THE OHIO STATE UNIVERSITY

Colleges of the Arts and Sciences

Curriculum Office
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April 4, 2006

Council on Academic Affairs
W. Randy Smith, Vice Provost
Office of Academic Affairs
203 Bricker Hall, 190 N. Oval Mall

Dear members of the Council on Academic Affairs:

In the Winter Quarter of 2006, the Colleges of Arts and Sciences submitted the attached proposal to create a new interdisciplinary undergraduate minor in *Popular Culture Studies*. This goal of the minor is to provide tools to our undergraduates to build bridges between the popular, public, and material cultures of their daily lives and the cultures that are the traditional objects of study of the University. The minor will connect the complementing individual department resources offering a variety of research tools, theoretical frameworks, methodologies, and intellectual foundations with which to approach this field of study.

The enclosed packet of materials includes correspondence regarding the vetting process, the minor sheet, program proposal, concurrence forms, a proposal for a new course (ASC 264, Introduction to Popular Culture Studies), and sample syllabi.

The minor was vetted by the Arts and Sciences Committee on Curriculum and Instruction (CCI) Subcommittee A in February, 2006. It was unanimously approved by the Arts and Sciences Committee on Curriculum and Instruction (CCI) at the February 17, 2006 meeting. The CCI respectfully recommends that the Council on Academic Affairs approves this minor.

The contacts for this program are Linda Schoen, Assistant Executive Dean, Office of Interdisciplinary Studies; and Jared Gardner, Associate Prof., Department of English. They can be reached at schoen.16@osu.edu and gardner.236@osu.edu respectively.

Additional information, including the original version of the proposal, can be found on our website, at http://artsandsciences.osu.edu/currofc/tracking.cfm?TrackingID=295. Please let us know if you have any questions.

Sincerely,

Jessica Mercerhill

Jessica Mercerhill
Director

CC: Linda Schoen
Terry Gustafson
Sam Stout

Enc: Memos regarding vetting process
Popular Culture Studies Minor sheet
Proposal to create a minor in Media Forensic Science
ASC 211, Introduction to Forensic Science, course proposal
Sample Syllabi

The Ohio State University
Colleges of the Arts and Sciences

Popular Culture Studies Minor (Pop Cult, XXX)

Coordinating Advisor will be Chair of the Interdisciplinary Popular Cultures oversight committee. Colleges of the Arts and Sciences, http://artsandsciences.osu.edu. Please see an advisor in Arts and Sciences Advising in 115 Denney Hall to declare the minor.

The goal of the minor is to provide tools for students to build bridges between the popular, public, and material cultures of their daily lives and the cultures that are the traditional objects of study.

The Popular Culture Studies minor requires the completion of 24 hours, which consists of an introductory course (5 hours), and the selection of courses following these guidelines:
a) at least **one** course involving the study of a historical popular culture (pre-1945)
b) at least **one** course focusing on a popular culture outside majority-U.S. culture.
c) no more than **two** film courses

Required introductory course (5 credit hours)
ASC 264: Introduction to Popular Culture Studies (5)

Advanced Electives

Historical (pre-1945) Popular Culture:
Chinese 674: Chinese Opera (5)
Classics 230: Medicine in the Ancient World (5)
COMM 648.01: History of American Newspaper Comic Strips (5)
COMM 648.02: History of Amer. Newspaper Political Cartoons (5)
Comparative Studies 677.01: Genres of World Folklore (5)
Compar Studies 677.02: Themes in World Folklore (5.)
Compar Studies 677.03: Folk Custom, Art, and Material Culture (5)
Compar Studies 677.04: Comparative Folk Groups (5)
English 264: Reading Popular Culture (5)
English 577.01: Folk Groups and Communities (5)
English 577.02: Folklore Genres: Form, Meaning, and Use (5)
English 578.01: Special Topics in Film and Literature (5)
English 578.02: Special Topics in Cinema (5)
Film Studies H670/German H670:
Cinema and the Historical Avant Garde (5)
Women's Studies 317: Women and Film (5)
Women's Studies 527: Studies in Women and Cinema (5)

Popular Culture from Outside Majority-U.S. Culture:
AAAS/MUS 288: Bebop to Doowop to Hiphop:
The Rhythm and Blues Tradition (5)
Chinese 674: Chinese Opera (5)
Compar Studies 241: Introduction to Asian American Studies (5)
Compar Studies 242: Introduction to Latino/a Studies (5)
Compar Studies 677.01: Genres of World Folklore (5)
Compar Studies 677.02: Themes in World Folklore (5)
Compar Studies 677.03: Folk Custom, Art, and Material Culture (5)
Compar Studies 677.04: Comparative Folk Groups (5)
English 270: Introduction to Folklore (5)
English 577.01: Folk Groups and Communities (5)
English 577.02: Folklore Genres: Form, Meaning, and Use (5)
English 577.03: Issues and Methods in the Study of Folklore (5)
English 597: Critical Issues: Disability in Film and Literature (5)
German 250: German Literature and Popular Culture (5)
History of Art 260: Introduction to World Cinema (5)
Modern Greek 268: Modern Greek Folklore (5)
Music 253: Introduction to Jazz (5)
Music 294: Rap Music in Context (5)
Russian 360: Modern Russian Experience through Film (5)
Women's Studies 215: Reading Women Writers: Women, Race, and Science Fiction (5)
Women's Studies 317: Women and Film (5)
Women's Studies 375: Women and Visual Culture: Motherhood and Maternal Bodies (5)
Women's Studies 576: Women and Visual Cultures of Latin America (5)

Other Advanced Electives
Students must complete additional electives from the courses listed below to total a minimum of 24 hours.
COMM 642: Mass Communication and Society (5)
COMM 666: Communication and Popular Culture (5)
Compar Studies 234: American Icons (5)
Compar Studies 264: Reading Popular Culture (5)
Compar Studies 336: Cultural Studies in American Popular Music (5)
Compar Studies 394: Religion and Media (5)
Dance 357: Dance in Popular Culture (5)
Engineering 367: American Attitudes about Technology (5)
English 263: Introduction to Film (5)
Film Studies 250: Introduction to Film Studies (5)
Music 646: History of Music in the United States (5)
Philosophy 240: Philosophy of Art (5)
Psychology 301: The Psychology of Extraordinary Beliefs (5)
Sociology 302: Technology, Society & Social Change (5)
Sociology H367.01: Politics and American Society (5)
Sociology 606: Social Movements (5)
Sociology 608: Gender, Race, Class and Media (5)
Sociology 640: Sociology of Everyday Life (5)
Sociology 655: Sociology of Sport (5)
Theatre 367.01: Self Images: America on Stage 1830 to the Present (5)
Theatre 367.03: Criticizing Television (5)
Theatre 597: Censorship and Performance (5)
Women's Studies 517: Women Film Directors (5)

Note: Only one course may be from the major department and may not be counted on the major. No more than two courses may be taken at the 200-level. No more than two courses to be counted for the minor may be taken from a single department.

Arts and Sciences minor program guidelines

The following guidelines govern minors.
Required for graduation No
Credit hours required A minimum of 20 (some minors require more)
Transfer credit hours allowed A maximum of 10
Overlap with the GEC Permitted, unless specifically disallowed by an individual minor program.
Overlap with the major Not allowed and
- The minor must be in a different subject than the major.
- The same courses cannot count on the minor and on the major.

Overlap between minors Each minor completed must contain 20 unique hours.
Grades required
- Minimum C- for a course to be listed on the minor.
- Minimum 2.00 cumulative point-hour ratio required for the minor.
- Course work graded Pass/Non-Pass cannot count on the minor.

Approval required The minor program description sheet indicates if the minor course work must be approved by:
- The academic unit offering the minor, or
- A college/school counselor.

Filing the minor program form The minor program form must be filed at least by the time the graduation application is submitted to a college/school counselor.
Changing the minor Once the minor program is filed in the college office, any changes must be approved by:
- The academic unit offering the minor, or
- A college/school counselor (depending on the minor)

ASC Curriculum Office http://artsandsciences.osu.edu/
The Ohio State University
105 Brown Hall, 190 W. 17th Ave
JLM 3/28/06

Office of Interdisciplinary Programs

Colleges of the Arts and Sciences
105/109 Brown Hall
190 West 17th Avenue
Columbus, OH 43210

Phone (614) 292-6736
Fax (614) 688-5678

To: Jessica Mercerhill, Director, Arts and Sciences Curriculum Office
From: Linda Schoen, Assistant Executive Dean, Office of Interdisciplinary Programs
Re: Popular Culture Studies Minor
Date: March 24, 2006

Here is the revised proposal for the interdisciplinary undergraduate minor in Popular Culture Studies. The rationale statements have been added to the ASC 264 syllabi. The faculty names have been removed from the listing of Philosophy 240 and English 597 courses and a notation has been added that students need to consult with the coordinating advisor if they wish to utilize these courses on the minor. Lastly, a pre-20th century course, Film Studies/German H670, has been added to Model #2 on page 5.

Thank you for your assistance in this submission.

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To: Linda Schoen, Arts and Sciences Office of Interdisciplinary Programs
From: Jessica Mercerhill, Director, Arts and Sciences Curriculum Office JM
Re: Popular Culture Studies Minor
Date: February 17, 2006

Congratulations! On Friday, February 17, 2006, the Arts and Sciences Committee on Curriculum and Instruction met to review the proposed Popular Culture Studies Minor.

The minor was approved with the following contingencies:

1. The ASC 264 syllabus should include the rationale statements included in the course proposal.
2. Remove the two faculty names from courses in the proposal and allow those courses to count through advising/DARS without being part of the core proposal.
3. Add a pre-20th century course to Model #2.

To: Linda Schoen, Arts and Sciences Interdisciplinary Office
From Susan Petry, Interim Chair, Sub A CCI
Re: Forensic Science Minor
Date: February 11, 2006

On Thursday February 9, 2006, the Arts and Sciences CCI subcommittee A met to review the proposed Popular Cultures Studies Minor.

The minor was approved with two suggestions.

1. Some concern with having specific faculty attached to courses in the minor. Need to decouple the faculty specificity with the English 597, and Philosophy 240. Remove the names from the listing, and provide this information either with an asterisk and a need for students to get approval, or use coding in the DARs that would only accept that course the quarters the faculty is teaching it. In both cases, the course content can apparently vary enough that only those iterations are appropriate in this minor.

2. When possible (not necessarily by the CCI meeting on 2/17/06) present the elective course list in a cross list in a table format, to eliminate the "lucky charms" system, and clarify which courses meet which of the three "limits" in the minor. (Historical, Global, Film Studies).

Congratulations, and thank you.

Proposal for an Interdisciplinary Minor:

Interdisciplinary Popular Culture Studies

The Colleges of the Arts and Sciences

Proposal for an Interdisciplinary Minor

INTERDISCIPLINARY POPULAR CULTURE STUDIES

The Colleges of the Arts and Sciences

This proposal is to establish an interdisciplinary minor in Popular Culture Studies offered through the Colleges of the Arts and Sciences. The Minor is intended for students interested in developing an interdisciplinary approach to the study of Popular Culture. The goal of the Interdisciplinary Minor in Popular Culture Studies is to provide tools to our undergraduates to build bridges between the popular, public, and material cultures of their daily lives and the cultures that are the traditional objects of study of the University. The Minor in Interdisciplinary Popular Culture Studies will connect the complementing individual department resources, providing our interested students with a unique program for the study historical and global popular culture, and offering a wide array of research tools, theoretical frameworks, methodologies, and intellectual foundations with which to approach this dynamic field of study.

Currently, the University offers a range of classes in different departments throughout the University that address Popular Culture, but until now there has been no systematic approach for undergraduates interested in research in this growing and dynamic area. As those teaching courses in Popular Culture can attest, student interest in this area is extremely strong and only barely met by our current curricular offerings: these are often among the most highly sought-after courses in our various departments and programs. The Minor has been developed to provide students and faculty alike an integrated curriculum that will build upon areas of expertise currently being developed locally within individual Majors.

Development of the Minor

The minor curriculum was developed by an ad hoc committee appointed by the College of Humanities Interdisciplinary Studies Committee. The development committee sought wide participation and engagement of units within the Arts and Sciences and continues to be open to inclusion of a wider range of coursework from other colleges. Student input has been solicited informally at every stage of the process through faculty consultation with the many students already enrolled in popular culture courses currently offered at the University.

Curriculum

The minor requires the completion of five courses for at least 24 credit hours, including a mandatory 5-credit introductory course: Introduction to Popular Culture Studies (ASC 264). The Minor will provide students with a range of theoretical, methodological and historical approaches, as well as providing the tools for students to make connections between popular culture studies and a range of other disciplines.

The interdisciplinary and comparativist approach to the Minor will be ensured by a curriculum requiring students to take:

a) at least **5 credits** involving the study of a historical popular culture (pre-1945)
b) at least **5 credits** course focusing on a popular culture outside majority-U.S. culture.
c) no more than **two** film courses

Further, only one course may be from the student's major department, and this course may *not* be counted on the major. Other than the required introductory course, no more than two courses may be taken at the 200-level. No more than two classes to be counted for the minor may be taken from a single department. Finally, in some cases, courses can satisfy either the pre-1945 requirement *or* the non-majority/U.S. culture requirement; however, the same course cannot be used to satisfy both requirements. Substitutions may be made at the discretion of the Faculty Oversight Committee.

Foundational Course:

- All students are required to take **ASC 264: Introduction to Popular Culture Studies** [proposed]

ASC 264 is a new course developed specifically for the minor. It will be offered initially one quarter per year. If student interest exceeds availability, the Colleges of Arts and Sciences is committed to meeting student demand as resources will allow.

Advanced Electives: Students must take four additional courses from the following list of possible electives.

Minor requirements that might be fulfilled by particular courses (as well as additional advising information) are indicated on Table A, below.

AAAS/MUS 288	Bebop to Doowop to Hiphop: The Rythmn and Blues Tradition (5 crs.)
Chinese 674	Chinese Opera (5 crs.)
Classics 230	Medicine in the Ancient World (5 crs.)
COMM 642	Mass Communication and Society (5 crs.)
COMM 648.01	History of American Newspaper Comic Strips (5 crs.)
COMM 648.02	History of American Newspaper Political Cartoons (5 crs)
COMM 666	Communication and Popular Culture (5 crs.)
Comparative Studies 201	Literature and Society (5 crs.)
Comparative Studies 234	American Icons (5 crs.)
Comparative Studies 241	Introduction to Asian American Studies (5 crs.)
Comparative Studies 242	Introduction to Latino/a Studies (Calvo) (5 crs.)
Comparative Studies 264	Reading Popular Culture (5 crs.) (cross-listed with English 264)
Comparative Studies 336	Cultural Studies in American Popular Music (5 crs.)
Comparative Studies 394	Religion and Media (5 crs.)
Comparative Studies 677.01	Genres of World Folklore (5 crs.)

Comparative Studies 677.02	Themes in World Folklore (5 crs.)
Comparative Studies 677.03	Folk Custom, Art, and Material Culture (5 crs.)
Comparative Studies 677.04	Comparative Folk Groups (5 crs.)
Dance 357	Dance in Popular Culture (5 crs.)
Engineering 367	American Attitudes about Technology (5 crs.)
English 263	Introduction to Film (5 crs.)
English 264	Reading Popular Culture (5 crs.) (cross-listed with Comp Stds 264)
English 270	Introduction to Folklore (5 crs.)
English 577.01	Folk Groups and Communities (5 crs.)
English 577.02	Folklore Genres: Form, Meaning, and Use (5 crs.)
English 577.03	Issues and Methods in the Study of Folklore (5 crs.)
English 578.01	Special Topics in Film and Literature (5 crs.)
English 578.02	Special Topics in Cinema (5 crs.)
English 597*	Critical Issues: Disability in Film and Literature (5 crs.)
Film Studies 250	Introduction to Film Studies (5 crs.)
Film Studies H670/German H670	Cinema and the Historical Avant Garde (5 crs.)
German 250	German Literature and Popular Culture (5 crs.)
History of Art 260	Introduction to World Cinema (5 crs.)
Modern Greek 268	Modern Greek Folklore (5 crs.)
Music 253	Introduction to Jazz (5 crs.)
Music 294	Rap Music in Context (5 crs.)
Music 646	History of Music in the United States (5 crs.)
Philosophy 240*	Philosophy of Art (5 crs.)
Psychology 301	The Psychology of Extraordinary Beliefs (5 crs.)
Russian 360	Modern Russian Experience through Film (5 crs.)
Sociology 302	Technology, Society & Social Change (5 crs.)
Sociology H367.01	Politics and American Society (5 crs.)
Sociology 606	Social Movements (5 crs.)
Sociology 608	Gender, Race, Class and Media (5 crs.)
Sociology 640	Sociology of Everyday Life (5 crs.)
Sociology 655	Sociology of Sport (5 crs.)
Theatre 367.01	Self Images: America on Stage 1830 to the Present
Theatre 367.03	Criticizing Television
Theatre 597	Censorship and Performance [proposed]
Women's Studies 215	Reading Women Writers: Women, Race, and Science Fiction (5 crs.)
Women's Studies 317	Women and Film (5 crs.)
Women's Studies 375	Women and Visual Culture: Motherhood and Maternal Bodies (5 crs.)
Women's Studies 517	Women Film Directors (5 crs.)
Women's Studies 527	Studies in Women and Cinema (5 crs.)
Women's Studies 576	Women and Visual Cultures of Latin America (5 crs.)

* As the content of these courses may vary as to the direct applicability to the minor, students wishing to take these courses as electives must seek approval by the coordinator of the Oversight Committee

Popular Culture Studies Minor
Courses as of 3/06

Course	Title	Credits	Pre-1945	Non-US/majority	Film	Music	TV/Media	Theatre/Dance	Literature	Sports
AAAS/Music 288	Bebop to Doowop to Hiphop: The Rythmn and Blues Tradition	5		x		x				
Chinese 674	Chinese Opera	5	x	x		x		x		
Classics 230	Medicine in the Ancient World	5	x							
COMM 642	Mass Communication & Society	5					x			
COMM 648.01	History of American Comic Strips	5	x				x			
COMM 648.02	History of American Newspaper Political Cartoons	5	x				x			
COMM 666	Communication and Popular Culture	5					x			
Comp Studies 201	Literature and Society	5							x	
Comp Studies 234	American Icons	5								
Comp Studies 241	Intro to Asian American Studies	5		x					x	
Comp Studies 242	Intro to Latino/a Studies	5		x					x	
Comp Studies 264	Reading Popular Culture	5								
Comp Studies 336	Cultural Studies in American Popular Music	5				x				
Comp Studies 394	Religion and Media	5					x			
Comp Studies 677.01	Genres of World Folklore	5	x	x						
Comp Studies 677.02	Themes in World Folklore	5	x	x						
Comp Studies 677.03	Folk Custom, Art, and Material Culture	5	x	x						
Comp Studies 677.04	Comparative Folk Groups	5	x	x						
Dance 357	Dance in Popular Culture	5						x		
Engineering 367	American Attitudes about Technology	5								
English 263	Introduction to Film	5			x					
English 264	Reading Popular Culture	5	x							
English 270	Introduction to Folklore	5		x						
English 577.01	Folk Groups and Communities	5	x	x						
English 577.02	Folklore Genres: Form, Meaning, and Use	5	x	x						
English 577.03	Issues and Methods in the Study of Folklore	5	x	x						
English 578.01	Special Topics in Film and Literature	5			x				x	
English 578.02	Special Topics in Cinema	5			x					
English 597	Critical Issues: Disability in Film & Literature	5		x	x				x	
Film Studies 250	Introduction to Film Studies	5			x					
Film Studies H670 /German H670	Cinema and the Historical Avant Garde	5	x		x					
German 250	German Literature & Popular Culture	5		x	x					
History of Art 260	Introduction to World Cinema	5		x	x					
Modern Greek 268	Modern Greek Folklore	5		x						
Music 253	Introduction to Jazz	5		x		x				
Music 294	Rap Music in Context	5		x		x				
Music 646	History of Music in the U.S.	5				x				
Philosophy 240	Philosophy of Art	5								
Psychology 301	The Psychology of Extraordinary Beliefs	5								
Russian 360	Modern Russian Experience through Film	5		x						
Sociology 302	Technology, Society & Social Change	5								

Popular Culture Studies Minor
Courses as of 3/06

Course	Title	Credits	Pre-1945	Non-US/majority	Film	Music	TV/Media	Theatre/Dance	Literature	Sports
Sociology H367.01	Politics and American Society	5								
Sociology 606	Social Movements	5								
Sociology 608	Gender, Race, Class and Media	5		x			x			
Sociology 640	Sociology of Everyday Life	5								
Sociology 655	Sociology of Sport	5								x
Theatre 367.01	Self Images: America on Stage	5	x					x		
	1830 to the Present									
Theatre 367.03	Criticizing Television	5					x	x		
Theatre 597*	Censorship and Performance	5						x		
WS 215	Reading Women Writers: Women,	5		x					x	
	Race, and Science Fiction									
WS 317	Women and Film	5		x						
WS 375	Women and Visual Culture:	5		x			x			
	Motherhood and Maternal Bodies									
WS 517	Women Film Directors	5		x	x					
WS 527	Studies in Women and Cinema	5	x		x					
WS 576	Women and Visual Cultures of	5		x						
	Latin America									
	*proposed/in development									

for the Minor for usage on the minor.

