit 2, however, they are DUE BEFORE THE END OF THE DAY OF CLASS. Your post should be a full paragraph (200 words or so) that draws directly on the text and gives page citations when applicable. If your post is late, does not show much engagement with the source, or draws extensively on other students' work without contributing substantively to the conversation, the grade may be cut by 50% or result in a 0. Note that each of you has 8+ opportunities, but you only have to do 6 over the semester, which can include the Introductory one. Doing an additional forum post will not result in extra credit but may make up for a low grade in an earlier forum.
- **Engagement/Discussion:** This grade measures your effort to engage with course materials both inside and outside of class. While participating in class discussions is the best way to show your engagement, regularly attending class (and paying attention) and demonstrating engagement in group discussions, online forums, or office hours will be sufficient. You also

should be sure to look at the comments I give you on your papers as that is the clearest way to show me that you are trying to improve your skills.

- **In-Class Writing:** While I will not take attendance on most days, we will periodically have writing and group activities that I will collect at the end of class. These are typically centered around key sources and are designed to stimulate conversation while giving you material to use for your essays. There should be plenty of opportunities for these and I will typically tell you ahead of time when to expect them (generally on a day that a major primary source is due). If you are sick, don't come to class just for these; just let me know, and I'll let you do them from home.

Points/Grade Breakdown

925-1000	A	725-774	C
895-924	A-	695-724	C-
875-894	B+	675-694	D+
825-874	B	625-674	D
795-824	B-	595-624	D-
775-794	C+	594↓	F

Obviously, this course uses a +/- system. No extra credit will be offered.

Course Communications

I will regularly send announcements through Canvas which uses CSUF email accounts. You should be sure to check this account regularly. The best way to reach me is directly via email (dabnet@fullerton.edu). I typically respond within a few hours except on Weekends. If you don't hear from me within 24 hours, please resend me the message.

Late Assignments and Rewrites

Because each unit of the course builds on the previous one, it is important for your learning to complete assignments on time. However, I know that that is not always possible and the last thing I want is for someone to give up on the class because they miss a deadline. If you communicate with me, we can work out an extension that works for you while still being fair to everyone else in the class. However, it is your responsibility to communicate with me. If you are going to have trouble completing something on time, please let me know ASAP so we can work something out. If you don't communicate with me, late assignments may result in a penalty of up to a full letter grade deduction per week they are late.

Because they are designed to facilitate discussion, LATE FORUM POSTS MAY BE ASSESSED A 50% PENALTY. You can attempt to make up that grade by completing a later set of questions.

You will have the opportunity to rewrite and resubmit either your first or second essay for a better grade. You may NOT rewrite the assignment if it was turned in more than a day late or was substantially plagiarized.

If you ever have trouble submitting your work on Canvas, just email it to me by the deadline and then try to upload it later.

Expectations

I would like you to do the best that you can do while still challenging yourself. The material can be difficult, but I will work with you as much as I can to ensure that you learn it. The main things I need from you are: 1) to try as much as you can, 2) to communicate with me if there is anything at all preventing you doing your best, and 3) to treat others with kindness and empathy.

Note that I try to give you a lot of choices on what to learn. My general theory here is people are much more likely to learn materials if they are something you are interested in. To that end, I have given you access to more material than I expect you to consume. The essay prompts will tell you the minimum requirements. Doing more will obviously help with your grade but you should not consume everything on Canvas. Ideally, everyone would read/watch/listen to as many of the primary sources as possible since those will be the basis of our conversations but do what you can do. Canvas has explanations of what is included in every lecture/reading to help you decide and we will talk in class about how particular readings and films can help you.

Even though I don't take attendance, I want you to be in the classroom each day prepared to concentrate and participate--unless, of course, you are sick. In the classroom, you should feel free to ask questions and fully participate. Because participation is critical to this class, we must work together to establish a welcoming atmosphere of kindness and respect. While we are free to disagree, we should not deride or condemn each other. Additionally, you should avoid all distracting, disrespectful, or disruptive behavior that may inhibit other individuals' performance in the class. In particular, you should not engage in private conversations, texting, and so forth.

