REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

DEPARTMENT: Communication
EFFECTIVE SESSION: Fall 2013

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

☑ 1. New course with supporting documents
☐ 2. Add existing course offered at another campus
☐ 3. Expiration of a course
☐ 4. Change in course number
☐ 5. Change in course title
☐ 6. Change in course credit/type
☐ 7. Change in course attributes (department head signature only)
☐ 8. Change in instructional hours
☐ 9. Change in course description
☐ 10. Change in course requisites
☐ 11. Change in semesters offered (department head signature only)
☐ 12. Transfer from one department to another

PROPOSED:

Subject Abbreviation: COM
Course Number: 4XX
Course Title: Rhetoric of Popular Culture

EXISTING:

Subject Abbreviation
Course Number
Course Title

TERMS OFFERED:
Check All That Apply:
☑ Fall ☐ Spring ☑ Summer

CAMPUS(ES) INVOLVED:
- Calumet
- Cont Ed
- Ft. Wayne
☑ Pl. Wayne
- Tech Statewide
- W. Lafayette

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

This course explores the idea of popular culture as a predominately rhetorical/persuasive force in our everyday lives. This course will cover a diversity of cultural forms including literature, film, music, art, theatre, social movements, politics, economics, sports, celebrity, and more. Students will learn rhetorical and cultural theories that will equip them to be more conscious of, understand more completely, and accept or resist the forces of popular culture in cultural, economic, political, and social contexts. PREREQUISITE: COM 2xx: Communication Theory.

COURSE ATTIBUTES: Check All That Apply

☐ 1. Pass/Not Pass Only
☐ 2. Satisfactory/Unsatisfactory Only
☐ 3. Repeatable
☐ 4. Credit by Examination
☐ 5. Fees: □ Coop □ Lab □ Rate Request

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

CREDITS TYPE

☐ 1. Fixed Credit: Cr, Hrs. 3
☐ 2. Variable Credit Range: Minimum Cr, Hrs. (Check One) ☐ To ☐ Or ☐
☐ Maximum Cr, Hrs.
☐ Equivalent Credit: Yes ☐ No ☐

SCHEDULE TYPE

☐ Lecture ☐ Recitation ☐ Presentation ☐ Laboratory
☐ Lab Prep ☐ Studio ☐ Distance ☐ Clinic
☐ Experiential ☐ Research ☐ Ind. Study ☐ Pract/Observe

Cross Listed Courses

OFFICE OF THE REGISTRAR

Calumet Department Head: [Signature] Date: 3/1/13
Calumet School Dean: [Signature] Date: 3/25/13

Fort Wayne Department Head: [Signature] Date: [Blank]
Fort Wayne School Dean: [Signature] Date: [Blank]

Indianapolis Department Head: [Signature] Date: [Blank]
Indianapolis School Dean: [Signature] Date: [Blank]

North Central Faculty Senate Chair: [Signature] Date: [Blank]
Vice Chancellor for Academic Affairs: [Signature] Date: [Blank]

West Lafayette Department Head: [Signature] Date: [Blank]
West Lafayette College/School Dean: [Signature] Date: [Blank]

West Lafayette Registrar: [Signature] Date: [Blank]
COM 4XX: Rhetoric of Popular Culture
SAMPLE SYLLABUS

Instructor:
Office hours:
Office location:
Office phone:
E-mail:

Required Text:
- Readings posted on blackboard.

Course Description
This course explores the idea of popular culture as a predominately rhetorical/persuasive force in our everyday lives. This course will cover a diversity of cultural forms including: literature, film, music, art, theatre, social movements, politics, economics, sports, celebrity, and more. Students will learn rhetorical and cultural theories that will equip them to be more conscious of, understand more completely, and accept or resist the forces of popular culture in cultural, economic, political, and social contexts.

Learning objectives:
- Understand the rhetorical dimensions of American popular culture
- Describe, interpret, and evaluate everyday encounters of popular culture influences
- Understand and apply rhetorical theory to popular culture texts
- Engage a critical, self-reflexive analysis of how popular culture informs our personal, social, and cultural identity formation, including complex identity negotiation of race, class, sex, gender, and sexuality

Communication Major Objectives
The Department of Communication strives to prepare undergraduate and graduate students to be critically engaged citizens. Our program of study develops students' theoretical, technological, and rhetorical skills needed to achieve their professional and personal goals. Moreover, the interdisciplinary nature of our department reflects the complexity of a world facing challenges best addressed by skilled communicators.
- Be able to articulate the historical traditions of the discipline;
- Be able to explain communication concepts and theories relevant to your major;
- Demonstrate awareness of diverse perspectives;
- Be a competent reader, speaker, writer, and listener.

Course Assignments:
Course readings: This is an advanced course, and as such, students are expected to read the assigned readings for each class meeting. Unpreparedness for in class discussions is unacceptable.

Papers: There are two paper assignments for this course. The purpose of these writing assignments is for to demonstrate your understanding and application of a theoretical approach to criticism of popular culture. You will, in both papers, select a text or artifact, select a theory, and conduct an evaluation of the text with the theory chosen. The key to these assignments is presenting a clear argument about the artifact through application of theories from class.

Exams: The midterm and final exam are designed to measure your knowledge of concepts, key theorists, technical vocabulary, in-class activities and assigned readings. There will be either an in-class or an online review prior to each exam.
**Visual Display:** For the visual display exercise, you will be asked to create and present a visual argument that demonstrates the application of a theoretical approach to popular culture. The visual display will be a visual argument, representing a critical analysis you have created based on course material. You will present your visual project to the class, and submit a two page written summary of your argument.