EXAMPLES

Model #1	***Model #2***	***Model #3***
ASC 264	ASC 264	ASC 264
Classics 230	German 250	Comparative Studies 234
History of Art 260	Film Studies/German H670	AAAS/MUS 288
Women's Studies 375	COMM 642	Comparative Studies 336
Comparative Studies 677.01	Music 646	Chinese 674

(See Appendix A for a listing of course prerequisites; see Appendix E for sample syllabi.)

Administration and Advising

The minor will be listed in the OSU Bulletin as "an interdisciplinary minor offered by the Colleges of the Arts and Sciences." An Interdisciplinary Popular Culture Studies Oversight Committee will be formed with representatives from the major departments offering coursework within the minor. The Committee will be appointed by the Associate Executive Dean of the Colleges of the Arts and Sciences according to the guidelines approved for interdisciplinary programs by the Colleges of the Arts and Sciences Committee on Curriculum and Instruction (CCI). In addition, it is recommended that the committee include a representative from the university academic advising community. This committee will evaluate the minor curriculum and course offerings and meet at least once per year in order to make recommendations to the CCI Subcommittee A regarding policy rules, the addition of courses to the minor, and the status of the minor. The CCI will have curricular oversight of the program.

Academic advising is essential to the effective engagement of students within the minor. Advisors in the Arts and Sciences Advising area, as well as departmental advisors will be informed of the minor and specific coursework. As with the majority of Arts and Sciences minors, students may formally declare the minor with an Arts and Sciences Advisor. The advisor and official contact for the Minor will be the Chair of the Interdisciplinary Popular Culture Studies Oversight Committee. Degree certification will be coordinated through DARS. Course substitutions will be approved by the Chair of the Interdisciplinary Popular Culture Studies Oversight Committee, after consultation, as necessary, with the Committee as a whole. Advertising of the minor and its requirements will occur through the development of a minor requirement sheet maintained by the Colleges of the Arts and Sciences Curriculum Office, via the Arts and Sciences Advising network, and by establishing a website under an interdisciplinary site to be developed by the Office of the Colleges of the Arts and Sciences. Program information will be disseminated through the ASC Curriculum Office and through the Office of Interdisciplinary Programs, in addition to the website for the Minor, which will be regularly updated by the chair of the Oversight Committee.

The Chair of the Interdisciplinary Popular Culture Studies Oversight Committee will be responsible for updating the course listing for the Minor at the start of each academic year and as necessary on a quarterly basis, including clarification on the website as to which requirements are fulfilled by particular course offerings. This regular review of courses is necessary because of the variable content

of a number of the courses in the list of Minor electives: several courses can potentially serve to fulfill one or more requirements (historical and/or global), depending on how the course is being taught in a particular year. Further, the Chair will forward these regular updates to the Registrar for inclusion in the Degree Audit Reports.

Implementation of the Student Learning Outcomes Assessment Plan (see Appendix F) will be the responsibility of the Oversight Committee.

Enrollment Projection

Enrollments in many or most of the electives for the Minor are already extremely strong. (For example, a new popular culture studies course, English 264, filled to capacity its first quarter, despite not yet having GEC credit approval). Almost all the courses are offered regularly by the relevant Departments. Chairs have indicated a willingness to expand course offerings in key Minor electives if demand requires, but because of the already-strong interest in these classes we are not expecting a major spike in enrollments in individual classes. Instead, the Minor will allow students to systematize coursework that many are already actively seeking out. The number of OSU students completing minors is rising, increasing from 14.25 percent of Spring graduates in 2003 to 15.90 percent in 2004. We also expect to see increased visibility for popular culture studies through the launch of the new Major in Film Studies in WInter 2006 and the development of new courses in several departments in the past year, including English 264 (Reading Popular Culture) and German 250 (German Literature and Popular Culture). It is predicted that in the first year, the Interdisciplinary Popular Culture Studies minor will enroll 40-60 students (roughly 25 first-year and 25 upper-level students). In subsequent years, the minor is predicted to attract growing numbers of minors.

Resources and Expenses

Current facilities, faculty and staff resources are adequate to support this minor (see Appendix B for faculty currently teaching and conducting research in this area). The interdisciplinary cooperation of units allows students to benefit from the resources that exist in disparate units in such a way that enhances the networking amongst units. Except for the foundational course, ASC 264, the curriculum has been developed from existing coursework and classes already well along in the approval process. The present responsibility-based budgeting system will allow units who experience increased enrollment due to the minor to reinvest resources in the minor curriculum to provide available seats to students. Current advising resources are adequate to provide the advising necessary for the minor.

Competitiveness with Other Institutions

This minor will join undergraduate curricular offerings in Popular Culture at several institutions. Within Ohio, Bowling Green State University offers a pioneering Department of Popular Culture; in addition, many institutions have American Studies and related programs with established concentrations or tracks in popular culture. Finally, many Communications programs offer opportunities to concentrate in popular culture (see examples in Appendix E). While most of the established Popular Culture Studies programs and concentrations have followed Bowling Green in

taking an American Studies approach to the field, what makes our Minor unique among Ohio institutions is its *historical* and *global* perspective.

Currently, there are few Minors in Popular Culture Studies available nationally, the rapid growth in the number of Popular Culture course offerings at peer institutions across the country suggests that curricular programs in the area will not be far behind (indeed, Virginia Tech University just this year developed a Minor in Popular Culture studies). We believe various factors will help make our program especially effective when compared to our peer institution: the breadth of our available courses, our unique depth in terms of historical and global offerings, and the size of our faculty involved in the field of Popular Culture Studies. Ohio State University has the opportunity to be on the vanguard of this dynamic and growing area.

Administrative Support for the Minor

This interdisciplinary minor has the administrative support of the major participating academic units as well as the Office of the Colleges of the Arts and Sciences. The establishment and maintenance of interdisciplinary programs are central objectives of the Colleges of the Arts and Sciences. This particular minor has the support of the Dean of the College of the Humanities, John Roberts, and the Executive Dean of the Colleges of the Arts and Sciences, Jacqueline Royster. In addition, the proposal was distributed widely to academic units with an opportunity to comment on the proposal. Program concurrence forms are included in Appendix D.

Implementation Date

The minor is proposed to be implemented Spring Quarter 2006.

Appendix A: Prerequisites for Interdisciplinary Popular Culture Studies Courses

Foundational Course

ASC 264	English110 or equivalent

Electives

AAAS 288	None
Chinese 674	None
Classics 230	None
COMM 642	None
COMM 648.01	Not open to students with credit for COMM 648.02
COMM 648.02	Not open to students with credit for COMM 648.01
COMM 666	Journalism or Communications major or permission
Comparative Studies 201	English 110 or equivalent
Comparative Studies 234	English 110 or equivalent
Comparative Studies 241	English 110 or equivalent
Comparative Studies 242	English 110 or equivalent
Comparative Studies 264	English 110 or equivalent
Comparative Studies 336	English 110 or equivalent
Comparative Studies 394	
Comparative Studies 677.01	English 270
Comparative Studies 677.02	English 270
Comparative Studies 677.03	English 270
Comparative Studies 677.04	English 270
Dance 357	None
Engineering 367	English 110 or equivalent
English 263	English 110 or equivalent
English 264	English 110 or equivalent
English 270	English 110 or equivalent
English 577.01	10 hours in English at 200- or 300-level or permission
English 577.02	10 hours in English at 200- or 300-level or permission
English 577.03	10 hours in English at 200- or 300-level or permission
English 578.01	10 hours in English at 200- or 300-level or permission
English 578.02	10 hours in English at 200- or 300-level or permission
English 597	Junior or senior standing
Film Studies 250	English 110 or equivalent
Film Studies H670/German H670	English 110 and Honors standing
German 250	None
History of Art 260	None
Modern Greek 268	None
Music 253	None
Music 294	Permission of instructor

Music 646	Junior or senior standing
Philosophy 240	None
Psychology 301	None
Russian 360	None
Sociology 302	None
Sociology H367.01	English 110 or equivalent, honor's eligibility
Sociology 606	Social Movements (5 crs.)
Sociology 608	Sociology 487 and 488
Sociology 640	Sociology 487 and 488
Sociology 655	Sociology 487 and 488
Theatre 367.01	English 110 or equivalent
Theatre 367.03	English 110 or equivalent
Theatre 597	Senior status
Women's Studies 215	None
Women's Studies 317	5 credits in Women's Studies or permission
Women's Studies 375	WS 300 or 5 credits in Women's Studies or permission
Women's Studies 517	317 or permission
Women's Studies 527	101 or 201, or 110 or 210; and 317 or permission
Women's Studies 576	10 credits in Women's Studies or permission

Appendix B: Faculty

Faculty listed below constitute a sample of the many faculty at Ohio State who are involved in research and teaching in the areas of Popular Culture Studies.

Melvin Adelman, Associate Professor, Education
Frederick Luis Aldama, Professor, English
Chadwick Allen, Associate Professor, English
Georgios Anagnostu, Assistant Professor, Modern Greek
Graeme Boone, Associate Professor, Music
David Brewer, Assistant Professor, English
Luz Calvo, Assistant Professor, Comparative Studies
Lucy Shelton Caswell, Professor, Communications; Director, The Cartoon Research Library
Marjorie Chan, Associate Professor, East Asian Languages and Literatures
Daniel Collins, Associate Professor, Chair, Slavic & East European Languages & Literatures
Ignacio Corona, Associate Professor, Spanish & Portuguese
John Davidson, Associate Professor, German & Film Studies
Kirk A. Denton, Associate Professor, East Asian Languages and Literatures
Brenda Dervin, Professor, Communication
Scott Lloyd DeWitt, Associate Professor, English
Ron Emoff, Assistant Professor, Music and Anthropology, Newark Campus
Tanya Erzen, Assistant Professor, Comparative Studies
Daniel Farrell, Professor, Philosophy
Sarah Fields, Assistant Professor, Education
Salvador Garcia, Professor, Spanish & Portuguese
Jared Gardner, Associate Professor, English
James E. Genova, Assistant Professor, History, Marion Campus
Kenneth W. Goings, Professor and Chair, African American and African Studies
Harvey J. Graff, Ohio Eminent Scholar in Literacy Studies & Professor of English and History
J. Ronald Green, Professor, Film Studies & History of Art
Yana Hashamova, Assistant Professor, Slavic & East European Languages & Literatures
John Hellmann, Professor, English, Lima Campus
Elizabeth Hewitt, Assistant Professor, English
Sarah Iles Johnston, Professor, Greek & Latin
Silvia Knobloch, Assistant Professor, Communication
Stephen Kuusisto, Assistant Professor, English
William Theodore McDaniel, Professor, African American and African Studies
Daniel G. McDonald, Professor, Communication
Shiela Marion, Department of Dance
Judith Mayne, Distinguished Professor, French & Italian Studies, Women's Studies
Maia Pank Mertz, Professor, Education
Linda Mizejewski, Professor and Chair, Women's Studies

Terry Moore, Assistant Professor, Women's Studies
William J. Morgan, Professor, Education
Dorothy Noyes, Associate Professor, English & Folklore Studies
Laura Podalsky, Assistant Professor, Spanish & Portuguese
Parvaneh Pourshariati, Assistant Professor, Near Eastern Languages & Cultures
Barry Shank, Associate Professor, Comparative Studies
Amy Shuman, Professor, Department of English & Folklore Studies
Maurice Stevens, Assistant Professor, Comparative Studies
Ruby Tapia, Assistant Professor, Women's Studies
Abril Trigo, Associate Professor, Spanish & Portuguese
Sabra Webber, Associate Professor, Comparative Studies
Rebecca Wanzo, Assistant Professor, Women's Studies & African American and African Studies
Jennifer Willging, Assistant Professor, French & Italian Studies
Victoria Wohl, Associate Professor, Greek & Latin
Alan Woods, Associate Professor, Theatre

APPENDIX C: Examples of Programs Within Other Institutions

Department of Popular Culture

For those who are not familiar with this field, we have a description of the discipline of popular culture.

Popular Culture at Bowling Green State University

The Department of Popular Culture at Bowling Green State University has been a leader in the scholarly movement to investigate popular culture since its inception in 1973. Dr. Ray Browne's early efforts in the Department of English led in 1973 to the establishment of the Department of Popular Culture as an M.A. program, followed with the establishment of the undergraduate major a year later. Previously, in 1967, Dr. Browne had founded the *Journal of Popular Culture*; and in 1969 he founded the scholarly association for the study of popular culture, the Popular Culture Association, which has been headquartered since its inception at Bowling Green State University. Through these innovative curricular and programmatic developments and the research and other professional activities of the faculty, the department has established its national reputation as the leader in the study of popular culture.

Curriculum Development

Bowling Green State University is the only university in the United States to implement a graduate department devoted to the scholarly study of popular culture. By expanding literature course offerings to include the research and analysis of detective fiction, romance fiction, westerns, and other so-called genre fiction; and by developing coursework on popular film, popular television, popular music, and folklore and folklife, the Department of Popular Culture in 1973 opened students to a consideration of cultural forms that they were familiar with in their everyday lives, but had not reflected upon critically. Through the consideration of popular materials, students confronted issues concerning the relationships of commerce to art, the popular media to society, and the popular use of the mass media. Very quickly, a high student demand for popular culture courses developed on both the graduate and undergraduate levels. Students found them relevant, meaningful, and challenging. In 1977, the Department of Popular Culture became a founding and contributing member of the American Culture Ph. D. program at Bowling Green State University, and in 1987, popular culture became an area of concentration in that program.

Bowling Green State University has provided national leadership in the development of the research and analysis of popular culture. Since the initiation of the department at Bowling Green, popular culture courses have been developed in other universities throughout the United States and internationally as well. Many of these institutions have modeled their courses on those at Bowling Green; indeed, many of them have adopted the textbooks edited by faculty members Christopher D. Geist and John G. Nachbar (1983 and 1992) for their courses.

Bachelor of Arts Degree Program in Popular Culture Studies

Bowling Green State University is the only institution in the nation to have a Department of Popular Culture. Each year more than one thousand students enrich their undergraduate education with courses in Popular Culture through our Department. While this major is certainly not for everyone, our undergraduate minor and our general education courses provide excellent support for a multitude of majors and career programs.

Students who major in Popular Culture receive a well-rounded Bachelor of Arts degree which helps them to prepare for dozens of specific and general career goals. Popular Culture students study those aspects of national and international culture which have the most impact on a majority of the population. The field includes the study of television, popular music, popular literature such as magazines and best sellers, sports, amusement parks, and movies. Students examine how and why people select their entertainment, what such things as television programs and movies mean to those who watch them, how popular products such as records and compact discs are marketed, and how all aspects of our daily lives influence our basic beliefs and values.

Training in Popular Culture can prepare students for many careers. Past graduates have gained positions in small museums, with major photographic firms, in various mass media industries, as consultants in a number of fields, in colleges as Student Program Directors, as distributors of recorded music, in radio and television stations, in public relations, and in the general business field. The Popular Culture major is an individually designed and planned program which allows students to develop specializations in dozens of specific areas.

Recent trends in business and industry hiring indicate that Liberal Arts graduates are highly desirable and that Liberal Arts students are often selected over business students for entry-level positions. And you will not find a better, more complete Liberal Arts degree than the one offered in our program. While no program at BGSU can guarantee that you will find employment immediately after graduation, graduates of our program have done very well indeed.

Popular Culture Major and Minor Requirements for Students Entering the College of Arts and Sciences Beginning Fall, 2001

In addition to the General Education Core Curriculum, the Popular Culture Major consists of 36 credit hours (a minor of your choice is also required):

Required Courses:

POPC 160 Introduction to Popular Culture *or* POPC 165 Popular Culture and Media (Credit for both may not be used towards the major)/3 credits

POPC 170 Black Popular Culture/3 credits

POPC 260 Popular Culture Research/3 credits

POPC 300 Topics in International/Global Popular Culture/3 credits

POPC 480 Senior Seminar in Popular Culture/3 credits

One of the following: POPC 250 Introduction to Popular Film; POPC 270 Introduction to Contemporary Popular Literature; POPC 280 Introduction to Popular Music; POPC 290 Television as Popular Culture (Students who wish to minor in "Folklore and Folklife" must select TWO courses from this list)/3 credits

One of the following: POPC 220 Introduction to Folklore and Folklife; POPC 320 Folktale and Legend; POPC 321 Folklife and Material Culture; POPC 325 The Folk Group/Folk Region; POPC 424 Folklore Genres (Students who wish to minor in "Folklore and Folklife" may omit this requirement)/3 credits

One of the following: POPC 350 Advanced Studies in Popular Film; POPC 370 History of Popular Literature; POPC 380 Contexts of Popular Music; POPC 460 Popular Culture Advanced Studies/3 credits

One of the following: POPC 365 Youth in Popular Culture; POPC 426 Popular Entertainments/3 credits

Plus 9 additional popular culture credit hours (6 of which must be at the 300 or 400 level)/9 credits

Please Note: No more than 3 hours of POPC 490 Problems in Popular Culture, may be counted towards the major requirements and no more than 3 hours of POPC 395 Workshop on Current Topics, may be counted towards the major requirements.

Please also note the department cannot guarantee all courses will be offered each year.

Popular Culture Minor (21 hours)

Required Courses:

POPC 160 Introduction to Popular Culture *or* POPC 165 Popular Culture and Media/3 credits

POPC 170 Black Popular Culture/3 credits

POPC 260 Popular Culture Research/3 credits

One of the following: POPC 220 Introduction to Folklore and Folklife; POPC 250 Introduction to Popular Film; POPC 270 Introduction to Contemporary Popular Literature; POPC 280 Introduction to Popular Music; POPC 290 Television as Popular Culture/3 credits

Two of the following: POPC 350 Advanced Studies in Popular Film; POPC 365 Youth and Popular Culture; POPC 370 History of Popular Literature; POPC 380 Contexts of Popular Music; POPC 426 Popular Entertainments/6 credits

One additional POPC course/3 credits

NORTHERN KENTUCKY UNIVERSITY
Department of Communication

Minor in Popular Culture Studies

The minor in Popular Culture Studies offers students an opportunity to explore their cultural environment by examining aspects of cultural artifacts and events and relating them to their specific interests. The program consists of 21 credit hours, including specific popular culture courses and courses taken from the various departments of the university. In consultation with the program director, students will identify a particular topic of concentration or theme and then select courses from a variety of course offerings.

Required Courses (12 credit hours)

- RTV 205 Introduction to Popular Culture
- JOU/RTV 100 Contemporary Mass Media
- ENG 365 American Folklore or HIS 380 History and Film
- RTV 499 Independent Study in Popular Culture

Electives (9 credit hours)

Due to the unusual nature of the program, the student-advisor relationship is very important. Only through careful consultation can an individual program be worked out which will satisfy the needs of the student and at the same time meet the requirements of the program. Students interested in the minor must meet the program director prior to declaring the minor in order to discuss their interest and establish their individual programs and rationale for course selection.

For more information contact:
Dr. Yasue Kuwahara, Director
Popular Culture Studies Program
tel: 859-572-5291
fax: 859-572-6187
e-mail: kuwahara@nku.edu

back to top back to Radio-Television

IDST Minor in Popular Culture

(Effective for the graduating class of 2006)

Minor director Neal King

The Minor in Popular Culture provides an understanding of the broadly shared cultures made possible by mass production.*Popular culture* includes all widely practiced and distributed expressions: news; entertainment; religion; sports; popular art; and styles of decoration, dress, and architecture.Familiarity with the forces that shape its production, and the uses that can be made of it by its audiences, allows students to develop skills fundamental to life in a consumer-capitalist economy and citizenship in an information age.

Minors learn the history of mass culture over the last few centuries, beginning with the invention of the printing press and the rise of mass literacy. The program addresses the role of technological and economic change in the development of popular culture, and then studies current theories and research. It focuses on the industries that produce and profit from mass culture, the audiences that make use of it, and the genres of design, entertainment, and enlightenment. Minors examine the uses of mass culture by politicians, entertainment companies, consumer-marketers, religious authorities, educators, designers, engineers, and various groups of consumers themselves. Topics include the rise of consumer capitalism, the state of mainstream religion, the roles of popular news and entertainment, the effects on audiences of mass media, and the postmodern turns in religion, entertainment, and design.

Students who want more information or who wish to complete this minor should consult is coordinator or the Advising office, Interdisciplinary Studies Major, 151 Lane Hall, 231-6630. Email: slusserc@vt.edu. Minor coordinator is Dr. Neal King, 341 Lane Hall, 231-8174. Email: nmking@vt.edu.