American Studies at Fullerton

I am always happy to talk with students about the possibility of majoring, double majoring, or minoring in American Studies. AMST works really well with many other majors on campus that don't have excessively high unit requirements. Please drop by my office hours or to schedule an appointment if you would like to learn more about the department or the discipline. For more information on the American Studies Department, visit our website:

<http://amst.fullerton.edu>.

Student Accommodations

CSUF complies with the Americans with Disabilities Act by providing a process for disclosing disabilities and arranging for reasonable accommodations. On the CSUF campus, the Office of

Disability Support Services has been delegated the authority to certify disabilities and to prescribe specific accommodations for students with documented disabilities. DSS provides support services for students with mobility limitations, learning disabilities, hearing or visual impairments, and other disabilities. Counselors are available to help students plan a CSUF experience to meet their individual needs. Prior to receiving this assistance, documentation from a qualified professional source must be submitted to DSS. For more information, please contact DSS in UH 101; phone 657-278-3117; website: <http://www.fullerton.edu/dss/>.

Technology Support

Student Technical support: (657) 278-8888

- StudentITHelpDesk@fullerton.edu
- <http://www.fullerton.edu/it/students/helpdesk/index.php>
- Chat with IT: <http://my.fullerton.edu/> and Click **Online IT Help** Click on **Live Chat**
- Canvas Support Hotline: 855-302-7528
- [Canvas Support Chat Faculty](#) / [Canvas Support Chat Student](#)
- [CSUF Student Software website](#)

Academic Integrity

Integrity is an essential component of all students' academic experience. Students who violate university standards of academic integrity are subject to disciplinary sanctions, including failure in the course and suspension from the university. Since dishonesty in any form harms the individual, other students, and the university, policies on academic integrity are strictly enforced. I expect that you will familiarize yourself with the academic integrity guidelines found in the current student handbook. [<http://www.fullerton.edu/handbook/>]. Cheating is defined as obtaining or attempting to obtain credit for work by the use of any dishonest, deceptive, fraudulent, or unauthorized means, or helping someone commit an act of academic dishonesty. (UPS 300.021). Examples include, but are not limited to:

Unacceptable examination behavior: communicating with fellow students, copying material from another student's exam or allowing another student to copy from an exam, possessing or using unauthorized materials, or any behavior that defeats the intent of an exam.

Plagiarism: taking the work of another and offering it as one's own without giving credit to that source, whether that material is paraphrased or copied in verbatim or near-verbatim form.

Unauthorized collaboration on a project, homework or other assignment where an instructor expressly forbids such collaboration.

Documentary falsification, including forgery, altering of campus documents or records, tampering with grading procedures, fabricating lab assignments, or altering medical excuses.

If you have any questions about Academic Integrity, please consult the following CSUF websites:

[UPS 300-021 Academic Dishonesty](#)
<http://www.fullerton.edu/integrity/>

Note on Online Sources and Generative AI

Note that I am very familiar with the materials available online for this class. I don't mind if you look at such things, but I want to read your thoughts, not someone else's. Plus, I make adjustments every semester and the particular material covered by this class is always unique because a lot of it depends on what you bring to the class. The same goes for using AI. Since I research robots, I'm pretty familiar with AI writing software. The major questions you get for this class require deep engagement with course materials, which is something online AI tools can't replicate. Plus, the prompts typically prohibit you from using outside sources (automatic C or lower), so I don't expect to find any information in your assignments which was not covered in course materials. The information should come from class (including assigned sources); the analysis should come from you, not some tech company's algorithm.

Campus Emergency Procedures

Students should be familiar with campus emergency procedures: <http://prepare.fullerton.edu/>

Emergency Plan for Online Learning

If the University decides to shift us to online learning, we will proceed according to the syllabus but with the following changes:

1. Recordings of lectures will be posted on Canvas on the Weekly Page.
2. We will meet for optional Zoom discussions on Thursdays during our regularly scheduled class time. If anyone wants to meet during our regular Tuesday time, I'm happy to be available but once a week should suffice for full class discussions.
3. Any other changes will be discussed as a class, either on Zoom or in a Forum.

Student Resources Website

It is the student's responsibility to read and understand the required and important [student information for course syllabi](#).