**Television content analysis:** For this assignment you will watch network television for a set number of hours and record your observations of characters' race, age, occupation, class, etc. Using your observations as data, and critical theory as a framework, you will produce a critique of the television programs you watched. A coding sheet will be provided to you to help guide your observations.

**Participation:** This is a rhetorical seminar which means your active participation is vital to the quality of the class. The more you contribute, and the more you bring ideas in for discussion, the more fun and engaging the class will be. Participation includes attending class regularly, asking questions, supplying material to facilitate discussion.

**Point Distribution**

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<td>TV Content Analysis</td>
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<td>Participation</td>
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**Grade Distribution**

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COURSE SCHEDULE

Week One: What is culture? What is popular culture?
Tuesday 8/20  What popular culture?
Storey Chapter 1
BB: Brumnett, Rhetoric as heuristic

Thursday 8/22 What is culture?
Storey: Chapter 2
BB: Hall, ‘Notes on deconstructing the popular’

Week Two: Reading popular culture
Tuesday 8/26  Encoding/Decoding
Storey: Chapter 3
BB: Hall, Encoding and Decoding in TV discourse

Thursday 8/29 Post-modernism: A modest introduction
Storey, Chapter 9
BB: Hebdige, Subculture the meaning of style

Week Three: Marxism
Tuesday 9/3  Marxism
Storey: Chapter 4
BB: Waetjen and Gibson: Harry Potter and Commodity Fetish
BB: Nakamura, World of Warcraft: Racialization of Labor

Thursday 9/5  Marxism applied
BB: Gunn & Frentz, Fight Club
BB: Ringrose & Walkerdine, Regulating the abject
BB: Oswald, Marketing Hedonics

Week Four: Psychoanalysis
Tuesday 9/10 Psychoanalysis
Storey: Chapter 5
BB: Beasley, Poststructuralism: A very short introduction
BB: Francis, Advertising and Structuralism: The myth of formality

Thursday 9/12 Psychoanalysis
BB: Begley, Blade Runner and the Postmodern
BB: Grixti, Pop goes the Canon

Week 5: Structuralism and post-structuralism
Tuesday 9/17 Structuralism
Storey: Chapter 6
BB: Beasley, Poststructuralism: A very short introduction
BB: Francis, Advertising and Structuralism: The myth of formality

Thursday 9/19 Post-Structuralism
BB: Beasley, Poststructuralism: A very short introduction
BB: Francis, Advertising and Structuralism: The myth of formality

Week 6: Postmodernist Criticism
Tuesday 9/24  Postmodernism
Storey: Chapter 9
BB: Begley, Blade Runner and the Postmodern
BB: Grixti, Pop goes the Canon

Thursday 9/26 Postmodern criticisms
BB: Begley, Blade Runner and the Postmodern
BB: Grixti, Pop goes the Canon

Week 7: Feminist Theory
Tuesday 10/1  Feminist Rhetorical Theory
Storey Chapter 7
BB: Moody, “Independent woman” lyrics in rap
BB: Levine, Remaking Charlie’s Angels

Thursday 10/3 Feminist Criticism
BB: Pompper, Soto, & Piel, Male Body Image
BB: Henry, He is a “bad mother*$%@!#$” Shaft and black masculinity

Week 8: EXAM WEEK
Tuesday 10/8  Masculinities

Thursday 10/10 MIDTERM EXAM
Week 9: Fall Break/Queer Theory  
Tuesday 10/15 FALL BREAK  
Thursday 10/17 Queer Theory: a modest introduction

Week 10: Queer Theory  
Tuesday 10/22 Gay masculinities

Thursday 10/24 Lesbian and Transgender

Week 11: Critical Race Theory  
Tuesday 10/29 Race, Racism, and Representation  
Thursday 10/31 Race in Pop Culture

Week 12: Visual Argument/Criticism  
Tuesday 11/5 Visual Criticism  
Thursday 11/7 Visual Argument

Week 13: Culture Jamming  
Tuesday 11/12 Culture jamming  
Thursday 11/14 Culture jamming

Week 14: Visual Display Presentations  
Tuesday 11/19 Presentations  
Thursday 11/21 Presentations

Week 15: Post-Colonialism  
Tuesday 11/26 Postcolonialism: A primer  
Thursday 11/28 THANKSGIVING BREAK

Week 16: Post-Colonialism, cont’d  
Tuesday 12/3 Postcolonialism in popular culture  
Thursday 12/5 Exam review

Tuesday FINAL EXAM

BB: Jagose, Introduction to Queer Theory

BB: Avila-Saavedra, Televised construction of gay masculinities  
BB: Dhaenens, Gay Male Domesticity on Six Feet Under  
BB: Hammers, The female body through The Vagina Monologues

Storey, Chapter 8  
BB: Winslow, Caveman Mythos  
BB: Nakayama & Krizek, Whiteness  
BB: Calhoun, Eminem’s Marshal Mathers LP

BB: Gallagher & Zagacki, Visibility and rhetoric  
BB: Palczewski, Visual Ideographs  
BB: Booth and Davisson, Visualizing Hurricane Katrina  
BB: Kimble & Olson, Visual rhetoric and Rosie the Riveter

BB: Harold, Pranking rhetoric  
BB: Warner, The Daily Show with John Stewart

BB: Tyson, Introduction to Postcolonial theory

BB: Aguayo, Representations of Muslim bodies
READING LIST FOR BB READINGS