Minor Checksheet in Word

1. Required:	
HUM 2504: Introduction to American Studies *(fall semesters)*	3 hrs
HUM 3034: Theories of Popular Culture *(fall semesters)*	3 hrs
HUM 4034: Functions of Popular Culture *(spring semesters)*	3 hrs

2. Three of the following, one of which must be at the 3000 or 4000 level	
ARCH 4214: Frank Lloyd Wright: Buildings & Writings	3 hrs
AFST 2754: Sports & the Afro-American Experience	3 hrs
AFST 2774: Black Aesthetics	3 hrs
COMM 2054: Introduction to Film	3 hrs
HUM 4414: Critical Issues in Appalachian Studies	3 hrs
ENGL 1624: Introduction to Detective Fiction	3 hrs
ENGL 1654: Introduction to Science Fiction and Fantasy	3 hrs
ENGL 3524: Literature for Children	3 hrs
ENGL 3544: Literature and Film	3 hrs
ENGL 4674: Studies in Contemporary Culture	3 hrs
REL 2124: Religion in American Life	3 hrs
The following Topics courses may be used when the topics pertain to popular culture	
AINS/HUM 4004: Topics in American Indian Studies	3 hrs
HUM 3024: Humanities and the Arts: Post Renaissance	3 hrs
HUM 4324: Topics in Religion and Culture	3 hrs
IDST 3114: Topics in Interdisciplinary Studies	3 hrs
WS 3004: Topics in Feminism	3 hrs

Humanities

CONNECTICUT COLLEGE

Course Catalog
Africana Studies
American Studies
Anthropology
Art
Art History and
Architectural Studies
Behavioral Neuroscience
Biological Sciences &
Botany
Chemistry
Classics
Cognitive Science
College Courses
Comparative Studies In
Culture
Computer Science
Dance
East Asian Languages and
Cultures
Economics
Education
English
Environmental Studies
Film Studies
French
Gender and Womens
Studies
German Studies
Government
Hispanic Studies
History
Human Development
Italian
Linguistics
Mathematics and
Computer Science
Medieval Studies
Music
Philosophy
Physical Education
Physics Astronomy
Geophysics
Psychology
Religious Studies
Slavic Studies
Sociology
Theater
Zoology

2003-2005 Course Catalog

American Studies

Professor Stock, *director*

The Major in American Studies

American Studies is an interdisciplinary approach to the study of society and culture in the United States. Students are expected to adopt and think critically about approaches from literature, the study of the arts, history, and the social sciences. Emphasis on questions of multiculturalism and diversity in the United States and the role of American culture in the world. Since 1999, the American Studies major has been affiliated with Unity House, the multicultural center at Connecticut College. The major also stresses the importance of experiential learning; community service, an internship, or fieldwork is required for successful completion of the major.

The major consists of at least 10 courses. Students must complete American Studies/History 201; American Studies/ History 493Q or 494Q; and one course in the art, ethnography, literature, history, economics, or politics of Latin America. Students are required to complete a minimum of seven additional courses in an area of concentration, in consultation with the faculty adviser. Students are required to complete a community service, internship, or fieldwork component (30 hours minimum) by the second semester of the senior year.

The Concentration in Multicultural America

This concentration brings together coursework on race and ethnicity in the United States from a wide variety of departments. It focuses on the special challenges and opportunities presented by a pluralist, multicultural society and asks whether the various traditions that Americans embrace have combined to make a common culture.

Multicultural America concentrators are required to complete a minimum of seven courses from at least two departments from the following:

Anthropology 202, 320; Art History 356, 262, 325, 493R, 494R; Dance 433, 434; English 225, 226A, 226B, 301C, 337, 342, 348; Film Studies 202, 203; Hispanic Studies 250; History 213, 256, 273, 493F or 494F, 493O or 494O, 493S or 494S; Human Development 304, 321; Music 117; Religious Studies 310, 350; Sociology 214, 223, 264, 410, 493A, Theater 241

The Concentration in American Arts: Representation and Creativity

This concentration explores art, music, dance, literary texts, and theater with a focus on the various ways people in the United States have created meaning through the arts. The courses in this concentration focus on the generation and development of cultural conventions in a wide range of media.

American Arts concentrators are required to complete a minimum of seven courses from at least two different departments from the following:

Art History 217, 232, 234, 240, 262, 325, 493R or 494R, 493C or 494C; Dance 433, 434; English 201, 213A, 221, 225, 301C, 305B, 321, 322, 342, 493B 494B, Film Studies, 203, 311; Music 117; Philosophy 207; Theater 231, 339D or 340D (Eugene O'Neill and His America)

The Concentration in Individuals and Institutions in the United States

This concentration explores the ways in which individuals and institutions intersect the United States. Students gain an understanding of the resources and constraints which direct the decisions of each person, as well as an awareness of the ways in which institutions represent and impose patterns of behavior upon those persons.

Individuals and Institutions in the United States concentrators are required to complete a minimum of seven courses from at least two departments from the following:

Anthropology 202, 320; Government 212, 216, 221, 252, 260, 262, 313, 493K or 494K, 493M or 494M, 493Q or 494Q; History 208, 493O or 494O, 493S or 494S; Human Development 304, 321, 325; Philosophy 207; Psychology 206, 318,

323; Religious Studies 310, 346, 350; Sociology 214, 223, 264, 325, 410.

The Concentration in Popular Culture in the United States

This concentration encourages students to understand all aspects of contemporary vernacular, across the spectrum of modern American society.

Popular Culture concentrators are required to take seven courses from at least two departments from the following:

Art History 231, 232, 234, 240, 326, 493R or 494R, 493C or 494C; Comparative Studies in Culture 311; English 216B, 225, 226A, 301C, 305B, 342, 348; Film Studies 203, 311; German 311; History 213, 433Z, 434Z, Music 117; Religious Studies 269 310, 346.

The Minor in American Studies

The minor consists of American Studies/History 201 and at least four other American Studies or American Studies cross-listed courses. These courses must come from one area of concentration and at least two different departments.

Recommended Courses in Latin America

Anthropology 234; Economics 207, 234, 237; Government 206, 322; Hispanic Studies 228, 250; History 114, 310; Sociology 207.

Courses

AMERICAN STUDIES 103 AMERICAN MUSIC This is the same course as Music 103. Refer to the Music listing for a course description.

AMERICAN STUDIES 110 INTRODUCTION TO CULTURAL STUDIES: VISIONS OF THE UNITED STATES This is the same course as Comparative Studies in Culture 110. Refer to the Comparative Studies in Culture listing for a course description.

AMERICAN STUDIES 201 INTRODUCTION TO AMERICAN STUDIES A multi-disciplinary approach to the study of society and culture in the United States organized around three questions: Who is an American? Where is "America"? and What do Americans believe? Discussions of history and methodology of American Studies with guest faculty in the field. This is the same course as History 201.

Prerequisite: History 105 and one of the following: American Studies/History 100H; American Studies/Comparative Studies in Culture 110; Anthropology 104; Art History 122; English 100C, 100D, 100P; American Studies/English 100G; Film Studies/Comparative Studies in Culture 101; Gender and Women's Studies 103; Government 110, 111; Human Development 103, 111; Music 102, 103, 117; Religious Studies 101; Sociology 100T, 102, 103. Enrollment limited to 40 students. *C. Stock and Staff*

AMERICAN STUDIES 204 AFRICAN AMERICAN FILM This is the same course as Film Studies 204. Refer to the Film Studies listing for a course description.

AMERICAN STUDIES 225 AFRICAN AMERICAN HISTORY 1865 – PRESENT This is the same course as History 225. Refer to the History listing for a course description.

AMERICAN STUDIES 227 AFRICAN AMERICAN HISTORY 1619-1865 This is the same course as History 227. Refer to the History listing for a course description.

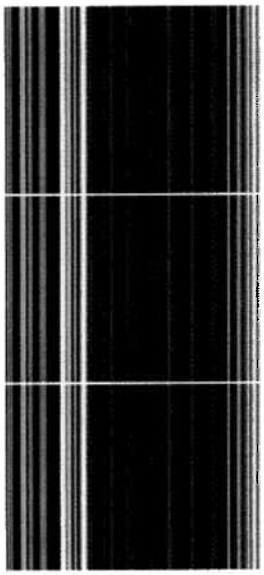
AMERICAN STUDIES 433H, 434H LATIN AMERICA IMMIGRATION AND MIGRATION This is the same course as History 433H, 434H. Refer to the History listing for a course description.

AMERICAN STUDIES 433O, 434O 19TH CENTURY AFRICAN AMERICAN POLITICAL AND SOCIAL THOUGHT This is the same course as History 433O, 434O. Refer to the History listing for a course description.

AMERICAN STUDIES 493A, 494A CULTURE, POLITICS AND THE ENVIRONMENT Examination of the impact of culture on environmental policy-making. An exploration of the ways in which present-day decisions about environmental polices have been reflective of cultural presumptions (whose culture?) about the environment, human settlement and economic development, and social values and power. Classes focus on such diverse issues as water resources, cultural resources, nuclear waste storage, and urban development and suburban sprawl. This is the same course as Environmental Studies 493G, 494G/Government 493A, 494A.

MODERN CULTURE & MEDIA

AT BROWN UNIVERSITY



MCM Undergraduate Program

Introduction MCM Concentration Art/Semiotics Concentration Fifth-year Master's

Introduction

MCM supports two main undergraduate concentrations, the Modern Culture and Media concentration and the Art-Semiotics concentration, and several smaller joint concentrations (Semiotics-French, MCM-German, and MCM-Italian). Concentrations are heavily individualized; they are planned and developed through close consultation between students and faculty advisors.

The concentration in Modern Culture and Media incorporates the study of contemporary theories of representation and cultural production with the analysis of diverse texts - visual, verbal and sonic, literary and historical, archival and imaginative - from the period broadly designated as the modern and postmodern. In our courses, an individual medium or groups of media are always conceived with awareness of modern cultural histories and networks; and modern and contemporary culture is always conceived with awareness of the import of media.

The Art-Semiotics concentration places a greater emphasis upon theoretically informed practice. It grounds visual practices (primarily film, video, digital media as well as more traditional studio practices in Visual Arts) within theories of culture and visuality. This concentration aims to provide students with a basic experience in both the classic and newer means of visual practice that develop their capacity to think visually. Students produce work in a context that encourages them to address fundamental debates in the areas of the history of visuality, the impact of photography, representation and technology, the role of the museum, and the implications of new media.

The concentrations in MCM-German, MCM-Italian, and Semiotics French are each held jointly with the respective language department. These concentrations encourage students in MCM to gain expertise in a second language and to explore a different culture in depth, and accommodate language students who have a strong interest in theory.

Modern Culture and Media
Art Semiotics
Modern Culture and Media - German
Modern Culture and Media - Italian
Semiotics - French

Majors and Minors [College of Communications]

- Archive(Prior Major and Minor Descriptions)
- Advertising-Public Relations (AD PR)
- Film Studies Minor (FLMST)
- Film and Video (FILM)
- Information Sciences and Technology for Telecommunications Minor (ISTLC)
- Journalism (JOURN)
- Media Studies (MEDIA)
- Media Studies Minor (MEDIA)
- Telecommunications (TELCM)

Media Studies Minor

University Park, College of Communications (MEDIA)

PROFESSOR JOHN S. NICHOLS, *Interim Head, Department of Film/Video and Media Studies*

The Media Studies minor is designed for students who want to develop their knowledge of the mass media from a variety of approaches, including aesthetic, humanistic, social-behavioral, and legal-policy. This minor is a theory-based rather than a professional program. In fact, students in the minor may not take professional skills communications courses as part of this program. The minor consists of 18 credits, at least 6 of which must be at the 400 level. The minor is not available to students enrolled in any of the majors in the College of Communications. A grade of C or better is required for all courses in the minor.

Scheduling Recommendation by Semester Standing given like (Sem:1-2)

REQUIREMENTS FOR THE MINOR: 18 credits

PRESCRIBED COURSES (3 credits)
COMM 100(3) (Sem: 1-2)

ADDITIONAL COURSES (15 credits)
Select 3 credits from COMM 150 GA(3) or COMM 180(3) (Sem: 3-6)
Select 12 credits from COMM 205 GI(3), COMM 250 GA(3), COMM 261(3), COMM 401(3), COMM 403(3), COMM 405(3), COMM 408(3), COMM 409(3), COMM 410(3), COMM 411(3), COMM 413(3), COMM 419(3), COMM 450(3), COMM 451(3), COMM 452(3), COMM 453(3), COMM 454(3), COMM 455(3), COMM 483(3), COMM 484(3), COMM 485(3), COMM 496(3), or COMM 499(3) (Sem: 5-8)

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The University reserves the right to change the requirements and regulations listed here and to determine whether a student has satisfactorily met its requirements for admission or graduation, and to reject any applicant for any reason the University determines to be material to the applicant's qualifications to pursue higher education. Nothing in this material should be considered a guarantee that completion of a program and graduation from the University will result in employment.

This electronic Undergraduate Bulletin is a version of the official bulletin of The Pennsylvania State University. It is suggested that users refer to this electronic bulletin when seeking the latest information about the University's academic programs and courses. Printed versions of the Bulletin are also official copies of the programs, courses, and policies in effect at the time of printing. Programmatic expectations for general education are those in effect at the time of admission to degree candidacy, and college and major requirements are those in effect at the time of entry to college and major. These are accurately indicated in each student's degree audit.

Last Revised by the Department: Fall Semester 2000

Blue Sheet Item #: 28-04-086

Review Date: 1/14/03

Comments

CM

Publications: 02/17/05

Appendix D: Program Concurrence Forms

The Ohio State University
Colleges of the Arts and Sciences Program Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form and the programmatic proposal to each of the academic units that might have related interests in the program. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the College of the Arts and Sciences Curriculum Office.

A. Information from the academic unit *initiating* the request

Colleges of the Arts and Sciences — May 13, 2005
Initiating Academic Unit — Date

Interdisciplinary Minor in Popular Culture Studies
Program Title

Minor — Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate) — Level

Type of Request (Circle): X New Program Program Change

Department of African-American & African Studies
Academic unit asked to review the request

May 31, 2005
Date response is needed

B. Information from the academic unit *reviewing* the request

__X___ The academic unit ***supports*** the proposal.

_____ The academic unit ***does not support*** the proposal. (Comments are ***required*** if the unit does not support the proposal.)

Attach your comments.

Signatures

1. Paulette Pierce — Academic Unit Undergraduate Studies Committee Chair — Printed Name: Paulette Pierce — Date: 5/18/5
2. Academic Unit Graduate Studies Committee Chair — Printed Name — Date
3. Kenneth W. Goings — Academic Unit Chair/Director — Printed Name: Kenneth W. Goings — Date: 5-18-05

The Ohio State University
Colleges of the Arts and Sciences Program Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form and the programmatic proposal to each of the academic units that might have related interests in the program. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the College of the Arts and Sciences Curriculum Office.

A. Information from the academic unit *initiating* the request

Colleges of the Arts and Sciences — May 16, 2005
Initiating Academic Unit — Date

Interdisciplinary Minor in Popular Culture Studies
Program Title

Minor — Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate) — Level

Type of Request (Circle): X New Program Program Change

School of Communication
Academic unit asked to review the request

May 31, 2005
Date response is needed

B. Information from the academic unit *reviewing* the request

X The academic unit ***supports*** the proposal.

_____ The academic unit ***does not support*** the proposal. (Comments are ***required*** if the unit does not support the proposal.)

Attach your comments.

Signatures

1.	Academic Unit Undergraduate Studies Committee Chair	PRABU DAVID	05-17-05
2.	Academic Unit Graduate Studies Committee Chair	Daniel G. McDonald	5/17/05
3.	Academic Unit Chair/Director	Carroll Glynn	05-18-05
		Printed Name	Date

Comparative Studies

Linda Schoen

From: David G. Horn [horn.5@osu.edu]
Sent: Thursday, June 30, 2005 9:52 AM
To: Linda Schoen
Subject: Re: FW: Interdisciplinary Undergraduate Minor in Popular Culture Studies

So many minors, so little time.

I don't know what happened to our response to the PC minor, but we did endorse it and approve the inclusion of our courses. However, we also suggested removing 201, which was twice taught with themes that are appropriate to the minor, but which is more often taught as a general introduction to relations of literature and society. If in the future this or another course is taught with a more narrow and relevant focus, this could be handled by your proposed advising structure. I'd also suggest adding CS 241, Introduction to Asian American Studies (or else cutting 242, the intro to Latino/a studies, as they are more or less symmetrical), and CS 264, Reading Popular Culture (cross-listed with English).

Let me know if you need me to print and send another copy of the concurrence form.

David

At 01:10 PM 6/29/2005, you wrote:

> Dear David,
>
> I am still trying to find the bottom of my desk after a very busy Spring Quarter, so your concurrence form may be buried somewhere but I don t have it in my Popular Culture Studies folder. I apologize if you have sent it and it has gone astray. If you have sent it, please let me know and I will start a search party. If you have not had time to look at this one, I would appreciate it if you can. (I know that your faculty committee usually reviews these as well.) Thanks!
>
> Linda
>
> Linda G. Schoen
> Assistant Executive Dean
> The Colleges of the Arts and Sciences
> The Ohio State University
> 105 Brown Hall
> 190 West Seventeenth Avenue
> Columbus, OH 43210
> (614) 247-8277
> schoen.16@osu.edu

From: Linda Schoen [mailto:schoen.16@osu.edu]
Sent: Monday, May 16, 2005 8:59 AM
To: 'horn.5@osu.edu'
Cc: 'schoen.16@osu.edu'
Subject: Interdisciplinary Undergraduate Minor in Popular Culture Studies

Dear David,
Faculty and student interest has led to the development of a new undergraduate

interdisciplinary minor in Popular Culture Studies. The development committee suggested that your course(s) listed below might be appropriate to include in the minor. Please review the minor by following the link below. (**NOTE: If you wish to print the proposal, it is suggested that you use the core file as it does not include all of the appendices. The full proposal is fairly lengthy.**) If you concur with this listing and the minor, please fill out the attached concurrence form and return it to Linda Schoen, Asst. Ex. Dean, 105 Brown Hall, 190 W. 17th Avenue by **May 31, 2005**. If you need additional time, please let me know. If you have additional courses that you think would be appropriate to be included, please send electronic copies of the syllabi to Professor Jared Gardner, gardner.236@osu.edu. Thanks!
Linda
Link: http://artsandsciences.osu.edu/forums/ipcsm.htm
Suggested courses:

Comp Stds 201	**Comp Stds 677.01**
Comp Stds 234	**Comp Stds 677.02**
Comp Stds 242	**Comp Stds 677.03**
Comp Stds 336	**Comp Stds 677.04**
Comp Stds 394	

Linda G. Schoen
Assistant Executive Dean
The Colleges of the Arts and Sciences
The Ohio State University
105 Brown Hall
190 West Seventeenth Avenue
Columbus, OH 43210
(614) 247-8277
schoen.16@osu.edu

David G. Horn, Professor and Chair
Department of Comparative Studies
The Ohio State University
451 Hagerty Hall
1775 College Road
Columbus, OH 43210-1340

tel: 614-292-2559
fax: 614-292-6707
e-mail: horn.5@osu.edu

The Ohio State University
Colleges of the Arts and Sciences Program Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form and the programmatic proposal to each of the academic units that might have related interests in the program. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the College of the Arts and Sciences Curriculum Office.

A. Information from the academic unit *initiating* the request

Colleges of the Arts and Sciences — May 16, 2005
Initiating Academic Unit — Date

Interdisciplinary Minor in Popular Culture Studies
Program Title

Minor — Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate) — Level

Type of Request (Circle): X New Program Program Change

Department of Dance
Academic unit asked to review the request

May 31, 2005
Date response is needed

B. Information from the academic unit *reviewing* the request

X The academic unit ***supports*** the proposal.

_____ The academic unit ***does not support*** the proposal. (Comments are ***required*** if the unit does not support the proposal.)

Attach your comments.

Signatures

1. Academic Unit Undergraduate Studies Committee Chair — Nicole Stanton — 5/17/05
2. Academic Unit Graduate Studies Committee Chair — Melanie Bales — 5/17/05
3. Academic Unit Chair/Director — L. SCOTT MARSH — 5.17.05

Printed Name — Date

The Ohio State University
Colleges of the Arts and Sciences Program Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form and the programmatic proposal to each of the academic units that might have related interests in the program. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the College of the Arts and Sciences Curriculum Office.

A. Information from the academic unit *initiating* the request

Colleges of the Arts and Sciences — February 20, 2006
Initiating Academic Unit — Date

Interdisciplinary Minor in Popular Culture Studies
Program Title

Minor — Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate) — Level

Type of Request (Circle): X New Program Program Change

Department of East Asian Languages and Literatures
Academic unit asked to review the request

March 6, 2006
Date response is needed

B. Information from the academic unit *reviewing* the request

✓ The academic unit ***supports*** the proposal.

_____ The academic unit ***does not support*** the proposal. (Comments are ***required*** if the unit does not support the proposal.)

Attach your comments.

Signatures

1. Academic Unit Undergraduate Studies Committee Chair — Shelley Fenno Quinn (Printed Name) — 2/27/06 (Date)

2. Academic Unit Graduate Studies Committee Chair — Printed Name — Date

3. Academic Unit Chair/Director — Mari Noda (Printed Name) — 2/24/06 (Date)

T · H · E
OHIO
STATE
UNIVERSITY

Department of English

164 West 17th Avenue
Columbus, OH 43210-1370

Phone 614-292-6065
FAX 614-292-7816

June 29, 2005

Dear Dean Schoen:

We are pleased to grant concurrence for the proposed Interdisciplinary Minor in Popular Culture Studies. The proposal clearly describes an interdisciplinary program that will benefit and interest our majors and students across the University. Given the increasing importance of popular culture studies to our field, we believe this minor will nicely complement our own coursework and staffing, current and planned.

Sincerely,

Valerie Lee

Valerie Lee
Professor and Chair

cc: Jared Gardner, English
Kenneth Goings, African American and African Studies

The Ohio State University
Colleges of the Arts and Sciences Program Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form and the programmatic proposal to each of the academic units that might have related interests in the program. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the College of the Arts and Sciences Curriculum Office.