- University learning goals
- General Education learning objectives
- Netiquette/appropriate online behavior
- Students' rights to accommodations
- Campus student support resources
- Academic integrity
- Emergency preparedness/what to do
- Library services
- Student IT services and competencies
- Software privacy and accessibility
- Accessibility statement
- Diversity statement
- Land acknowledgement
- Final exam schedule
- Semester calendar

Course Schedule

Course schedule may be subject to revision. For most up-to-date schedule, see Canvas.

There is a lot of material here but remember that I don't expect you to encounter it all. Please do your best to at least familiarize yourself with the primary sources for each day. Those are the actual examples of popular culture that we will be talking about that day so it will help things make more sense if you read/watch/listen to them before class. Read the secondary sources as needed for assignments and desired. You can read your chosen secondary sources before class, but it is fine to wait until afterwards. In general, I expect you to read about one secondary source every two weeks for a total of 8 over the semester.

Unit I. Analyzing Pop Culture

Primary Sources Required for Unit Assignment: 2

Secondary Sources Required for Unit Assignment: 1

Week 1 Battles of Pop Culture

8/22 Course Introduction: Studying Pop Culture

PRIMARY None

SECONDARY None

8/24 The Battle for Meaning: Fans and Fan Cultures

PRIMARY Recent News Articles on Fan Cultures

SECONDARY ONE of the Linked Secondary Articles on Fandom

8/25 Introductions Forum Due

Week 2 Power and Cultural Representation

8/29 Music, Power, and Identity

PRIMARY *To Pimp a Butterfly* by Kendrick Lamar and *Transgender Dysphoria Blues* by Against Me!

SECONDARY Gareth Schott, "Trans-Punk: DIY Identities and New Modes of Subjectivity" in *Punk Identities, Punk Utopias*; S. Maner, Kendrick Lamar's *To Pump a Butterfly*, Chapter 1: Rage

8/31 The Battle of Representation: Race, Class, and Culture in a Global Market

PRIMARY *Crazy Rich Asians*

SECONDARY Robert G. Lee's *Orientalism: Asian Americans in Popular Culture*, Introduction; OR Carolyn Cocca, "'Part of Something Bigger': Captain Marvel(s) and Ms. Marvel (s)";

9/1 Forum Opportunity Due (Open to Everyone)

Week 3 Regulation and Resistance

9/5 Challenging Normalcy: Comic Books and the Radical Imagination

PRIMARY *Ms. Marvel: No Normal*

SECONDARY Carolyn Cocca, "Part of Something Bigger: Captain Marvel(s) and Ms. Marvel(s)"; Jeffrey A. Brown, *Panthers, Hulks and Ironhearts: Marvel, Diversity and the 21st Century Superhero*, Chapter 2

9/7 Regulating and Liberating Bodies and Selves

PRIMARY Beyoncé, *Renaissance*

SECONDARY H. Zahra Caldwell, "I Came to Slay": The Knowles Sisters, Black Feminism, and the Lineage of Black Female Cool" OR Kristin Denise Rowe, "Beyond 'Becky with the Good Hair': Hair and Beauty in Beyoncé's Sorry"

9/8 Forum Opportunity Due (Open to everyone who did not respond in Week 2)

9/10 DUE SUNDAY AT 11:59 PM ON CANVAS: Power, Identity, and Pop Culture

Unit II. The Birth of American Pop Culture

Primary Sources Required for Unit Assignment: 0

Secondary Sources Required for Unit Assignment: 2 (At least one Chapter of Nissenbaum)

Week 4 The Pursuit of Order

9/12 The New Israel vs. the New Canaan: Fun and American Identity

SECONDARY Nissenbaum, Chapter 1

FORUM GROUP 1

9/14 Capitalism, Christianity, and the Battle over Leisure

SECONDARY Nissenbaum, Chapter 2

FORUM GROUP 2

Week 5 Class and Commercialization

9/19 The Parlor and the Street: Gender and Class in Victorian America

SECONDARY Nissenbaum, Chapter 3

FORUM GROUP 3

9/21 A Nation of Humbug: P.T. Barnum and American Capitalism

SECONDARY Nissenbaum, Chapter 4

FORUM GROUP 4

Week 6 Control and Resistance

9/26 Power, Sympathy, and Disdain: The Politics of Race and Class in Antebellum America