A. Information from the academic unit *initiating* the request

Colleges of the Arts and Sciences — May 16, 2005
Initiating Academic Unit — Date

Interdisciplinary Minor in Popular Culture Studies
Program Title

Minor — Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate) — Level

Type of Request (Circle): X New Program Program Change

Department of English
Academic unit asked to review the request

May 31, 2005
Date response is needed

B. Information from the academic unit *reviewing* the request

X The academic unit ***supports*** the proposal.

_____ The academic unit ***does not support*** the proposal. (Comments are ***required*** if the unit does not support the proposal.)

Attach your comments.

Signatures

1. Academic Unit Undergraduate Studies Committee Chair — Printed Name: Christopher Highley — Date: 6/29/05
2. Academic Unit Graduate Studies Committee Chair — Printed Name — Date
3. Academic Unit Chair/Director — Printed Name: Valerie Lee — Date: 6/30/05

The Ohio State University
Colleges of the Arts and Sciences Program Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. A letter may be substituted for this form.

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Initiating units should be allowed two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

A. Information from the academic unit *initiating* the request

Colleges of the Arts and Sciences — January 25, 2006
Initiating Academic Unit — Date

Popular Culture Studies
Program Title

Minor — Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate) — Level

Type of Request (Circle): x New Program Program Change

College of Engineering
Academic unit asked to review the request

February 8, 2006
Date response is needed

B. Information from the academic unit *reviewing* the request should include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

The College of Engineering supports the offering of the Popular Cultures Studies Minor.

The College of Engineering also supports having ENG 367 American Attitudes About Technology listed as a course within the approved list of courses for the minor.

Signatures

Robert J Gustafson — Associate Dean for Undergraduate Education and Student Services, College of Engineering — 1/25/06

1. Name — Position — Unit — Date

2. Name — Position — Unit — Date

3. Name — Position — Unit — Date

The Ohio State University
Colleges of the Arts and Sciences Program Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form and the programmatic proposal to each of the academic units that might have related interests in the program. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the College of the Arts and Sciences Curriculum Office.

A. Information from the academic unit *initiating* the request

Colleges of the Arts and Sciences — February 20, 2006
Initiating Academic Unit — Date

Interdisciplinary Minor in Popular Culture Studies
Program Title

Minor — Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate) — Level

Type of Request (Circle): x New Program Program Change

Department of Germanic Languages and Literature
Academic unit asked to review the request

March 6, 2006
Date response is needed

B. Information from the academic unit *reviewing* the request

✓ The academic unit ***supports*** the proposal.

_____ The academic unit ***does not support*** the proposal. (Comments are ***required*** if the unit does not support the proposal.)

Attach your comments.

Signatures

1. Academic Unit Undergraduate Studies Committee Chair — Paul Reitter — 2/21/06
   Printed Name — Date

2. Academic Unit Graduate Studies Committee Chair — Printed Name — Date

3. Academic Unit Chair/Director — Bernd Fischer — 2/20/06
   Printed Name — Date

The Ohio State University
Colleges of the Arts and Sciences Program Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form and the programmatic proposal to each of the academic units that might have related interests in the program. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the College of the Arts and Sciences Curriculum Office.

A. Information from the academic unit *initiating* the request

Colleges of the Arts and Sciences — May 13, 2005
Initiating Academic Unit — Date

Interdisciplinary Minor in Popular Culture Studies
Program Title

Minor — Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate) — Level

Type of Request (Circle): x New Program Program Change

Department of Greek and Latin
Academic unit asked to review the request

May 31, 2005
Date response is needed

B. Information from the academic unit *reviewing* the request

X The academic unit ***supports*** the proposal.

_____ The academic unit ***does not support*** the proposal. (Comments are ***required*** if the unit does not support the proposal.)

Attach your comments.

Signatures

1. Academic Unit Undergraduate Studies Committee Chair	A. KALKELLIS (Printed Name)	1/26/06 (Date)
2. Academic Unit Graduate Studies Committee Chair	Printed Name	Date
3. Academic Unit Chair/Director	David Hahm (Printed Name)	1/26/06 (Date)

The Ohio State University
Colleges of the Arts and Sciences Program Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form and the programmatic proposal to each of the academic units that might have related interests in the program. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the College of the Arts and Sciences Curriculum Office.

A. Information from the academic unit *initiating* the request

Colleges of the Arts and Sciences — May 16, 2005
Initiating Academic Unit — Date

Interdisciplinary Minor in Popular Culture Studies
Program Title

Minor — Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate) — Level

Type of Request (Circle): X New Program Program Change

Department of History of Art
Academic unit asked to review the request

May 31, 2005
Date response is needed

B. Information from the academic unit *reviewing* the request

__X___ The academic unit ***supports*** the proposal.

_____ The academic unit ***does not support*** the proposal. (Comments are ***required*** if the unit does not support the proposal.)

Attach your comments.

I would remove HA 360 from your list and add 350 ("World Cinema Today")

Signatures

1. Academic Unit Undergraduate Studies Committee Chair — Printed Name: ARLINE MEYER — Date: 5/20/05
2. Academic Unit Graduate Studies Committee Chair — Printed Name — Date
3. Academic Unit Chair/Director — Printed Name: MARK KELLERTON — Date: 5/20/05

The Ohio State University
Colleges of the Arts and Sciences Program Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form and the programmatic proposal to each of the academic units that might have related interests in the program. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the College of the Arts and Sciences Curriculum Office.

A. Information from the academic unit *initiating* the request

Colleges of the Arts and Sciences — May 16, 2005
Initiating Academic Unit — Date

Interdisciplinary Minor in Popular Culture Studies
Program Title

Minor — Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate) — Level

Type of Request (Circle): X New Program Program Change

School of Music
Academic unit asked to review the request

May 31, 2005
Date response is needed

B. Information from the academic unit *reviewing* the request

✓ The academic unit ***supports*** the proposal.

_____ The academic unit ***does not support*** the proposal. (Comments are ***required*** if the unit does not support the proposal.)

Attach your comments.

Signatures

1. Academic Unit Undergraduate Studies Committee Chair — R. J. David Frego — 5/24/05
2. Academic Unit Graduate Studies Committee Chair — Patricia J Flowers — 5/24/05
3. Academic Unit Chair/Director — Mellasenah Morris — 5/24/05

Printed Name — Date

The Ohio State University
Colleges of the Arts and Sciences Program Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form and the programmatic proposal to each of the academic units that might have related interests in the program. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the College of the Arts and Sciences Curriculum Office.

A. Information from the academic unit *initiating* the request

Colleges of the Arts and Sciences — February 20, 2006
Initiating Academic Unit — Date

Interdisciplinary Minor in Popular Culture Studies
Program Title

Minor — Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate) — Level

Type of Request (Circle): X New Program Program Change

Department of Philosophy
Academic unit asked to review the request

March 6, 2006
Date response is needed

B. Information from the academic unit *reviewing* the request

X The academic unit ***supports*** the proposal.

_____ The academic unit ***does not support*** the proposal. (Comments are ***required*** if the unit does not support the proposal.)

Attach your comments.

Signatures

1.	Academic Unit Undergraduate Studies Committee Chair	Donald C Hubig Printed Name	2/20/06 Date
2.	Academic Unit Graduate Studies Committee Chair	Justin D'Arms Printed Name	2/20/06 Date
3.	Academic Unit Chair/Director	GEORGE PAPPAS Printed Name	2/20/06 Date

The Ohio State University
Colleges of the Arts and Sciences Program Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. A letter may be substituted for this form.

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Initiating units should be allowed two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

A. Information from the academic unit *initiating* the request

Colleges of the Arts and Sciences — January 25, 2006
Initiating Academic Unit — Date

Popular Culture Studies
Program Title

Minor — Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate) — Level

Type of Request (Circle): X New Program Program Change

Department of Psychology
Academic unit asked to review the request

February 8, 2006
Date response is needed

B. Information from the academic unit *reviewing* the request should include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

The Department of Psychology is pleased to concur with the Colleges of the Arts and Sciences proposal for an interdisciplinary Minor in Popular Culture Studies. The department is in agreement that Psych 301 would be an appropriate course to include in the minor.

Signatures

	Name	Position	Unit	Date
1.	[signature]	Chair	Psychology	February 2, 2006
2.				
3.				

Please return this form to the ASC Curriculum Office, 105 Brown Hall, 190 W. 17th Avenue or fax to 688-5678. 08/09/05

The Ohio State University
Colleges of the Arts and Sciences Program Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form and the programmatic proposal to each of the academic units that might have related interests in the program. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the College of the Arts and Sciences Curriculum Office.

A. Information from the academic unit *initiating* the request

Colleges of the Arts and Sciences — May 16, 2005
Initiating Academic Unit — Date

Interdisciplinary Minor in Popular Culture Studies
Program Title

Minor — Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate) — Level

Type of Request (Circle): X New Program Program Change

Department of Slavic and East European Languages and Literatures
Academic unit asked to review the request

May 31, 2005
Date response is needed

B. Information from the academic unit *reviewing* the request

✓ The academic unit ***supports*** the proposal.

_____ The academic unit ***does not support*** the proposal. (Comments are ***required*** if the unit does not support the proposal.)

Attach your comments.

Signatures

Not Available.
1. Academic Unit Undergraduate Studies Committee Chair — Printed Name — Date

2. Academic Unit Graduate Studies Committee Chair — Printed Name — Date

Daniel E. Collins — Daniel E. Collins — 6/12/05
3. Academic Unit Chair/Director — Printed Name — Date

Linda Schoen

From: Paul E. Bellair [bellair.1@sociology.osu.edu]
Sent: Monday, January 30, 2006 2:39 PM
To: linda Schoen
Subject: Re: Fwd: RE: pop culture minor

Linda, this is great! We concur.

At 02:09 PM 1/30/2006, you wrote:
>Paul,
>
>Looks good to me. We should concur.
>
>Thanks for pulling this together.
>
>Bob
>
>At 1/30/2006 11:17 AM, you wrote:
>>Bob, how does this look?
>>
>>
>>>X-Sieve: CMU Sieve 2.2
>>>Delivered-To: peb@mail.sociology.ohio-state.edu
>>>Delivered-To: bellair.1@sociology.osu.edu
>>>X-Authentication-Warning: defang19.it.ohio-state.edu: defang set
>>>sender to <schoen.16@osu.edu> using -f
>>>X-MIMEDefang-Relay-8b7c799e9a49d08801853a95d8fb4c3ca1ed027d:
>>>140.254.118.125
>>>From: "Linda Schoen" <schoen.16@osu.edu>
>>>To: "'Paul E. Bellair'" <bellair.1@sociology.osu.edu>
>>>Cc: "'Linda Schoen'" <schoen.16@osu.edu>, <gardner.236@osu.edu>,
>>> <kaufman.3@sociology.osu.edu>
>>>Subject: RE: pop culture minor
>>>Date: Wed, 25 Jan 2006 16:51:27 -0500
>>>X-Mailer: Microsoft Office Outlook, Build 11.0.5510
>>>Thread-index: AcXb1XSPuktctlXnT8Wyzfku4/5v7RGIz0iQ
>>>X-Spam-Score: undef - message too big
>>>X-CanItPRO-Stream: osuedu
>>>X-Scanned-By: CanIt (www . roaringpenguin . com) on 128.146.216.133
>>>
>>>Paul,
>>>
>>>Thank you for the submission of the Sociology courses for the Popular
>>>Culture Studies minor. The development committee thought that the
>>>following courses were most appropriate and would like to list them
>>>on the minor.
>>>
>>>Sociology 302 Technology, Society & Social Change (5 crs.)
>>>Sociology H367.01 Politics and American Society (5 crs.)
>>>Sociology 606 Social Movements (5 crs.)
>>>Sociology 608 Gender, Race, Class and Media (5 crs.)
>>>Sociology 640 Sociology of Everyday Life (5 crs.)
>>>Sociology 655 Sociology of Sport (5 crs.)
>>>
>>>In order to include them, we need to have your comments/concurrence
>>>for the minor. I have included a concurrence form but an email
>>>response would be fine. I have attached a revised proposal and the
>>>supporting documents can be found at the following link:
>>>http://artsandsciences.osu.edu/forums/ipcsm.htm
>>>(NOTE: If you wish to print the proposal, it is suggested that you
>>>use the "core" file or the attached revised file as they do not
>>>include all of the appendices. The full proposal is fairly
>>>lengthy.) Please let me know if you have any questions. Thanks!

>>>
>>>Linda
>>>
>>>
>>>Linda G. Schoen
>>>Assistant Executive Dean
>>>The Colleges of the Arts and Sciences The Ohio State University
>>>105 Brown Hall
>>>190 West Seventeenth Avenue
>>>Columbus, OH 43210
>>>(614) 247-8277
>>>schoen.16@osu.edu
>>>
>>>
>>>
>>>
>>>-----Original Message-----
>>>From: Paul E. Bellair [mailto:bellair.1@sociology.osu.edu]
>>>Sent: Friday, October 28, 2005 11:37 AM
>>>To: linda Schoen
>>>Subject: Fwd: pop culture minor
>>>
>>>Linda, see the email below for a complete list of sociology courses
>>>we think fit into the pop culture minor along with recent syllabi
>>>from those courses. -- Paul
>>>
>>>
>>> >X-Sieve: CMU Sieve 2.2
>>> >Delivered-To: peb@mail.sociology.ohio-state.edu
>>> >Delivered-To: bellair.1@sociology.osu.edu
>>> >Date: Thu, 20 Oct 2005 09:28:30 -0400
>>> >From: "Ashley D. Johnston" <johnston.199@sociology.osu.edu>
>>> >Subject: pop culture minor
>>> >To: Paul Bellair <bellair.1@osu.edu>
>>> >X-Mailer: QUALCOMM Windows Eudora Version 6.2.3.4
>>> >X-Spam-Score: undef - message too big
>>> >X-CanItPRO-Stream: bellair.1 redirected to 11_tagonly_no_subject
>>> >X-Scanned-By: CanIt (www . roaringpenguin . com) on 128.146.216.84
>>> >
>>> >Paul,
>>> >
>>> >The following are the courses that Karyl and I, after consulting
>>> >instructors who have taught the courses, felt would be acceptable
>>> >for the pop culture minor:
>>> >202
>>> >302
>>> >309 (or 509 as Stephanie Spears indicated that in the 509/309
>>> >classes about the law they talk about the popular notion of the law
>>> >- from media, etc.)
>>> >330
>>> >H367.01 (can we include an Honors version of a course?)
>>> >605
>>> >606
>>> >608
>>> >640
>>> >655
>>> >
>>> >I have attached a syllabus from each course. Please let me know if
>>> >there is anything else you need.
>>> >
>>> >Ashley
>>> >
>>> >
>>> >Ashley Johnston
>>> >Academic Counselor
>>> >The Ohio State University
>>> >Department of Sociology

>>> >304 Bricker Hall
>>> >190 North Oval Mall
>>> >Columbus, OH 43210
>>> >
>>> >johnston.199@osu.edu
>>> >614.292.9416
>>> >fax: 614.292.6687
>>> >
>>> >"We must be willing to let go of the life we have planned, so as to
>>> >have the life that is waiting for us." --Joseph Campbell
>>> >
>>> >Content-type: application/msword; name="SP05-Thompson.doc;"
>>> >x-mac-type=42494E41;
>>> > x-mac-creator=4D535744
>>> >Content-disposition: attachment; filename="SP05-Thompson.doc"
>>> >
>>> >Content-type: application/msword; name="SP05-Papaleonardos.doc;"
>>> > x-mac-type=42494E41; x-mac-creator=4D535744
>>> >Content-disposition: attachment; filename="SP05-Papaleonardos.doc"
>>> >
>>> >Content-type: application/msword; name="SP05-Thompson.doc;"
>>> >x-mac-type=42494E41;
>>> > x-mac-creator=4D535744
>>> >Content-disposition: attachment; filename="SP05-Thompson.doc"
>>> >
>>> >Content-type: application/msword; name="SP05-Papaleonardos.doc;"
>>> > x-mac-type=42494E41; x-mac-creator=4D535744
>>> >Content-disposition: attachment; filename="SP05-Papaleonardos.doc"
>>> >
>>> >
>>> >Content-type: application/msword; name="AU04-Martin.doc;"
>>> x-mac-type=42494E41;
>>> > x-mac-creator=4D535744
>>> >Content-disposition: attachment; filename="AU04-Martin.doc"
>>> >
>>> >Content-type: application/msword; name="SP05-Miller.doc;"
>>> x-mac-type=42494E41;
>>> > x-mac-creator=4D535744
>>> >Content-disposition: attachment; filename="SP05-Miller.doc"
>>> >
>>> >
>>> >
>>> >
>>>
>>>Paul E. Bellair, Associate Professor and Director, Undergraduate
>>>Studies Department of Sociology, The Ohio State University
>>>341 Bricker Hall, 190 N. Oval Mall, Columbus, OH 43210
>>>(614) 292-5831 (office), (614) 292-6681 (sociology secretary), fax
>>>(614-292-6687)
>>>bellair.1@osu.edu
>>
>>Paul E. Bellair, Associate Professor and Director, Undergraduate
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The Ohio State University
Colleges of the Arts and Sciences Program Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form and the programmatic proposal to each of the academic units that might have related interests in the program. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the College of the Arts and Sciences Curriculum Office.

A. Information from the academic unit *initiating* the request

Colleges of the Arts and Sciences — July 6, 2005
Initiating Academic Unit — Date

Interdisciplinary Minor in Popular Culture Studies
Program Title

Minor — Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate) — Level

Type of Request (Circle): X New Program Program Change

Department of Theatre
Academic unit asked to review the request

September 30, 2005
Date response is needed

B. Information from the academic unit *reviewing* the request

X The academic unit ***supports*** the proposal. See E-mail of 7/11/05 For Potential Course Addition.

_____ The academic unit ***does not support*** the proposal. (Comments are ***required*** if the unit does not support the proposal.)

Attach your comments.

Signatures

1. Academic Unit Undergraduate Studies Committee Chair — Printed Name — Date

2. Academic Unit Graduate Studies Committee Chair — Printed Name — Date

3. Academic Unit Chair/Director — Printed Name — Date

MARK SHANDA 7/11/05

Linda Schoen

From: Linda Schoen [schoen.16@osu.edu]
Sent: Monday, July 11, 2005 2:35 PM
To: 'Mark Shanda'; 'Jared Gardner'
Cc: 'Eric H. Mayer'; 'Linda Schoen'
Subject: RE: Concurrence form for Popular Culture

Mark,

I will forward your suggestions on to Jared Gardner who has been coordinating the development of the minor. Thanks for your comments and suggestions!

Linda

Linda G. Schoen
Assistant Executive Dean
The Colleges of the Arts and Sciences
The Ohio State University
105 Brown Hall
190 West Seventeenth Avenue
Columbus, OH 43210
(614) 247-8277
schoen.16@osu.edu

-----Original Message-----
From: Mark Shanda [mailto:shanda.1@osu.edu]
Sent: Monday, July 11, 2005 2:16 PM
To: schoen.16@osu.edu
Cc: Eric H. Mayer
Subject: Concurrence form for Popular Culture

Thanks for the opportunity to review the Minor in Popular Culture Studies that is being developed. I think there might be some theatre courses both on the books and in development that could be added to the course options list. They are:

Theatre 367.01 Self Images: America on Stage 1830 to the Present

Theatre 367.03 Criticizing Television

(Currently slogging through curricular approval at the department/college level)

Theatre 596 Censorship and Performance (At OAA)

I don't want to stand in the way of the Minor making forward progress, but I would hope that the planners might consider these additions to the list of options. Certainly the last two speak to "Popular Cultural" issues without a doubt.

Thanks,

Mark
--
Mark Shanda
Chair/Professor
Resident Technical Director
Department of Theatre
The Ohio State University
1089 Drake Performance and Events Center
1849 Cannon Drive
Columbus, OH 43210-1266
Office: 614-292-0878

Women's Studies

Linda Schoen

From: Linda Mizejewski [mizejewski.1@osu.edu]
Sent: Thursday, June 30, 2005 10:33 AM
To: schoen.16@osu.edu
Subject: Fwd: Pop Culture Minor
Follow Up Flag: Follow up
Flag Status: Red

Hello Linda,
Earlier this week you asked about the concurrence from WS for the pop culture minor. I'm enclosing the response our Undergrad Committee sent directly to the Pop Culture committee chair:

Date: Thu, 30 Jun 2005 10:06:37 -0400
From: Jared Gardner <gardner.236@osu.edu>
Subject: Fwd: Pop Culture Minor
To: BARRY SHANK <shank.46@osu.edu>, AMY SHUMAN <shuman.1@osu.edu>,
DANIEL COLLINS <collins.232@osu.edu>, LINDA MIZEJEWSKI
<mizejewski.1@osu.edu>,
KENNETH GOINGS <goings.14@osu.edu>, LUCY CASWELL <caswell.2@osu.edu>
X-Mailer: Apple Mail (2.730)
X-Virus-Scanned: Symantec AntiVirus Scan Engine
X-CanItPRO-Stream: mizejewski.1 redirected to 11_tagonly_no_subject
X-Spam-Score: 1.7 (*)
FROM_ENDS_IN_NUMS,HTML_60_70,HTML_FONT_FACE_ODD,HTML_MESSAGE
X-Scanned-By: CanIt (www . canit . ca)
X-Authentication-warning: defang6.net.ohio-state.edu: defang set sender to
<gardner.236@osu.edu> using -f
Original-recipient: rfc822;mizejewski.1@osu.edu

I can't remember if I passed on these suggestions from WS, so here they are. As you can see, the responses have been favorable and the suggestions all constructive and helpful.