SECONDARY K.D. Thompson, *Ring Shout, Wheel About*, Chapter 3; Shane White, *Stories of Freedom in Black New York*, Chapter 2

FORUM GROUP 1

9/28 The Freedom Machine: Sports and the Transformation of Womanhood

SECONDARY D. A. Shattuck, *Bloomer Girls*, Chapter 2; Sarah Hallenbeck, *Claiming the Bicycle*, Chapter 3

FORUM GROUP 2

Week 7 Democratizing Desire

10/3 Going Out: Gender, Labor, and Leisure in Industrializing America

SECONDARY Kathy Peiss, *Cheap Amusements*, Chapter 2; Jose Alamillo, *Making Lemonade out of Lemons*, Chapter 3

FORUM GROUP 3

10/5 The War over Desire: Anthony Comstock vs. L. Frank Baum

SECONDARY Robert W. Rydell and Rob Kroes, *Buffalo Bill in Bologna*, Chapter 1; Michael McGerr, *A Fierce Discontent*, Chapter 8

FORUM GROUP 4

10/8 DUE SUNDAY AT 11:59 PM ON CANVAS: MIDTERM ESSAY 1

Unit III. The Power of Mass Culture

Primary Sources Required for Unit Assignment: 2 (At least One Full Film)

Secondary Sources Required for Unit Assignment: 1

Week 8 Mechanizing and Commercializing Leisure

10/10 Canned Fun? The Battle over Recorded Music and Dance

PRIMARY Sousa, "The Menace of Mechanical Music"

SECONDARY Megan Pugh, *American Dancing: From the Cake-Walk to the Moon-Walk*, Chapter 1; Kathy Peiss, *Cheap Amusements*, Chapter 4

FORUM GROUP 1

10/12 From Science to Fun to Art: The Victorian Transformation of Film

PRIMARY *Birth of a Nation* (30 Minute selection but watch at 2x speed)

SECONDARY Robert W. Rydell and Rob Kroes, *Buffalo Bill in Bologna*, Chapter 5; Lary May, *Screening Out the Past*, Chapter 7/

FORUM GROUP 2

- Week 9** **Race, Migration, and American Identity**
- 10/17** **Embracing Pop Culture, Becoming American?**
 PRIMARY *The Jazz Singer*
 SECONDARY Kathy Peiss, *Cheap Amusements*, Chapter 6; Jose Alamillo, *Making Lemonade out of Lemons*, Chapter 4
 FORUM GROUP 3
- 10/19** **Commercializing Suffering: Blues and Country in American Life**
 PRIMARY Blues/Country Music
 SECONDARY Angela Y. Davis, *Blues Legacies and Black Feminism*, Chapter 1 or Chapter 4.
 FORUM GROUP 4
- Week 10** **The Triumph of Mass Culture**
- 10/24** ***The Birth of the Cool: African and Mexican Americans and the Politics of Fun***
 PRIMARY Swing and Bebop Music
 SECONDARY Gena Caponi-Tabery, *Jump For Joy*, Chapter 1, "Sneakers and Tuxes" OR Elizabeth R. Escobedo, "Respectable Rebellions: Mexican Women and the World of Wartime Leisure"
 FORUM GROUP 1
- 10/26** **The Power of Mass Media**
 PRIMARY *A Face in the Crowd*
 SECONDARY: Susan J. Douglas, *Listening In: Radio and the American Imagination*, Chapter 6, "The Invention of the Audience"; Benjamin Filene, *Romancing the Folk*, Chapter 2
 FORUM GROUP 2
- Week 11** **The Authentic and the Artificial**
- 10/31** **Television and the Myth of the 1950s Homemaker**
 PRIMARY *The Honeymooners*, "TV or Not TV," Season 1, Episode 1
 SECONDARY Lynn Spigel, *Make Room for TV*, Chapter 2 OR Mary Beth Haralovich, "Sit-coms and Suburbs: Positioning the 1950s Homemaker"
 FORUM GROUP 3
- 11/2** **Leaving Today, Entering Reality: The Wonderful, (White) World of Walt Disney**
 PRIMARY [Der Fuehrer's Face](#)
 SECONDARY Eric Avila, *Popular Culture in the Age of White Flight*, Chapter 4, "A Rage for Order: Disneyland the Suburban Ideal"; Nicholas Sammond, *Birth of an Industry: Blackface Minstrelsy and the Rise of American Animation*, Chapter 4, "Race"
 FORUM GROUP 4
- 11/5** **DUE SUNDAY AT 11:59 PM ON CANVAS: ESSAY 2**

Unit IV. Living in Pop Culture Worlds

Primary Sources Required for Unit Essay: 2*

Secondary Sources Required for Unit Essay: 2*

*If writing a course materials essay for final.

Week 12 Music and the Revolution

11/7 **Authenticity and the Revolution: Rock and Soul in the 1960s**

PRIMARY Rock and Soul Songs

SECONDARY Suzanne Smith, *Dancing in the Street: Motown and the Cultural Politics of Detroit*, Chapter 4; OR Anthony Macías, *Mexican American Mojo: Popular Music, Dance, and Urban Culture in Los Angeles, 1935-1968*, Chapter 4.

FORUM: GROUP 1

11/9 **"I Am Woman, Hear Me Roar": Feminism and Popular Culture**

PRIMARY Susan Hiwatt, "Cock Rock"

SECONDARY Susan J. Douglas, *Where the Girls Are: Growing Up Female with the Mass Media*, Chapter 8; OR Patricia Hill Collins, *From Black Power to Hip Hop: Racism, Nationalism, and Feminism*, Chapter 6, "Is the Personal Still Political?"

FORUM GROUP 2

Week 13 Camp and Grimdark in American Culture

11/14 **"Disco Sucks!" Race, Gender, Sexuality, and the Battle of Disco**

PRIMARY *Saturday Night Fever*

SECONDARY Gillian Frank, "Discophobia: Antigay Prejudice and the 1979 Backlash against Disco" in *Journal of the History of Sexuality*, May 2007; Alice Echols, *Hot Stuff: Disco and the Remaking of American Culture*, Chapter 2

FORUM GROUP 3

11/16 **Everything is Awful? Camp and Grimdark in American Culture**

PRIMARY *The Dark Knight Returns*

SECONDARY Bradford Wright, *Comic Book Nation*, Chapter 7; Mike S. Dubose, "Holding Out for a Hero: Reaganism, Comic Book Vigilantes, and Captain America," *Journal of Popular Culture*, 2007

FORUM GROUP 4

11/20-11/26 **Fall Break**

Week 14 Americanization or Hybridization?

11/28 **"The United States Smash": Pop Culture and America's Global Power**

PRIMARY Recent Global Pop Examples

SECONDARY Paul S. Hirsch, *Pulp Empire: The Secret History of Comic Book Imperialism*, Chapter 6, "The Free World Speaks" OR Ian Condry, *Hip Hop Japan*, Chapter 1

FORUM MAKE-UP (ANYONE)

11/30 "The Afro-Samurai": Cultural Exchanges in a Hybrid World

PRIMARY *Cowboy Bebop*, Episode 22, "Cowboy Funk"

SECONDARY Anne Allison, *Millennial Monsters: Japanese Toys and the Global Imagination*, Chapter 8; OR Ken McLeod, "Afro-Samurai: Techno-Orientalism and Contemporary Hip Hop," *Popular Music*, 2013;

FORUM MAKE-UP (ANYONE)

Week 15 Participatory and Interactive Cultures

12/5 The User/Player with a Thousand Faces: Interactive and Participatory Cultures

PRIMARY TBA (Recent Gaming/Social Media Source)

SECONDARY John Wills, *Gamer Nation: Video Games and American Culture*, Introduction and Chapter 6; Michael Z. Newman, *Atari Age: The Emergence of Video Games in America*, Chapter 1

FORUM MAKE-UP (ANYONE)

12/7 Welcome to the American Multiverse

PRIMARY *Everything, Everywhere All at Once*

SECONDARY Stuart Jeffries, *Everything, All the Time, Everywhere*, Chapter 8. Dittmer and D. Bos, "Social Media and the Networked Self," in *Popular Culture, Geopolitics, and Identity*

FORUM MAKE-UP (ANYONE)

Week 16 Finals Week

12/17 DUE SUNDAY AT 11:59 PM ON CANVAS: FINAL EXAM