Jared

Begin forwarded message:

From: Catriona Rueda Esquibel <esquibel.1@osu.edu>
Date: May 18, 2005 12:44:23 PM EDT
To: gardner.236@osu.edu
Subject: Pop Culture Minor

Hi Jared!

The undergraduate studies committee discuss the proposed minor in popular culture studies at our meeting today.

We congratulate your committee on the excellent proposal. We're pleased to give concurrence, but make the following recommendations:

The Minor should also include

WS 517: Women Film Directors (includes both US non-mainstream and non-US)
WS 576 Women and Visual Culture in Latin America

Further, we believe that WS 517, WS 576, WS 215 and WS 375 (the latter, when taught by Tapia) fulfill the requirement for a **popular culture outside majority-U.S. culture**. In our own department, WS 576, 215, and 375 (when taught by Tapia) fulfill the difference and diversity requirement.

WS 215 Reading Women Writers is a variable topics course, but it always focuses either on US women of color or on international women writers.

I'll get the paperwork signed ASAP, and will have the syllabi for 517 and 576 emailed to you.

Finally--and this latter has less to do with women's studies than with my role in Latino/a Studies--I noticed that there are currently no courses from Spanish and Portuguese listed for the new minor. There are at least three courses, Spanish 330, H565, and H680, which are relevent to popular culture studies. I'll ask Professor Unzueta if he can send you the syllabi for those courses.

Best,

Catriona
--
C. Rueda Esquibel esquibel.1@osu.edu

Director, Undergraduate Studies
Department of Women's Studies
The Ohio State University
286 University Hall
230 N. Oval Hall
Columbus, OH 43210-1311

Linda Mizejewski
Chair, Department of Women's Studies
Ohio State University
286 University Hall
230 N. Oval Mall
Columbus, OH 43210-1311

phone 614-292-1021
fax 614-292-0276

Appendix E: Course Syllabi

The Ohio State University
Colleges of the Arts and Sciences New Course Request

ASC
Academic Unit
Arts & Sciences

Book 3 Listing (e.g., Portuguese)
264 Introduction to Popular Culture Studies
Number Title

Intro Pop Culture U 5
18-Character Title Abbreviation Level Credit Hours

Summer Autumn **Winter** Spring Year 2006
Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): An introduction to the interdisciplinary discipline of popular culture studies, focusing on history, theory and research methods.

Quarter offered: AU &/or SP Distribution of class time/contact hours: 2 2-hr. cl.
Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no): yes

Prerequisite(s): English 110 or equivalent

Exclusion or limiting clause:

Repeatable to a maximum of _____ credit hours.

Cross-listed with:

Grade Option (Please check): Letter X S/U ☐ Progress ☐ What is course is last in the series? _____

Honors Statement: Yes ☐ No ☐ GEC: Yes ☐ No ☐ Admission Condition
Off-Campus: Yes ☐ No ☐ EM: Yes ☐ No ☐ Course: Yes ☐ No ☐

Other General Course Information:
(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code_____ Subsidy Level (V, G, T, B, M, D, or P)____B
If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:
The course will serve as the foundational course for the proposed ASC Interdisciplinary Minor in Popular Culture Studies

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.
This course is (check one): X Required on major(s)/minor(s) ☐A choice on major(s)/minors(s)

☐ An elective within major(s)/minor(s) ☐ A general elective:
ASC Interdisciplinary Minor in Popular Culture Studies (proposed)

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.
Commitment from relevant Department chairs to release faculty to be available to teach the course

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes X No ☐ List: ASC Interdisciplinary Minor in Popular Culture Studies (proposed)

5. If this course is part of a sequence, list the number of the other course(s) in the sequence:_____

6. Expected section size: 45 Proposed number of sections per year: 1-2

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes X No ☐

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (*List units and attach letters and/or forms*):
Not Applicable ☐
See concurrences attached with Popular Culture Minor proposal

9. **Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to asccurrofc@osu.edu.**

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

	Linda G. Schoen	LINDA SCHOEN	1/24/06
1.	Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date
2.	Academic Unit Graduate Studies Committee Chair	Printed Name	Date
3.	**ACADEMIC UNIT CHAIR/DIRECTOR**	**Printed Name**	**Date**

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

	N/A		
5.	**COLLEGE CURRICULUM COMMITTEE**	**Printed Name**	**Date**
	Edward Adelson	Edward Adelson	3-31-06
6.	**ARTS AND SCIENCES EXECUTIVE DEAN**	**Printed Name**	**Date**
7.	Graduate School (if appropriate)	Printed Name	Date
8.	University Honors Center (if appropriate)	Printed Name	Date
9.	Office of International Education (if appropriate)	Printed Name	Date
10.	**ACADEMIC AFFAIRS**	**Printed Name**	**Date**

ASC 264

Introduction to Popular Culture

Prof. L. Mizejewski, 286 University Hall, phone 292-1021
Office hours: Wed 1-3 and by appointment
mizejewski.1@osu.edu

Description: This course introduces students to the major theories and objects of study in the interdisciplinary field of popular culture. The course introduces students to the theoretical, methodological and historical problems, tools and concerns facing popular culture studies, and it will consider the connections between popular culture studies and a range of other disciplines. In addition to looking at contemporary popular culture, we will be addressing historical popular cultures and popular cultures from outside U.S./majority culture. Finally the course will introduce a variety of interdisciplinary methods of research and analysis.

Goals: The purpose of the course is to give students historical scope, theoretical frameworks, and interpretive strategies for a variety of popular texts and artifacts. The course paper will give students an opportunity to demonstrate their ability to choose appropriate tools and theories in order to do their own interpretations of a text, event, or object of their own choosing.

Textbooks: Chandra Mukerji and Michael Schudson, eds., Rethinking Popular Culture
Henry Jenkins et al, eds., Hop on Pop: The Politics and Pleasures of Popular Culture
Grade A Notes Course Packet

Grading/requirements:

--**Reading quizzes.** These short quizzes will be given at the beginning of the class on the dates marked in the syllabus. No make-up quizzes will be given. Instead, I will drop the lowest grade, giving everyone one chance to be absent or otherwise incapacitated. Average of four quizzes: 15% of final grade.

--**Midterm essay**. Midterm essay questions will be distributed on Feb. 1 and are due a week later. The exam will consist of two essay questions; for each, please write a response no more than three double-spaced pages. 30% of final grade.

--**Final exam.** The exam will be comprehensive, asking for brief essays about major concepts of the course. The best way to study is to review both lecture/class notes and the reading assignments. This exam will be heavily weighted toward class-time material. 30% of final grade. YOU MUST AVERAGE A PASSING GRADE (D or 65%) ON THE QUIZZES AND FINAL EXAM TO PASS THIS COURSE; TO DO THIS, REGULAR ATTENDANCE IS HIGHLY RECOMMENDED.

--**Course paper due March 6 (4-5 pp)**:

Paper requirements: Based on what you will learn from readings and discussions, choose an appropriate text, object, event, or phenomenon to do an analysis. An abstract of your paper (topic and your intended approach) is due on Feb. 20. Your abstract should include your description of what theory or theories you will use in your analysis and why. 25% of final grade
.

Plagiarism: As defined in University Rule 3335-31-02, plagiarism is "the representation of another's works or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas." Plagiarism is one of the most serious offenses that can be committed in an academic community; as such, it is the obligation of this department and its instructors to report **all** cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed, a hearing takes place and if the student is found guilty, the possible punishment ranges from failing the class to suspension or expulsion from the university. Although the existence of the Internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make documenting the offense very simple. Always cite your sources (your TA and/or professor can help with this); always ask questions **before** you turn in an assignment if you are uncertain about what constitutes plagiarism; always see your TA or professor if you are having difficulty with an assignment. To preserve the integrity of OSU as an institution of higher learning, to maintain your own integrity, and to avoid jeopardizing your future, **DO NOT PLAGIARIZE!**

Accommodation of students with disabilities. Students who wish to have an accommodation for disability are responsible for contacting the professor and TA as soon as possible. The Office for Disability Services (150 Pomerene Hall; 292-3307; 292-0901 TDD) verifies the need for accommodations and assists in the development of accommodation strategies.

SCHEDULE OF READINGS AND ASSIGNMENTS

I. What is popular culture?

Jan. 2 — Introductions; uses of Shakespeare
Screenings: clips from West Side Story and Barrio Wars

Jan. 4 — Lawrence W. Levine, "William Shakespeare and the American People," in RPC
Jenkins et al, "Defining Popular Culture," in HOP

Jan. 9 — Habermas, "The Public Sphere," in RPC
Chandra Mukerji and Michael Schudson, "Introduction," in RPC

II. Theories of Everyday Life

Jan. 11 — Roy Rosenzweig, "The Rise of the Saloon," in RPC
Mary Douglas, "Jokes," in RPC

Jan. 16 QUIZ ONE (includes today's readings)
Bourdieu, "Sport and Social Class," in RPC
Roland Barthes, "Written Clothing," in RPC

III Fans and Reception Theories

Jan. 18 Henry Jenkins, Reception Theory and Audience Research: The Mysteries of the Vampire's Kiss," PACKET
Janice Radway, "Interpretive Communities and Variable Literacies: The Functions of Romance Reading," in RPC

Jan. 23 QUIZ TWO (includes today's readings)
Peter A. Chvany, "'Do We Look Like Ferengi Capitalists to You?' Star Trek's Klingons as Emergent Virtual American Ethnics," in HOP
Alexander Doty, "'My Beautiful Wickedness': The Wizard of Oz as Lesbian Fantasy," in HOP

Jan. 25 Ina Rae Hark, "'Daddy, where's the FBI warning?': Constructing the Video Spectator" PACKET
Sharon Mazer, "Watching Wrestling/Writing Performance," in HOP

IV. Material Cultures

Jan. 30 Matthew Tinkcom et al, "On Thrifting," in HOP
Elana Crane, "Shopping Sense: Fanny Fern and Jennie June on Consumer Culture in the Nineteenth Century," in HOP
Rosalind Williams, "The Dream World of Mass Consumption," in RPC

Feb. 1 Kenneth Goings, "The Birth and Adolescence of Aunt Jemima and Uncle Mose: Collectibles as Personifications of Stereotypes," PACKET
John Bloom, "Cardboard Patriarchy: Adult Baseball Card Collecting and the Nostalgia for a Presexual Past," in HOP
MIDTERM ESSAY QUESTIONS DISTRIBUTED

V. Visual Cultures

Feb. 6 QUIZ THREE (includes today's readings)
Dianne Brooks, "They Dig Her Message;' Opera, Television, and the Black Diva," in HOP
Gerry Bloustein, "Ceci N'est Pas une Jeune Fille': Videocams, Representation, and 'Othering' in the World of Teenage Girls," in HOP
Shanti Kumar, "Is There Anything Called Global Television Studies?" PACKET

Feb. 8 Sangeeta Mediratta, "'Is Sanjay Dutt the Scariest Man Alive?': Bollywood, Globalization, and Fundamentalisms, " PACKET

Todd Gitlin, "Movies of the Week," in RPC
MIDTERM ESSAYS DUE

Feb. 13 John Berger, "The Suit and the Photograph," in RPC
Anna McCarthy, "The Invisible Burlesque Body of LaGuardia's New York," In HOP

VI. Interactive Cultures

Feb. 15 Alan Wexelblat, "An Auteur in the Age of the Internet: JMS, Babylon 5, and the Net," in HOP
Robert Drew, "'Anyone Can Do It': Forging a Participatory Culture in Karaoke Bars," in HOP

Feb. 20 QUIZ FOUR (includes today's readings)
Ellen Strain, "Narrativizing Cyber-Travel: CD-ROM Travel Games and the Art Of Historical Recovery," in HOP
N. Katherine Hayles, "The Seductions of Cyberspace," PACKET
PAPER ABSTRACT DUE TODAY!

VII. Music Cultures

Feb. 22 Rodriguez, Richard. "The Verse of the Godfather: Signifying Family and Nationalism in Chicano Rap and Hip-Hop Culture," PACKET
Norma Coats, "Can't We Just Talk About Music? Rock and Gender on the Internet," PACKET
Feb. 27 George H. Lewis, "The Color of Country: Black Influence and Experience in American Country Music," PACKET
Tony Grajeda, "The Sound of Disaffection," in HOP

VIII. Pulp and other Print Cultures

Feb. 29 Stephen Duncombe, "'I'm a Loser Baby': Zines and the Creation of Underground Identity," in HOP

Eva Illouz, "Reason With Passion: Love in Women's Magazines," PACKET

Mar 1 QUIZ FIVE (includes today's readings)
Scott McCloud, *from* Understanding Comics, PACKET
Mark Oehlert, "From Captain America to Wolverine: Cyborgs in Comic Books," PACKET

March 6 PAPERS DUE.

Course packet bibliography

Coates, Norma. "Can't We Just Talk About Music? Rock and Gender on the Internet." Mapping the Beat : Popular Music and Contemporary Theory. Eds. Thomas Swiss et al. Malden, MA : Blackwell Publishers, 1998. 77-99

Goings, Kenneth. "The Birth and Adolescence of Aunt Jemima and Uncle Mose: Collectibles as Personifications of Stereotypes." Mammy and Uncle Mose: Black Collectibles and American Stereotyping. Bloomington, IN: Indiana UP, 1994. 1-19.

Hanke, Robert. "Yo Quiero Mi MTV!":ä Making Music Television for Latin America." Mapping the Beat : Popular Music and Contemporary Theory. Eds. Thomas Swiss et al. Malden, MA : Blackwell Publishers, 1998. 219-45.

Hark, Ina Rae. "'Daddy, where's the FBI warning?': Constructing the Video Spectator." Keyframes: Popular Cinema and Cultural Studies. Eds. Matthew Tinkcom and Amy Villarejo. London and New York: Routledge, 2001. 72-81.

Hayles, N. Katherine. "The Seductions of Cyberspace." Reading Digital Culture. Ed. David Trend. Malden, Mass.: Blackwell, 2001. 305-21.

Illouz, Eva. "Reason With Passion: Love in Women's Magazines," Critical Studies in Mass Communication 8.3 (1991): 231-48.

Jenkins, Henry. "Reception Theory and Audience Research: The Mysteries of the Vampire's Kiss." Reinventing Film Studies. Eds. Christine Gledhill and Linda Williams. London, and New York: Oxford UP. 2001. 165-82

Kumar, Shanti. "Is There Anything Called Global Television Studies?" Planet TV: A Global Television Reader. Eds. Linda Parks and Shanti Kumar. New York: New York University Press, 2003. 135-54.

Lewis, George H. "The Color of Country: Black Influence and Experience in American Country Music." Popular Music and Society 25:3-4 (2001).107-19.

McCloud, Scott. Understanding Comics: the Invisible Art. New York: HarperPerennial, 1994.

Mediratta, Sangeeta. "'Is Sanjay Dutt the Scariest Man Alive?': Bollywood, Globalization, and Fundamentalisms." South Asian Review 24:1 (2003). 237-54

Oehlert, Mark. "From Captain America to Wolverine: Cyborgs in Comic Books." The Cybercultures Reader. Ed. David Bell and Barbara M. Kennedy. London: Routledge, 2000. 112-24.

Rodriguez, Richard. "The Verse of the Godfather: Signifying Family and Nationalism in Chicano Rap and Hip-Hop Culture." In Velvet Barrios: Popular Culture & Chicana/o Sexualities. Ed. Alicia Gaspar de Alba. New York: Palgrave Macmillan. 2003. 107-22.

ASC 264 Introduction to Popular Culture Studies
Barry Shank

Description: This course is designed to introduce students to the variety of ways in which popular culture has been rigorously studied at the university level. We will come to terms with the multiple meanings of the keys terms of the course: Popular, Culture, Pleasure, Aesthetics, Commodification, Power and Politics. The course will introduce students to the theoretical, methodological and historical problems, tools and concerns facing popular culture studies, and it will consider the connections between popular culture studies and a range of other disciplines. In addition to looking at contemporary popular culture, we will be addressing historical popular cultures and popular cultures from outside U.S./majority culture. Finally the course will introduce a variety of interdisciplinary methods of research and analysis. Students will learn how to recognize serious investigations of popular culture and how to distinguish them from other practices such as trend spotting and bar talk.

Goals: The purpose of the course is to give students historical scope, theoretical frameworks, and interpretive strategies for a variety of popular texts and artifacts. The course paper will give students an opportunity to demonstrate their ability to choose appropriate tools and theories in order to do their own interpretations of a text, event, or object of their own choosing.

Textbooks: Lawrence Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*
Mervyn Cooke, *Jazz*
Susan Douglas, *Where the Girls Are: Growing Up Female with the Mass Media*
Herman Gray, *Watching Race: Television and the Struggle for "Blackness"*
Kenneth Hall, *John Woo: The Films*
H.G. Bissinger, *Friday Night Lights: A Town, a Team, and a Dream*
James Newman, *Videogames: Routledge Introductions to Media and Communications*

Grading/requirements:

--**Midterm.** This exam will enable students to demonstrate their familiarity with the theoretical concepts and historical material presented in the first half of the course. The format will include identification/short answer and essay responses. 30% of grade.

--**Final exam.** The exam will be comprehensive, asking for brief essays about major concepts of the course. The best way to study is to review both lecture/class notes and the reading assignments. 30% of grade

--**Course paper (4-5 pp)**:

Paper requirements: Based on what you will learn from readings and discussions, choose an appropriate text, object, event, or phenomenon to do an analysis. An abstract of your paper (topic and your intended approach) is due by the fifth week of class. Your abstract should include your description of what theory or theories you will use in your analysis and why. Your full paper is due the last day of class. No late papers will be accepted. Abstract: 15% of grade; Full paper: 25% of grade.

Plagiarism: As defined in University Rule 3335-31-02, plagiarism is "the representation of another's works or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas." Plagiarism is one of the most serious offenses that can be committed in an academic community; as such, it is the obligation of this department and its instructors to report **all** cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed, a hearing takes place and if the student is found guilty, the possible punishment ranges from failing the class to suspension or expulsion from the university. Although the existence of the Internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make documenting the offense very simple. Always cite your sources (your TA and/or professor can help with this); always ask questions **before** you turn in an assignment if you are uncertain about what constitutes plagiarism; always see your TA or professor if you are having difficulty with an assignment. To preserve the integrity of OSU as an institution of higher learning, to maintain your own integrity, and to avoid jeopardizing your future, **DO NOT PLAGIARIZE!**

Accommodation of students with disabilities. Students who wish to have an accommodation for disability are responsible for contacting the professor and TA as soon as possible. The Office for Disability Services (150 Pomerene Hall; 292-3307; 292-0901 TDD) verifies the need for accommodations and assists in the development of accommodation strategies.

Detailed Syllabus

Week one: Introduction to the course and History and Class, 1
Assigned Reading: Lawrence Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America,* "William Shakespeare in America," pp.13-81.

First Meeting: Introduction to class. Introduction to key terms: popular, culture, history, ethnography, text, archive, ritual, distinction, highbrow/lowbrow, power, politics, pleasure, aesthetics, commodification.

Second Meeting: Shakespeare becomes high culture in the 19th Century

Week Two: History and Class, 2

Assigned Reading: Levine, "The Sacralization of Culture," pp.85-168, "Order, Hierarchy and Culture," pp.171-242.

First meeting: The Elevation of Classical Music, the Creation of Blackface Minstrelsy

Second Meeting: From Matthew Arnold to Raymond Williams: What we have inherited from the 19th C distinction between high and popular culture

Week Three: Music
Assigned Reading: Mervyn Cooke, *Jazz*

First Meeting: Jazz as popular music, from 1890-1940

Second Meeting: Jazz as art music, from 1940-2000.

Week Four: Mass Media and Feminine Identity
Assigned Reading: Susan Douglas, *Where the Girls Are: Growing Up Female with the Mass Media*, NY Times Books, 1995

First Meeting: What counts as Mass Media? How do different mass media affect identity?

Second Meeting: The law of unintended consequences: consumer desire and political desire.

Week Five: Television
Assigned Reading: Herman Gray, *Watching Race: Television and the Struggle for "Blackness"* 2nd edition (2004)

First Meeting: video, *Color Adjustment*

Second Meeting: Television, visuality and the production of race

Week Six: Midterm
Assigned Reading: none

First Meeting: midterm

Second Meeting: film: *A Better Tomorrow*

Week Seven: Other Cinemas
Assigned Reading: Kenneth Hall, *John Woo: The Films*, pp. 1-109.

First Meeting: The Concepts of National Cinemas and World Cinema

Second Meeting: Discussion of *A Better Tomorrow*.

Week Eight: Sports
Assigned Reading: H.G. Bissinger, *Friday Night Lights: A Town, a Team, and a Dream*

First Meeting: Rituals of Community in Sports Team Fandom

Second Meeting: Rituals of Gender in Sports Participation and Spectatorship

Week Nine: Video Games
Assigned Reading: James Newman, *Videogames: Routledge Introductions to Media and Communications* Routledge, 2004

First Meeting: Privatizing Competition, Victory and Loss in the Home

Second Meeting: Rituals of Gender in Video Games

Week Ten: Pulling it all together
Assigned Reading: None

First Meeting: Popular Culture, Aesthetics and Pleasure

Second Meeting Popular Culture, Politics and Power

Final at time assigned by University Registrar.

AAAS 288 and MUSIC 288
5 hours

Dr. William T. McDaniel
Hughes Hall 314 292-4657
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Bebop to Doowop to Hiphop: The Rhythm and Blues Tradition

Course Description

The term *Rhythm and Blues*, simply abbreviated *R & B*, is used here to refer to the various derivatives of the blues from the 1940s to the present time including the musical styles commonly referred to as soul music, funk, Motown, urban contemporary, Philly Sound, Memphis Sound, Harlem Sound, Rock & Roll, Doowop, Disco, New Jack Swing, rap and hiphop. *Rhythm and Blues*, the general term for African American popular music since World War II, melded earlier styles of black music , especially blues, jazz, boogie-woogie, gospel music, and harmony singing. *R & B* launched the two most powerful and influential musical/cultural forces of the last half of the twentieth century, namely Rock & Roll and Rap music, the driving engine of hiphop culture. In so doing, *R & B* transformed American culture and has shaped much of the popular culture musical practices in the modern world.

This course will provide a survey of the various music styles that makeup the genre of *Rhythm and Blues*. Beginning with big band swing, bebop jazz, social dancing, solo and small group singing of the1940s, this course will progress chronologically through the 1950s, 1960s and on through the beginning of the 21st century. The course will examine major styles of black social music including early *R & B*, doowop, soul music, Motown, and rap. Emphasis will be placed on a stylistic analysis of the major performers, composers and arrangers, and their practices. Much attention will be given to the social and cultural context (including African retentive practices, economic, race and gender issues) that nurtured the development of *R & B* in the postwar environment of the 1940s through the hiphop culture of the 1990s and beyond. Films, demonstrations, recordings, videos and live performances will supplement the lectures.

This course is designed for anyone interested in the African American music/cultural experience or the tradition of American popular music and culture from the 1940s. No formal knowledge of music theory or previous background in music is required.

Required Textbook and CDs

Because it is nearly impossible to cover the depth and breadth of this course in any single text, the required textbook for the course is **The Rhythm and Blues Tradition Reader** and **4CD Packet** available from Zip Publishing.

Evaluation

The final grade will be computed in the following manner:

1. One Live Performance Review and One CD Review (maximum 2 pages each)	10%
2. One article summary and critique (3 to 5 pages)	10%
3. Listening Exam I	15%
4. Listening Exam II	15%
5. Midterm Exam	25%
6. Final Exam	25%
	100%

UNIVERSITY POLICIES

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 33356-5-487). (http://studentaffairs.osu.edu/for_students/csc.asp).

Disability Services

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Ave.; telephone 292-3307, TDD 292-0901; http://www.ods.ohio-state.edu/.

Sequence of Topics

I. Post-World War II Musical Confluences

Early synthesis of blues, swing, jazz, gospel, and dancing
Foundation of the blues and the continuation of Race Records
Dancing and Big Band Swing
Decline of the big band; Advent of Bebop radicalism and modernism
Gospel quartet singing: Golden Gate Quartet
Relationships between sacred and secular black musics

Assigned Listening

Readings

Starr, Larry and Christopher Waterman. "*St.Louis Blues*: Race Records in Hillbilly Music" in American Popular Music: From Minstrelsy to MTV, 86-120.

Starr and Waterman. "*In the Mood*: The Swing Era, 1935-1945" in American Popular Music, 121-151.

Blumenthal, Bob. "The Birth of Modern Jazz"(BEBOP) in Jazz: The First Century,

88-92.

II. Early Rhythm and Blues

Louis Jordan---singing, dancing, improvising
Jump Blues: Joe Liggins, Amos Milburn, Wynonie Harris, Roy Brown, Big Joe Turner
Big Mama Thornton's "You Ain't Nuthin' But A Houndog"
Jackie Brenston's "Rocket 88"
Earl Bostic

Assigned Listening

Readings

Garofalo, Reebee. "*Good Rockin' Tonight*: The Rise of Rhythm and Blues" in Rockin' Out: Popular Music in the USA, 65-92.
Starr and Waterman. "*Choo Choo Ch' Boogie*: The Postwar Era, 1946-1954" in American Popular Music in the USA, 152-190.

III. From *Rhythm and Blues* to *Rock and Roll* to *R & B* in the 1950s

Early *Rock and Roll*: white version of black *R & B*
Chuck Berry: Biggest influence and model for white *Rock and Roll* artists from Elvis Presley to Bill Haley
Boogie Woogie: influence of piano blues
Little Richard---self-proclaimed inventor of *Rock and Roll*
Cover Records
The Coasters, The Drifters, Lavern Baker, Ruth Brown

Assigned Listening

Readings

Garofalo, Reebee. "Crossing Cultures: The Eruption of Rock'n'Roll" in Rockin' Out, 93-120.
Chapple, Steve and Reebee Garofalo. "Black Roots White Fruits: Racism in the Music Industry" in Rock'n'Roll Is Here To Pay, 231-248.
Larson, Thomas E. "The Black Roots of Rock and Roll" in History of Rock and Roll, 7-13.

IV. DooWop

Rooted in the gospel quartet/quintet stylings of the 1940s and 1950s
Vocal precursors: The Ink Spots and Mills Brothers
Street Corner Harmony in the 1950s and 1960s
"Why do Fools Fall in Love?"
The Clovers, Orioles, Ravens, Penguins, five Satins, El Dorados, The Flamingos, Moonglows, Frankie Lymon and the Teenagers, Little Anthony and the Imperials, Dell Vikings, Chantels, The Platters

Assigned Listening

Readings

Garofalo, Reebee. "Doowop: The Intersection of Gospel, Jazz, and Pop" in Rockin' Out, 121-130.

Shaw, Arnold. "Doo Wop and Group R & B" in Black Popular Music in America, 182-187.

V. **Motown**

Berry Gordy Jr. and the most influential black-owned record company in history

Crossover appeal that placed black artists on white radio

Motown Sound: singing, dancing, and the Big Show

Motown team: songwriters, music arrangers, choreographer, and performers

Hit Factory: "My Girl," "Stop! In the Name of Love," "I Heard It Through the Grapevine," "The Way You Do the Things You Do," "What's Going On"

The greatest single roster of artists of any record company

Solo artists: Mary Wells, Marvin Gaye, Stevie Wonder, Lionel Richie

Groups: The Supremes, The Temptations, Jackson 5, Smokey Robinson and the Miracles, Gladys Knight and the Pips, Marvelettes, Four Tops, et.al.

Assigned Listening

Readings

Garofalo, Reebee. "The Civil Rights Movement and Popular Music and Political Culture: The Sixties" in Rockin'Out, 183-199.

Starr and Waterman. "Berry Gordy and Motown" in American Popular Music, 239-244.

Smith, Suzanne E. "The Many Meanings of the Motown sound" in Dancing In the Street: Motown and the Cultural Politics of Detroit, 161-172.

VI. **Soul Music: the secularization of black gospel style**

The influence of the black church

Synthesis of blues, jazz and gospel; singing with strong messages and convictions

Musical centers of Memphis (Stax), New York (Atlantic), Philadelphia, Chicago, Los Angeles

"I Got A Woman" and "For Your Precious Love"

Early performers: Ray Charles, Sam Cooke, Jackie Wilson

Aretha Franklin: Queen of Soul

Other artists: Curtis Mayfield & the Impressions, Gene Chandler, Major Lance, Otis Redding, Sam & Dave, Wilson Pickett, Carla Thomas, Ben E. King, Maxine Brown, Chuck Jackson, Percy Sledge, Solomon Burke, Jerry Butler, the O'Jays, Spinners, Harold Melvin & the Blue Notes, The Stylistics, Al Green, et. al.

1970s Soul and Disco: Barry White, Donna Summer, KC & the Sunshine Band

1980s: Michael Jackson, Janet Jackson, Whitney Houston, George Michael, Gloria Estefan

1990s: Mariah Carey, Boyz to Men, Aaliyah, Toni Braxton, TLC, D'Angelo, Lauryn Hill, Erykah Badu, Macy Gray

Assigned Listening

Readings

Guralnick, Peter. "Prologue to Soul: Sam Cooke, Ray Charles and the Business of Music" in Sweet Soul Music, 21-25.
Guralnick, Peter. "Stax" The Golden Years" in Sweet Soul Music, 152-176.
Starr and Waterman. "Ray Charles and Soul Music" in American Popular Music, 267-270.
Starr and Waterman. "Aretha Franklin" in American Popular Music, 274-277.

VII. Funk: the "deadliest" and most soulful secular expression

James Brown: The Godfather of Soul
The J.B.'s, Maceo "Take Me to the Bridge" Parker, Bohannon
George Clinton & the Mothership: Parliament-Funkadelic, Bootsy Collins
1970s Funk: War, Isaac Hayes, Isley Brothers, Tower of Power, Graham Central Station, the Ohio Players, Earth Wind & Fire, Kool & the Gang
1980s: Rick James, Cameo,The Gap Band, The Commodores
Jazz-Funk: Herbie Hancock, Donald Byrd, Freddie Hubbard, Lonnie Smith

Assigned Listening

Readings

Vincent, Rickey. "Introduction to Funk: The Bomb" in Funk: The Music, The People, and The Rhythm of One, 3-46.
Vincent, Rickey. "The Godfather: Soul Power" in Funk, 72-88.
Vincent, Rickey. "Do You Wanna Get Funky With Me?" in Funk, 216-230.
Vincent, Rickey. "Funk in the 1980s: Super Freaks" in Funk, 267-285.

VIII. The Beginnings of Hiphop Culture

Hiphop: A cultural form that attempts to negotiate the experiences of marginalization, brutally truncated opportunity, and oppression within the cultural imperatives of African American and Caribbean history, identity and community (Tricia Rose)
Graffiti Art, Breakdancing, Rap Music
RAP MUSIC: the driving engine of Hiphop
Rappers; "There's A Message In Our Music"
Rap music as an extension of the R& B tradition
The Art of the DJ and Turntabling
Rap Music as a different kind of "Race Record"
Old School Rap: Sugarhill Gang, Run-DMC, DJ Jazz Jeff & The Fresh Prince, LL Cool J, Salt N Pepa, Public Enemy
Pop Rap: Foxy Brown, Coolio, Da brat, Queen Latifah, Kriss Kross, Naughty By Nature, Ludacris, Will Smith, Lil' Kim, Tone-Loc, Eminem, Public Enemy

Assigned Listening

Readings

Dyson, Michael Eric. 'The Culture of Hip Hop" in That's the Joint: The Hip-Hop Studies Reader, 61-68.
Neal, Mark Anthony. 'The Message: Rap, Politics, and Resistance" in That's the Joint, 307-310.
Lusane, Clarence. "Rap, Race and Politics" in That's the Joint, 351-362.
Forman, Murray. "Looking for the Perfect Beat: Hiphop Aesthetics and

Technologies of Production in That's the Joint, 389-392.

IX. Expansion of Rap Music and Hiphop Culture in the 1980s and 1990s

New School Rap: Arrested Development, Boogie Down Productions, Busta Rhymes, De La Soul, Missy "Misdemeanor" Elliot, Fabolous, Gang Starr, Guru, Jay-Z, Outkast, 3rd Bass, A Tribe Called Quest, Wu-Tang Clan

Globalization: The Exportation of Black Music

Hiphop Movies: Above the Rim, Breakin', Bulworth, Exit Wounds, Flashdance, Juice, Menace to Society, Gang Related, New Jack City, Rage, Prince Among Thieves, Wildstyle

Hiphop Television: TheFresh prince of Bel-Air, Homeboys in Outer Space, In the House, Living Single, Moesha

Hiphop magazines: FELON, Murder Dog, Rap Sheet, The Source, Vibe

Hiphop record companies: Aftermath, BMG, Cash Money, Coroner, Detonator, Hoo-Bangin', No Limit, Death Row Records, Bad Boy, Roc-A–Fella, Profile

Hiphop fashion: Phat Farm (Russel Simmons), Roc-a-Wear (Jay Z), Apple Bottoms (Nelly), Sean John (Puff Daddy), G-Unit clothing (50 Cent)

Def Comedy Jam and Def Poetry

Hiphop Moguls: Puff Daddy, Russell Simmons, Jay-Z, 50 Cent, Master P

Assigned Listening

Readings

Kitwana, Bakari. 'The Challenge of Rap Music from Cultural Movement to Political Power" in That 's the Joint, 341-350.

Blair, M.Elizabeth. "Commercialization of the Rap Music Youth Subculture" in That's the Joint, 497-504.

Hazzard-Donald, Katrina. "Dance in Hiphop Culture" in That's the Joint, 505-516.

X. Rap Music's Growth: Controversies and Challengies

Two Live Crew: Issues of Morality and First Amendment Rights

Gangsta Rap: Bone Thugs-n-Harmony, C-Murder, Dr. Dre, 50 Cent, Ice Cube Ja Rule, Junior M.A.F.I.A., Mobb Dep, Mystikal, N.W.A., Nate Dogg

Notorious B.I.G., Snoop Dogg, Lil'Bow Wow, Trick Daddy

Tupac Shakur

East Coast vs West Coast

Mainstream acceptance of hiphop

Chris Rock Show

Hiphop gospel and hiphop jazz

Assigned Listening

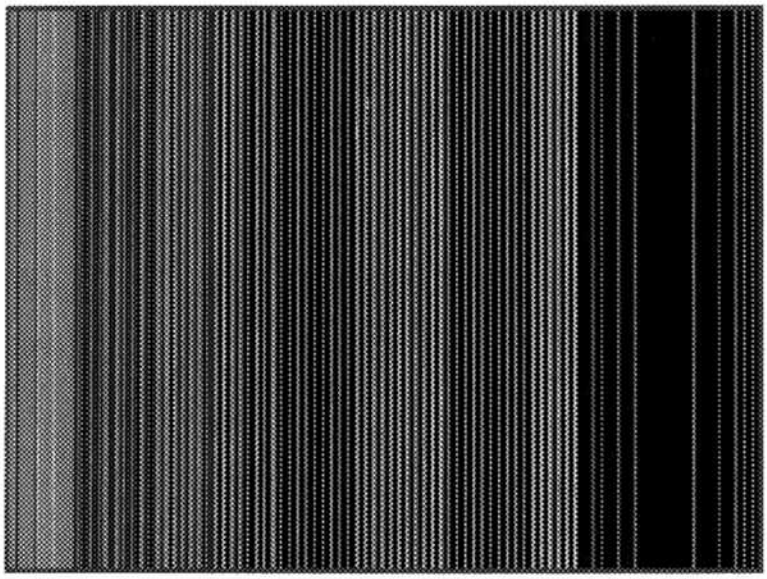
Readings

Watts, Erick. "'An Exploration of Spectacular Consumption: Gangsta Rap As Cultural Commodity" in That's the Joint, 593-610.

Alvarez, Gabriel. "Gangsta Rap in the '90s" in The Vibe History of Hip Hop, 285-287.

Johnson, Martin. 'Cop Killer and Sister Souljah: Hip Hop Under Fire" in The

Vibe History of Hip Hop, 288-296.



WINTER QUARTER 2005

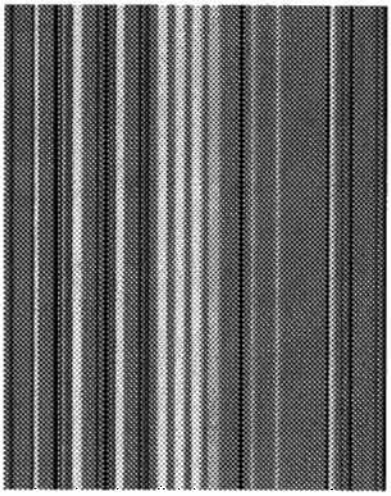
Chinese 674

CHINESE OPERA

Professor Marjorie K.M. Chan
Dept. of E. Asian Lang. & Lit.
The Ohio State University
Columbus, OH 43210
U.S.A.

This is a UTF8-encoded course page.

CREDITS:	5 credits. U G
PREREQUISITES:	No prerequisites
CALL NUMBER:	04765-9
TIME:	F 1:30-5:00 p.m.
PLACE:	071 Hagerty Hall (1775 College Road) (multimedia classroom with internet connection)
OFFICE HOURS:	W 2:00-4:00 p.m. (Week 2 onwards), or by appointment Office: 362 Hagerty Hall (1775 College Road) Tel: 292.3619 (292-5816 for messages, 292.3225 for faxes) E-mail: chan.9 @osu.edu
COURSE PAGE:	Chinese 674. Chinese Opera. URL: people.cohums.ohio-state.edu/chan9/c674.htm
MC's Home Page:	people.cohums.ohio-state.edu/chan9
MC's ChinaLinks:	ChinaLinks.osu.edu



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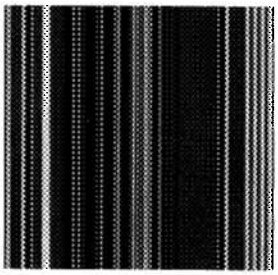
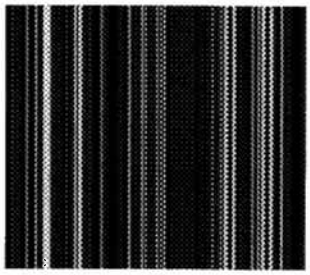
TEXTBOOKS Available from SBX (1806 N. High Street. 291-9528) unless indicated otherwise.

1. Siu, Wang-Ngai (with Peter Lovrick). 1997. *Chinese Opera: Images and Stories*. Vancouver, Canada: UBC Press; Seattle: U. of Washington Press. [ISBN: 0-7748-0592-7]
   Optional. For reading and reference (stage craft and synopses of regional operas). To be available from SBX.





2. Xiao, Xiaoming (chief editor). 2002. *Fascinating Stage Arts*. Beijing: Foreign Languages Press. [Paperback; ISBN: 7-119-03053-1]
   Required. To be available from SBX.

3. **Additional Readings and Other Resources**
   . Will be made available during the quarter. (See Readings list.)

Main Library Reserve:
Readings and reference books are placed at Main Library's Closed Reserve. Check OSU Libraries' Course Reserves (by Prof/TA or Course) for an online list of books placed there for Chinese 674. More books and other readings will be added during the quarter as needed. (Note: Reserved materials for a given course are listed online for the current quarter only.)

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COURSE DESCRIPTION

An introduction to Chinese opera as traditional culture, dramatic literature, and performing art; study of select plays and recorded stage performances; multimedia-based, illustrated discussions of various aspects of the theatre.

COURSE OBJECTIVES

This culture course, taught in English with no prerequisites, is an introduction to China's long and rich operatic tradition. While the most famous, and preeminent, form of Chinese opera today is Peking opera (Beijing opera), other forms -- including Kunqu and various regional operas -- will also be introduced for

comparison and analysis. The course will explore Chinese opera and its historical roots -- in both popular and elite culture -- as well as various aspects of stagecraft (including music, singing, face-painting, gestures, props, etc.) through reading and examination of some representative operas and their performances.

COURSE CONTENT

This course studies the origins of Chinese opera, its historical importance in Chinese society and popular culture, well-known plots and their literary and historical (or semi-historical and folk legend) sources, famous dramatists and their scripts, well-known performers, some local traditions among the nearly 400 different regional operas sung in local dialects, and last but not least, the stage arts -- role types, training for those roles (including acrobatics and martial arts training), costumes appropriate for specific role types, gestures and mime, dance, stage and other props, musical instruments, arias and tunes, etc.

The course will examine Chinese opera using both print media and multimedia resources. Print media materials are readings that include studies on the topic, as well as synopses and select plays translated into English. Multimedia materials consist of documentaries on Chinese opera and opera performers, in addition to excerpts of recorded stage performances (supplemented by film productions). Class discussion covers both print and multimedia resources used in the course. The course takes a theme-based organization of the Chinese opera stories in introducing stage productions not only from Peking opera, but also from Kunqu and some regional varieties (Yue opera (Zhejiang Province), Cantonese opera, huangmei (yellow plum) opera, Ping opera (sung in colloquial Mandarin), Chaozhou opera, etc.). As Chinese opera plots are traditionallly divided into military (battles and other military exploits) and civil (romance, court cases, etc.), representative operas from both types of plots will be studied. The examination of various aspects of Chinese opera -- including role types, make-up, costume and props, color choice in make-up and costumes, gesture and mime, singing, music, instrumentation, scenery, etc. -- will be integrated into the study of the operas introduced in this course. Also available for the course are colorful Chinese opera costumes, accessories, and props, as well as musical instruments, which Professor David Ch'en had kindly donated to our department. (Professor Ch'en had put together these costumes, props, etc., over the years when he taught Chinese 674.)

This course will be conducted through lectures, guest demos and presentations (when they can be arranged), discussion of readings, viewing and discussion of video resources, individual and small-group assignments in class, and students' presentation of their homework assignments and research project. A mailing list for the class will also be used for dissemination of information and student-initiated discussions concerning topics brought up in class. All class assignments will be placed online and internally-linked for class-viewing and discussion.

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STUDENT RESPONSIBILITIES

1. Read and reflect on all assigned readings prior to class lectures and discussion.
2. Attend class regularly, and participate actively in class discussions of readings and videorecorded materials.
3. Submit three homework assignments (each about 3-4 double-spaced pages, including references) and a research project.[1]

4. For the research project:
   a. Turn in a one-page, double-spaced, research proposal with select references in Week 6.
   b. Present an oral version of the research project at the end of the quarter.[2]
   c. Submit a final research project in digital format (about 10-12 pages, double-spaced if it is a traditional paper, or equivalent if it is a multimedia project).

[1] The homework assignments are based primarily on the textbooks, readings, and videorecordings. The assignments should be submitted in hardcopy format and in digital format (RTF, PDF, HTML, or some other format) that will be internally-linked for class use. Files are to be uploaded by the students to their personal web subdirectory if they have one; otherwise submitted to the instructor for uploading.

[2] Prepare a digital presentation (e.g., PowerPoint presentation)

Note: A production of one or more scenes from a Chinese opera may be presented as an alternative. The final written project will then address matters pertaining to that production.

ACADEMIC MISCONDUCT

Students are advised to adhere to The Ohio State University's **Code of Student Conduct**, with particular reference here to "**Academic misconduct**," defined as "[a]ny activity that tends to compromise the academic integrity of the university, or subvert the educational process." (See section 3335-23-04 Prohibited conduct.) The University's policy on academic misconduct will be enforced in accordance with Faculty Rule 3335-5-54.

DISABILITY SERVICES

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue (Tel: 292.3307. TDD: 292.0901).

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GRADING

There will be no midterm or final examination. Grading will be based on:

Class discussions/ participation	30%
Homework assignments (3)	30%
Research project (all phases)	40%

	100%

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SCHEDULE

Classes are held on Fridays, with class time divided into Part A and Part B.

This is a preliminary schedule. Activities, readings, and opera selections may be modified when the quarter begins.

WEEK 1. INTRODUCTION TO CHINESE OPERA

Jan. 07 Part A	**Orientation and Introduction** • What is Chinese "opera"? • How are Chinese operas similar to western operas? How are they different? • The Chinese stage, entrances and exits, etc. • Pantomime, dance, acrobatics, martial arts skills, etc. in Chinese opera • Video & Discussion: · What is Chinese Opera? · A Primer to Peking Opera • Note: Read ahead for Week 2.	**Jan. 07** Part B	**Video & Discussion:** • "The Perfumed Handkerchief" . Excerpts from Peking and Chaozhou operas • "Picking Up the Jade Bracelet" . Excerpts from Peking and Cantonese operas • Viewing and Discussion: ○ Stage performances versus off-stage film productions of Chinese opera; "The Perfumed Handkerchief" and role types, costumes, scenery, props, social and cultural themes, etc. ○ Opera synopses & video snippets on pantomime and acrobatics in fighting scenes -- e.g., "Autumn River", "Uproar at the Yan Mansion", "The Crossroads", "Wu Song's Fight at Lion Tower", etc.

WEEK 2. HISTORICAL OVERVIEW

Jan. 14 Part A	**Readings:** • Xiao (2002), Ch. I & II • Mackerras (1990), Ch. I & II	**Jan. 14** Part B	**Readings:** • Mackerras (1990), Ch. III, IV & V • Video excerpts for viewing and discussion

WEEK 3. CHINESE OPERA IN BEIJING [REPUBLICAN ERA]

Jan. 21 Part A	**Readings:** • Mackerras (1975), Ch. 3 • Xiao (2002), Ch. III & IV (1st half) • Video excerpts: Documentaries on the training of performers and their lives (e.g., Mei Lanfang, Cheng Yanqiu, etc.) **Due: Homework 1**	**Jan. 21** Part B	**Reading:** • Mackerras (1975), Ch. 4-5 (ignore spoken drama) • Discussion: Cross-dressing in Chinese opera • Video excerpts for viewing and discussion

WEEK 4. CHINESE OPERA STAGECRAFT IN CHINA AND OVERSEAS

Jan. 28 Part A	**Readings:** • Scott (1983) • Xiao (2002), Ch. V & VI • Video excerpts for viewing and discussion	**Jan. 28** Part B	**Readings:** • Xiao (2002), Ch. IV (2nd half) • Siu (1997), Ch. 1 & 2 • Duchesne (2000) (skim) • Video excerpts for viewing and discussion

WEEK 5. THEMES 1: FLIRTING, FIGHTING & FILIAL PIETY

Feb. 04 Part A	**Reading:** • Scott (1975), "Picking Up the Jade Bracelet" • Some synopses from such operas as: "Three Smiles" ("The Romantic Scholar", "Tang Bohu Chooses Qiu Xiang"), "Rainbow Pass", "Snatching the Umbrella", "Fan Lihua and Xue Dingshan", etc. • Video excerpts for viewing and discussion **Due: Homework 2**	**Feb. 04** Part B	**Reading:** • Scott (1967), "Ssu Lang Visits His Mother" [Fourth brother of the Yang family visits his Mother] • Lecture & Discussion: Saga of the generals and female warriors of the Yang family (N. Song dynasty) • Video excerpts for viewing and discussion **(Feb. 9 -- Happy Chinese New Year!)** **(Year of the Rooster)**

WEEK 6. THEMES 2: COURT TRIALS & THE QUEST FOR JUSTICE

Feb. 11 Part A	**Readings:** • Scott (1974), "A Girl Setting Out for Trial" • Hung (1971), "The Faithful Harlot" (Yu Tang Chun) • Video excerpts for viewing and discussion **Due: One-page research proposal**	**Feb. 11** Part B	**Reading:** • Some synopses from such operas as: "Qin Xianglian, the Forsaken Wife" ("The Execution of Chen Shimei"), "A Leopard Cat Substituted for a New-Born Prince"; "Judge Bao and the Black Bowl"; "Fifteen Strings of Cash", etc. • Video excerpts for viewing and discussion

WEEK 7. THEMES 3: INTERLOCKING RINGS & OTHER STRATAGEMS

Feb. 18 Part A	**Reading:** • Hung (1971), "Two Men On a String" (Lü Bu and Diao Chan, Phoenix Pavilion, A Stratagem of Interlocking Rings) • Lecture and Discussion: Opera plots and stories from the novel, *Romance of the Three Kingdoms* • Video excerpts for viewing and discussion **Due: Homework 3**	**Feb. 18** Part B	**Reading:** • Some synopses from: "Ruse of the Empty City", "Grass Boats Borrowing Arrows", "The Beauty Trap", "Xi Shi, The Eternal Beauty", etc. • Video excerpts for viewing and discussion

WEEK 8. THEMES 4: ROMANCE, COURAGE & THE HEROINE

Feb. 25 Part A	**Reading:** • Mitchell (1973), "The White Snake" • One or two synopses from other tales of romance between supernatural beings and young scholars: "The Fairy Carp of Azure Lake" ("The Two Miss Peonys and the Two Judge Baos"), "The Dragon King's Daughter", "The Lotus Lamp" ("The Magic Lotus Lantern"), etc. • Video excerpts for viewing and discussion	**Feb. 25** Part B	**Reading:** • Wang (1971), "Snow Elegant" (The Phoenix Returns to Its Nest) • One or two synopses from: "Sister Thirteen", "Hua Mulan", "Mu Guiying, Woman Warrior of the Yang Family", "The Lute", "Romance of the Western Chamber", "Peony Pavilion", "Dream of the Red Chamber", "Peach Blossom Fan", "Beauty Defies Tyranny", "The Hegemon King Bids Farewell to His Concubine", "Meng Lijun", "Legend of the Purple Hairpin", "Moonlight Pavilion", "Wang Baochuan" ("The Red-Mane Steed"), "Princess Changping", "Searching the School-House"; "Liang Shanbo and Zhu Yingtai" ("The Butterfly Lovers"), etc. • Video excerpts for viewing and discussion

WEEK 9. THEMES 5: VALOR, LOYALTY & SACRIFICE

Mar. 04 Part A	**Reading:** • Mitchell (1973), "The Wild Boar Forest" • Opera synopses from "Wu Song Kills a Tiger", etc. • Lecture and discussion: Lin Chong, Wu Song, and other heroes in the novel, *The Water Margin* (a.k.a. *Outlaws of the Marsh*). • Video excerpts for viewing and discussion	**Mar. 04** Part B	**Reading:** • Opera synopses on "The Monkey King Borrows a Fan", "Orphan of the Zhao Family", etc. • Lecture and discussion: The adventures of Sun Wukong (Monkey King) in the novel, *Journey to the West.* • General discussion: Integrity, loyalty, revenge, and sacrifice in Chinese culture reflected in Chinese operas. • Video excerpts for viewing and discussion

WEEK 10. CONCLUDING REMARKS & STUDENT PRESENTATIONS

Mar. 11 Part A	• Lecture & Discussion: East Meets West -- Influence of Traditional Chinese Opera on the West and Vice Versa. • Discussion: Chinese Opera -- Its Current and Future Status in China and Abroad. • Student presentations	**Mar. 11** Part B	• Student presentations (cont'd)

WEEK 11. EXAM WEEK

Term paper due: Tuesday, 15 March 2005, 12:00 noon

(Note: Request for extension must be made by the end of Week 10.)

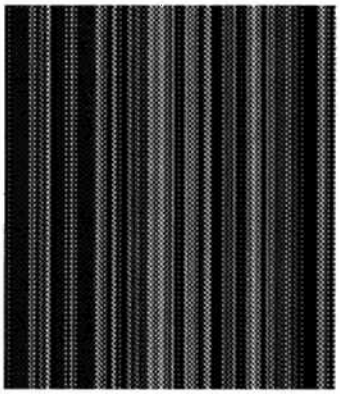
READINGS

A. **TEXTBOOKS. (Available from SBX)**

1. Xiao, Xiaoming (chief editor). 2002. *Fascinating Stage Arts*. Beijing: Foreign Languages Press. [Paperback; ISBN: 7-119-03053-1]

2. Siu, Wang-Ngai (with Peter Lovrick). 1997. *Chinese Opera: Images and Stories*. Vancouver, Canada: UBC Press; Seattle: U. of Washington Press. [ISBN: 0-7748-0592-7]
(Excerpts: Chapter 1. "The Dramatic Tradition"; Chapter 2. "Regional Opera Styles". In addition, some synopses will be selected from this textbook.)

ADDITIONAL READINGS. (* Opera scripts translated into English)



1. Duchesne, Isabelle (ed.). 2000. *Red Boat on the Canal: Cantonese Opera in New York Chinatown*. New York, NY: Museum of the Americas.
[Note: An exhibition, *A Rare Flower: A Century of Cantonese Opera in Canada*, organized by the Museum of Anthropology (MOA) at the University of British Columbia (in Vancouver, Canada), showcased a selection of costume pieces from the Museum's collection of Cantonese opera costumes and accessories, a collection that is one of the largest and oldest in the world. It comprises more than 500 pieces preserved and presented to the Museum by Vancouver's Jin Wah Sing Musical Association.]

2. * Hung, Josephine Huang. 1971. *Classical Chinese Plays*. Second edition. Taipei: Mei Ya Publications.
(Excerpts: "The Faithful Harlot" (*Yü T'ang Ch'un*) and "Two Men on a String" (*Feng Yi T'ing*).
[Note: The first edition, entitled *Children of the Pear Garden: Five Plays from the Chinese Opera*, was published in 1961 in Taipei by Heritage Press.])

3. Mackerras, Colin. 1975. *The Chinese Theatre in Modern Times: From 1840 to the Present Day*. London: Thames and Hudson, Ltd.
(Excerpts: Part One (The Theatre in Peking Until 1949): Chapter 3. "The Peking Theatre of the Republic"; Chapter 4. "Actors in Peking Society"; Chapter 5. "The Theatre in Peking Society".)

4. Mackerras, Colin. 1990. *Chinese Drama: A Historical Survey*. Beijing: New World Press. [Paperback; ISBN: 7-80005-096-3]
(Excerpts: Chapter I. "The Forerunners of Drama in China"; Chapter II. "The Development of Drama in South China, Twelfth-Nineteenth Centuries"; Chapter III. "Forms of North Chinese Drama, Thirteenth-Nineteenth Centuries"; Chapter IV. "The*Pihuang* System and the Peking Opera,

Eighteenth-Nineteenth Centuries".)

5. * Mitchell, John D. 1973. *The Red Pear Garden: Three Great Dramas of Revolutionary China.* Boston: David R. Godine. (Excerpts: "The White Snake" and "The Wild Boar Forest".)

6. * Scott, A. C. 1967. *Traditional Chinese Plays.* Volume 1. Madison, WI: University of Wisconsin Press. (Excerpt: "Ssu Lang Visits his Mother" (*Ssu Lang T'an Mu*).)

7. * Scott, A. C. 1975. *Traditional Chinese Plays.* Volume 3. Madison, WI: University of Wisconsin Press. (Excerpts: "Picking Up the Jade Bracelet" (*Shih yü-cho*) and "A Girl Setting Out for Trial" (*Nü ch'i-ch'ieh*).)

8. Scott, A. C. 1983. "The Performance of Classical Theater." In: Colin Mackerras (ed.), *Chinese Theater: From Its Origins to the Present Day.* Honolulu: University of Hawaii Press. (Paperback edition, 1988.) Pages 118-144.

9. * Wang, Elizabeth Te-Chen. 1971. *Snow Elegant. A Chinese Classical Play.* Translated and Adapted by Elizabeth Te-Chen Wang from the Opera "Feng Huan Ch'ao" by Chi Yu-shan. Taipei: Mei Ya Publications, Inc.

10. (Short opera synopses to be selected from online and published sources.)

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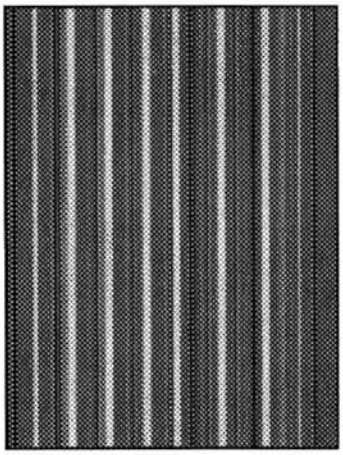
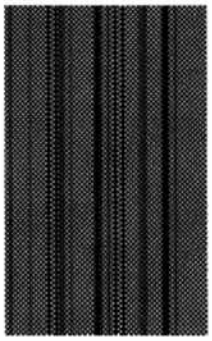
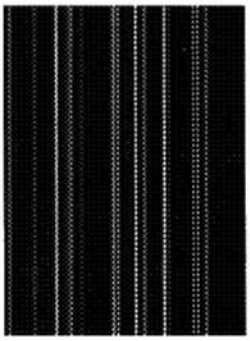
SUPPLEMENTARY READINGS AND REFERENCES

1. Alley, Rewi. 1984. *Peking Opera* [Text by Rewi Alley. Pictures by Eva Siao, Weng Naiqiang, Zhang Zudao, Di Xianghua, and Others]. Beijing: New World Press.







2. Arlington, L. C. (Lewis Charles). 1930. *The Chinese Drama from the Earliest Times Until Today.* [A panoramic study of the art in China, tracing its origin and describing its actors (in both male and female roles), their costumes and make-up, superstitions and stage slang, the accompanying music and musical instruments, concluding with synopses of thirty Chinese plays, by L.C. Arlington, with a Pien (匾) by Mei Lan-fang and a foreword by H.A. Giles, Ll.d. (Aberdeen).] Shanghai: Kelly and Walsh. [Re-issued in 1966. Bronx, NY: Benjamin Blom, Inc.]

3. Dolby, William. 1978. *Eight Chinese Plays from the Thirteenth Century to the Present* [Translated with an Introduction by William Dolby]. New York: Columbia University Press.

4. Huang, Shang. 1985. *Tales from Peking Opera* [Illustrations: Ma De]. Beijing: New World Press.

5. Johnson, Elizabeth Lominska. 1996. "Cantonese opera in its Canadian context: The contemporary vitality of an old tradition," *Theatre Research in Canada / Recherches Théâtrales au Canada* 17.1: 24-45.

Johnson, Elizabeth Lominska. 1997. "Cantonese opera costumes in Canada." *Arts of Asia* 27.1: 112-125.

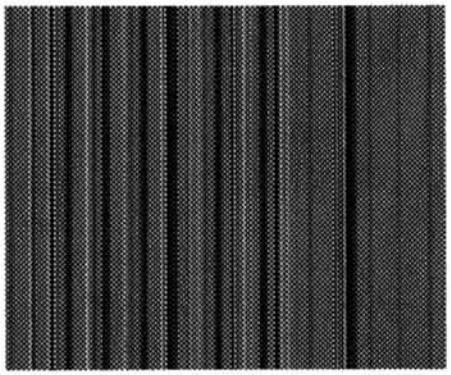
7. Li, Siu Leung [Edward Siu-leung]. 2003. *Cross-Dressing in Chinese Opera.* Hong Kong: Hong Kong University Press.

8. Lowe, H. Y. 1942. *Stories from Chinese Drama.* Peking (Beijing): Peking Chronicle Press.

9. Mackerras, Colin. 1975. *The Chinese Theatre in Modern Times: From 1840 to the Present Day.* London: Thames and Hudson, Ltd.
(Excerpts: Part Two (The Theatre Outside Peking Until 1949): Chapter 6. "The Theatre in Chinese Society"; Chapter 7. "Shanghai and the Lower Yangtze Valley"; Chapter 8. "The South-Eastern Provinces: Fukien and Kwangtung"; Chapter 9. "The Middle Yangtze Region: Hupeh and Szechwan".)

10. Pan, Xiafeng. 1995. *The Stagecraft of Peking Opera: From Its Origins to the Present Day.* Beijing: New World Press.

11. Scott, A.C. *The Classical Theatre of China.* 1957. New York: Macmillan Company. [Republished in 2001. Mineola, New York: Dover Publications, Inc.]



12. Sun, Jie. 1996. *Peking Opera Painted Faces -- With Notes on 200 Operas* [Text by Zhao Menglin and Yan Jiqing. Drawings by Zhao Menglin]. Third edition. Beijing: Morning Glory Publishers.

13. Tan Gudnason, Jessica and Li Gong. 2001. *Chinese Opera.* New York: Abbeville Press. (Photographs by Jessica Tan Gudnason; text by Li Gong (the actress in such well-known films as *Farewell My Concubine* and *The Emperor and the Assassin*). This is mainly a "coffee-table" book that consists of illustrations -- mostly close-ups (for a detailed look at the make-up and headdress) and portraits of performers in their colorful and elaborate costumes; performers are from Peking and Cantonese opera troupes as well as all-female, Wu-dialect Yue opera troupes from Shanghai.)

14. Wu, Zuguang, Zuolin Huang, and Shaowu Mei. 1981. *Peking Opera and Mei Lanfang: A Guide to China's Traditional Theatre and the Art of its Great Master.* Beijing: New World Press.

15. Yim, Shui-yuen (ed.). 1989. *Yue Ju Bai Nian Tui Bian* [粵劇百年蛻變] (= *A Century of Cantonese Opera*). Hong Kong: Regional Council, Hong Kong. (Exhibition catalogue with Chinese-English bilingual text.)

16. *Yue Ju Fu Shi* [粵劇服飾]. (= *Costumes of Cantonese Opera*). 1988. Hong Kong: Regional Council, Hong Kong. (Exhibition catalogue with Chinese-English bilingual text; preface by the Curator, Regional Council Museums, Hong Kong.)

17. Yung, Bell. 1989. *Cantonese Opera: Performance as Creative Process.* Cambridge: Cambridge University Press.

18. Zung, Cecilia S. L. 1937. *Secrets of the Chinese Drama: A Complete Explanatory Guide to Actions and Symbols as Seen in the Performance of Chinese Dramas* [With Synopses of Fifty Popular Chinese Plays and 240 Illustrations]. Shanghai: Kelly and Walsh. [Re-issued in 1964. New York: Benjamin Blom.]

19. (more to be added later ...)

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SOME WEB RESOURCES

A. Ohio State University:

- OSU Libraries' On-Line Catalog (OSCAR) and other Library Catalogs
  The OSU Libraries catalogue uses Pinyin romanization for online library searches. The online catalogue can also display entries and search in Unicode-encoded Chinese. From the OSU Libraries:

OSCAR webpage, select from the rightmost menu: OSCAR (Unicode). For example, search under SUBJECT for: Operas, Chinese and/or Theater, China (Or, search under SUBJECT for more specialized topics, such as: Ju qu (劇曲), Qu 曲 (Chinese literature), Dramatists, Chinese, Dramatists -- China -- Biography, etc.) Books on Chinese opera may be in Main Library or other libraries on campus (e.g., Music Library). With respect to the Main Library, keep in mind that it houses the East Asian collection in three locations:

1. "Use in library" references are in the East Asian Studies (EAS) Reading Room,
2. Publications in Chinese, Japanese, and Korean are in the East Asian Studies (EAS) collection on the 9th floor, and
3. Publications in English (and other Western languages) are elsewhere in the Main Stacks.

- OSU Libraries' Chinese Collection (The introduction contains a description of the history, scope, size, and strengths of the collection (and that includes Chinese linguistics). Also available are PDF files with lists of recent acquisitions.)

- OSU Microforms Room (Main Library) -- Videorecordings in the collection and/or on order include the following film collection of Chinese operas (Peking opera, regional operas, etc.):
  . Zhongguo xi qu dian ying jing dian shou cang (中国戏曲电影经典收藏)

- Ohio Library and Information Network (OhioLINK) (library catalogs, research databases, etc.)

- Links to OSU Libraries and Other Online Library Catalogues

B. RedLightGreen.com. (RedLightGreen.com delivers information from members of the Research Libraries Group (RLG) concerning more than 130 million books for education and research; and it links students back to their campus libraries for the books they select. Founded in 1974, RLG is a nonprofit membership corporation of universities, national libraries, archives, and other memory institutions with remarkable collections for research and learning.)

C. (more to be added later ...)

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[The Ohio State University]

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Marjorie Chan's Chinese 674: Chinese Opera (Winter 2005)
<http://people.cohums.ohio-state.edu/chan9/c674.htm> [Accessed <DATE>]

visitors since 28 October 2004.
Created: 23 October 2004. Last update: 4 January 2005.

The Chinese 674 logo at the top of this course syllabus shows a young scholar walking up an imaginary flight of stairs to his awaiting wife standing at the top of the stairs. [Source: Cantonese opera (粵劇), "Nao Yan Fu" 鬧嚴府 (Uproar at the Yan Mansion).] The small brush painting on this webpage by Ma De, depicting a scene from "Qiu Jiang" 秋江 (Autumn River), is scanned from *Peking Opera* (1984), published by New World Press, Beijing, China. The jacket covers for the textbooks and for other books on this page are images scanned for this course syllabus. The costume on the cover of *Red Boat on the Canal* is a reversible robe for an immortal, on which is embroidered a bat, symbol of fortune.

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URL: **http://people.cohums.ohio-state.edu/chan9/c674.htm**

CLA 230
Medicine in the Ancient World
Spring 2004
MW 9:30-11:18
University Hall 47

Victoria Wohl
wohl.3@osu.edu

Office hrs: MW 11:30-12:30
UH 414C ☎ 292-1355

Course Description
This course is an introduction to the theory and practice of medicine in ancient Greece and Rome. To our minds, the medical practices of these ancient cultures seem primitive, often bizarre, sometimes downright gross. But to its practitioners and patients, ancient medicine had a coherent logic. By studying this logic, we can gain insight into the world in which this medicine flourished. For example, when the medical writer Galen represents female anatomy as a perfect inversion of male anatomy, he reflects (and also reinforces) ancient views of the relation between men and women. When Hippocrates warns about the emasculating effect of drinking water from certain rivers in Persia, he reflects racial and national stereotypes prevalent in ancient Greece. As we read the texts of the ancient medical writers, we will seek not only to find the origins of our own medicine but also to understand the ways in which medicine participates in its culture, reflecting, reinforcing, and occasionally debunking deeply-held cultural beliefs and assumptions. All readings are in translation, and students are not expected to have any background either in Classics or in medicine.

Course Objectives
This course has two interrelated objectives. First, it aims to introduce students to the texts of the ancient medical writers and through these texts to the cultures of ancient Greece and Rome. Second, the course aims to stimulate students to think critically about the relation between medicine and the culture in which it is embedded.

Required Texts (available at SBX)
G. E. R. Lloyd, trans. *Hippocratic Writings* (Penguin)
Sontag *AIDS and its Metaphors / Illness as Metaphor*
*readings with an asterisk are on electronic reserve (http://library.ohio-state.edu/search/r)

Requirements

final	40%
two 5-7 page papers	50%
class participation	10%

The final will cover all reading and lecture material and will be a combination of short-answer and essay questions. The two papers, due April 26 and May 17, will be analyses of a specific medical text or question; topics will be handed out in class. Class participation credit will reflect your attendance at and contribution to class discussion.

Readings on Electronic Reserve

Foucault "Dietetics"
Freud "Repression"
Galen "The Affections and Errors of the Soul"
Galen "The Best Constitution," etc.
Hansen "The Medical Writers' Woman"
Laqueur *Making Sex*, ch. 2
Lloyd "Secularization and Sacralization"
Padel *In and Out of the Mind*, ch.2
Sophocles *Ajax*
Soranus *Gynecology*, Book I
Thucydides 1.20-22, 2.34-55, 3.69-85

Web Resources

Ancient Medicine/Medicina Antiqua: http://www.ea.pvt.k12.pa.us/medant/
Asclepius (Ancient Medicine): http://www.indiana.edu/~ancmed/intro.HTM
Diotima (Women in Antiquity): http://www.stoa.org/dio-bin/diobib?gynecology
Perseus (Web-resources for Greece and Rome): http://www.perseus.tufts.edu/
AntiquaMedicina: http://www.hsc.virginia.edu/hs-library/historical/antiqua/anthome.html

Academic Misconduct

Academic misconduct is a violation of the code of Student Conduct and will be reported to the Committee on Academic Misconduct. The University defines academic misconduct as any activity which tends to compromise the academic integrity of the institution, or subvert the educational process. Some examples are plagiarism, cheating on examinations, and violation of course rules as contained in the course syllabus. See http://www.osu.edu/offices/oaa/procedures/index.htm.

Disability Accommodation

Any student who feels he or she may need an accommodation based on the impact of a disability should contact me privately to discuss his or her specific needs. Please contact the Office for Disability Services at (614) 292-3307, or visit 150 Pomerene Hall, to coordinate reasonable accommodations for students with documented disabilities.

Schedule of Topics and Readings

Week 1 Introduction

M. Mar. 29 Introduction

W. Mar. 31 medicine and society

reading: Sontag *AIDS and Its Metaphors*

Week 2 The Theory and Practice of Ancient Medicine

M. April 5 The Hippocratic theory of medicine

reading: Hippocrates *Oath*, *Canon*, *Tradition in Medicine*, *Science of Medicine*

W. April 7 The Hippocratic practice of medicine

reading: Hippocrates *Epidemics*, Book 1 & 3

Week 3 Medicine, Religion, Science

M. April 12 medicine and religion: guest lecture by Prof. Sarah Iles Johnston

no reading

W. April 14 medicine and science

reading: *Lloyd "Secularization and Sacralization"

Hippocrates *On the Sacred Disease*

Week 4 Good Health

M. April 19 Regimens of health

reading: *Foucault "Dietetics"; *Galen "The Best Constitution, etc."

W. April 21 Healthy mind, healthy body

reading: *Galen "The Affections and Errors of the Soul"

Week 5 Race and Medicine

M. April 26 Medicine in black and white

film: "The Deadly Deception"

first paper due

W. April 28 Greek and barbarian

reading: Hippocrates *Airs*, *Waters*, *Places*

Week 6 The Female Malady

M. May 3 anatomy of a woman

reading: Fant & Lefkowitz #339, 343-46, 351-2, 358, 362, 362a

http://www.stoa.org/diotima/anthology/wlgr/wlgr-medicine.shtml

*Laqueur *Making Sex*, ch. 2

W. May 5 gynecology

reading: *Soranus *Gynecology*, Book I

Week 7 Sex Ed.

M. May 10 the problem with virginity

reading: *Hansen "The Medical Writers' Woman"

Fant & Lefkowitz #349 (= Hippocrates *On Virgins*)

http://www.stoa.org/diotima/anthology/wlgr/wlgr-medicine.shtml

W. May 12 sex and reproduction

reading: Hippocrates *The Seed and The Nature of the Child*

Week 8 Plague: a Tale of Two Cities

M. May 17 a modern plague/the plague of modernity

film: "28 Days Later"

second paper due

W. May 19 Athens' plague: moral breakdown

reading: *Thucydides 1.20-22, 2.34-55, 3.69-85

Week 9 Madness and Civilization

M. May 24 mind and madness

reading: *Padel *In and Out of the Mind*, ch.2; Freud "Repression"

W. May 26 a tragic case

reading: *Sophocles *Ajax*

Week 10 Wrap-up

M. May 31 Memorial Day: no class

W. June 2 conclusions: diagnosis and prognosis?

Mass Communication and Society - JCOM 642

Winter, 2004
M/W 2:30-4:18
Room: UH 0047

Prof. Daniel G. McDonald
Derby 3108 - Office Hours: M,W 12-1:15
mcdonald.221@osu.edu - 292-5811
1 Course Packet from Greyden Press

Course Objectives

We will look at relationships between the media and various aspects of society. The focus will be on the relationship between the audience and the media. In this general context we will examine the historical connection between media and society and pay particular attention to the interrelationships between popular music, mass communication and the audience.

We will also look at studies of the effects of the media on the public. The phrase "media effects" refers to empirical work, often experimental or survey research, which tests specific hypotheses relating the media and the audience. We will study some of these hypotheses and the ideas behind them, and look at some of the results of that research.

Procedure

I will lecture, but you may ask questions or raise objections at any time. Much of the substance of the course is best learned by experiencing it, so we'll include media materials within lecture to give you a feel for what we're talking about. Given the format of the class, you must keep up with the reading assignments. I expect you to have done the reading for each class in advance. Unannounced quizzes are possible if I sense that many in the class are not keeping up with the reading. You are responsible for anything that goes on in class – lecture, videos, audio tapes and discussion. Please don't ask me for a copy if you miss something. There is no t.a. for the class – I'll help as much as I can if you're experiencing difficulty, but I simply won't be able to provide materials, etc. if you miss things.

Class Project

A portion of the class will be devoted to the class project, which we are undertaking in conjunction with Professor Dimmick's 642 class. Both classes will participate in collecting and making available data on the popular music industry. Both classes will be divided into small groups (approximately 5 people per group) to study a particular aspect of the industry. Data from the class project will be available for analysis for the groups, but the groups are not required to use the class data. However, everyone must participate in gathering the data (additional details available as a handout). On Thursday evening of the last week of classes, both classes will meet together and the small groups will each present their projects.

Overview of Grades and Assignments

The course includes two preliminary tests (each are 35% of the final grade), one group project grade (10% of final grade), one individual project grade (10% of final grade), and one short essay (10% of final grade).

Tests - For each test, you must turn in three questions at least 4 days before the exam. If you do not turn them in on time (typed, double spaced, with all answers indicated) you will lose 5% of your test score. Tests will be made up of multiple choice, short answer and essay questions. Submitted questions may be any of these forms. Each of the tests will count as 35% of your course grade.

Group Project Grade – This grade will be given to all members of the group, and the project grade will be counted as 8% of your overall course grade. The project grade is based on a) presentation of idea, and b) evidence presented in support of the idea. Because the grade is given to a group, there is potential for "social loafing." If you find that someone in your group is not doing his or her part, please talk with that person to let them know. If you still feel there is a problem, let the instructor know as soon as possible. If you do not alert the professor to the problem before turning in the report, no remedy will be available to fix the problem.

Individual Project Grade – As mentioned above, the group project will be conducted with the class of JCOM 642. Although individual work in putting together the database may be tedious, it is extremely important that this be done without error. For this reason, 7% of your grade will be based on the accuracy of information you enter in the database. The data entry portion of the project will be completed early in the class. Because most of the presentation groups will be working with the database, it is highly likely that any errors in data entry will be found, and your grade will suffer accordingly.

The Short Essay - About midway in the quarter, you'll be asked to turn in a short essay in which you explore an issue we've been talking about in class. You should take the essay very seriously, and include references to material (in and out of class) that support your opinions. The short essay counts as 10% of your course grade.

Honesty

It is your responsibility to complete your own work as best you can in the time provided. Faking, plagiarizing, and duplicating work will result in disciplinary action as stipulated by University rules. This means filing a complaint with the University Committee on Academic Misconduct as outlined in the Code of Student Rights and Responsibilities. If the complaint is upheld, the committee may recommend a variety of punishments.

1. Faking refers to making up facts or quotes.
2. Plagiarizing, as defined by Webster , is "to steal and pass off as one's own the ideas or words of another." Often this problem starts to emerge when ideas are not referenced adequately. Note that "plagiarizing" refers to ideas as well as words. Paraphrasing someone else's work without referencing it is plagiarizing.
3. Duplicating work is defined as submitting the same work to more than one instructor without the prior knowledge and agreement of both.

Office hours

You can call or visit or send email concerning problems, questions, concerns or difficulties (or even compliments) about the course material or assignments. I would be glad to meet with you individually or in small groups during my office hours or by appointment. Generally, appointments are not necessary during office hours. However, if you must see me outside of office hours, please make an appointment if at all possible.

Class Schedule

Week	Topic	Reading
1/7, 1/9	Media, Artifacts and Effects Basic Ideas and Concepts	Schramm (1)
1/14, 1/16	Development of the Audience	Lynes (2), Toll (3)
1/21, 1/23	No Class 1/21 – Martin Luther King Day Institutionalization of the Media	Beville (4)
1/28, 1/30	Media as Businesses *Test #1 1/30*	Turow (5)
2/4, 2/6	*Project Data Entry Completed* Media Content and Society	Toll (6)
2/11, 2/13	Media and Social Change	Lynd and Lynd (7) President's Commission (8)
2/18, 2/20	Media and Social Change (cont'd)	Sarnoff (9)
2/25, 2/27	Media as a Social Problem *Essay Due 2/27*	Hennigan (10), Bollen & Phillips (11), Centerwall (12)
3/4, 3/6	Media and the Social Self: Learning, Imitation and Being	Cooley (13), Grodin & Lindlof (14) Turkle (15)
3/11, 3/13	*Test #2 3/11(Monday)* *Group Project Presentations Thursday evening (3/13)* *Graduating Senior Grades due 3/15*	
3/18, 3/21	Finals Week	

Reading List:

1. Schramm, W. (1988). The Day of the Printer. Ch. 8 from: Schramm, Wilbur *The Story of Human Communication* Harper & Row. ISBN 0-06-045799-6

2. Lynes, (1985). The emerging audience, and Rumblings. Chs. 1 & 2 from Lynes, Russell *The Lively Audience* Harper & Row. ISBN 0-06-015434-9

3. Toll (1982). The entertainment machine in the home: The phonograph, radio, and television as media. Ch. 2 From Toll, Robert C. *The Entertainment Machine*. Oxford Univ. Press, 1982. ISBN 0-19-503081-8

4. Beville, H.M. What we have learned: 1930-1984. From Beville, Hugh M. Audience Ratings. Erlbaum.

5. Turow (1984). Mass media industries: A resource dependence approach; The key connection: The producer-patron relationship; The risks of continuity and change. Chs. 1,2,5 From Turow, Joseph, *Media Industries*. Longman.

6. Toll, (1984). Everybody's doin' it: Popular music and the media; The other side: Crime and the media; Leave 'em laughin': Comedy and the media. Chs. 4,6,8 From Toll, Robert C. *The Entertainment Machine*. Oxford Univ. Press. ISBN 0-19-503081-8

7. Lynd and Lynd,(1929 and 1937). pp. 262-271 of Lynd, Robert S. and Lynd, Helen M. *Middletown* Harcourt, Brace & Co. and Middletown in transition pp. 260-265 of Lynd, Robert S. and Lynd, Helen M. *Middletown Revisited* Harcourt, Brace & Co.

8. W.F. Ogburn, (1933). The influence of invention and discovery. Ch. III of President's Research Committee, *Recent Social Trends in the United States.* McGraw-Hill.

9. Sarnoff, D. (1939). Probable influences of television on society. *J. of Applied Physics*, 10(July) 426-431.

10. Hennigan, et al. (1982). Impact of the introduction of television on crime in the United States. *J. of Personality and Social Psychology*, 42(3) 461-477.

11. Bollen and Phillips, (1982). Imitative suicides: A national study of the effects of television news stories. *American Sociological Review*, 47 (December) 802-809 (1982).

12. Centerwall, (1989). Exposure to television as a risk factor for violence. *American J. of Epidemiology*, 129(4) 643-652.

13. Cooley, Charles H. (1909). The significance of communication. Pages 61-106 of *Social Organization*. New York: Scribner's, 1909. (no isbn)

14. Grodin and Lindlof (1996). The self and mediated communication
15. Turkle (1996). Parallel lives: Working on identity in virtual space. Chs. 1 and 10 (pp. 3-12 & 156-175) from Debra Grodin and Thomas R. Lindlof, *Constructing the Self in a Mediated World.* Sage. ISBN 0-803-7011-0

COMM 648.01 Winter Quarter 2005
History of American Newspaper Comic Strips; call number 11691-2
Time: M W 10:30 am-12:18 pm. Credits: 5
Professor Lucy Shelton Caswell.
023L Wexner/telephone 292-0538/e-mail caswell.2@osu.edu
Office Hours/9:30 a.m.-10:30 a.m. M W or by appointment

Course objectives

To provide an introductory survey of the history of American newspaper comic strips.
To examine the role and functions of comic strips in newspapers.
To evaluate the impact of comic strips on readers.
To discuss styles and techniques of cartooning.
To consider the cartoonist's worldview and its relationship to his or her art.
To develop critical judgment and analytical skills.
To strengthen research competence.

648.01 is a seminar for upper level undergraduates and graduate students who are expected to read all assignments and be prepared to discuss them during each class meeting. The professor assumes that all students enrolled in the class are familiar with and interested in American newspaper comic strips. Students are expected to read current newspaper comic strips in order to discuss them in class. Editorial cartoons, comic books, graphic novels, magazine cartoons and animation will not be discussed in this class except as they relate to newspaper comic strips.

Reading assignments

All of the readings listed in this syllabus are required. 648.01 has two textbooks: *Understanding Comics* by Scott McCloud (either the Tundra or Harper 1993 editions are acceptable) and *The Art of the Funnies: An Aesthetic History* by Robert C. Harvey (University Press of Mississippi, 1994). Both are available at bookstores. All of the other assignments are in a course packet that is available at Tuttle Cop-ez or they will be distributed in class.

If you do not have access to daily newspapers, you may read current comic strips on-line at the following syndicate sites:

Copley (https://www.copleynews.com/)
Creators (http://www.creators.com/comics.html)
King Features (http://www.kingfeatures.com/features/comics/comics.htm)
United Media (http://www.comics.com/)
Universal Press Syndicate (http://www.ucomics.com/comics/)
Tribune Media Services (http://www.comicspage.com/)
Washington Post Writers Group (http://www.postwritersgroup.com/comics.htm)

Students are required to read each assignment prior to class on the day it is listed. Questions are given in the syllabus with each assignment to assist students as they read. Participation in the discussion of reading assignments is required.

Each day when readings are assigned, class members must hand in one written question

about some part of the assigned readings. If more than one reading is assigned, you may write your question about any of the assignments for that day. Questions are due at the beginning of each class and must not duplicate the questions in the syllabus. Each student must be prepared to ask her/his question in class and lead discussion related to it.

Grading

Course grades will be weighted as follows:

Class participation and oral presentations	20%
Tests (2)	30%
Papers (2)	20%
Research paper	30%

There are two optional extra credit assignments. See January 19 and March 2 for details.

Course requirements

Students are required to attend class, read assignments, participate in discussions, and meet deadlines for handing in assigned work. Late assignments will have one letter grade deducted from the grade of the paper for each day the assignment is overdue. Assignments are due on the date they are listed.

Chronic late arrivals and/or absences will result in lowering your grade one-half letter grade (for example, from a B to B-).

Two short papers are assigned. Each is to be a maximum length of two pages. The two optional extra credit papers may be no longer than two pages. Papers may not be submitted by e-mail or e-mail attachments. Paper copies are due on the day stated in this syllabus. Late papers will result in a grade one letter lower for each day the paper is late.

Each test will consist of ten objective questions and one essay question. Each test will cover the ideas presented in reading assignments, slide lectures and class discussions. Thirty minutes of class time will be allowed for each test. Make-up tests are not offered except in extenuating circumstances.

Research papers may be written on any topic related to the history of American newspaper comic strips. Research papers may not be submitted by e-mail or e-mail attachments. Specific instructions are given in the handout "COMM 648.01 Research Papers." Recommended lengths are 10-12 pages for undergraduates and 20 pages for graduate students. After the submission of the required outline, the topic of the paper may not be changed without the permission of the professor. Graduate students are required to use primary source materials for their research. Research papers may be re-written to improve a grade. The graded version must be returned to the professor when the revised version is handed in. Revised research papers will not be given a lower grade than the initial paper.

Students are responsible for being aware of and obeying the University's rules regarding academic misconduct and the Code of Student Conduct. Please talk with the professor if you are unclear about what constitutes plagiarism. All written work must include documentation of your sources.

Week 1/M, January 3

Introduction to COMM 648.01

Course objectives and requirements
Discussion of "COMM 648.01 Research Papers: A Guide to Their Preparation≅

Reading in class: AStudy Finds Comics Read by 113 Million≅ by David Astor, *Editor & Publisher* (January 30, 1993), 34.

Why do American newspaper comic strips merit study?
What does it mean to <u>read</u> comic strips?

Week 1/W, January 5
Assigned readings:
*"Practices of Looking," Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture* (Oxford: 2001), 11-44.
*AThe Lineage of the Newspaper Comic Strip from Hogarth to Howarth,≅ Jenny E. Robb in the exhibition catalogue *Before the Yellow Kid* (distributed in class on January 3).

How and why did comic strips begin?
Which cartoonists led in their development?
Why do newspapers print comic strips?
How is the term Acomic strip≅ defined?

Week 2/M, January 10
Assigned readings:
*N.C. Christopher Couch, "The Yellow Kid and the Comic Page," *The Language of Comics: Word and Image,* Robin Varnum and Christina T. Gibbons, eds. (University Press of Mississippi: 2001), 60-74.
*Mark D. Winchester, AHully Gee, It=s a War!!! The Yellow Kid and the Coining of >Yellow Journalism,=≅*Inks: Cartoon and Comic Art Studies* 2:3 (November 1995) 23-37.
*Harvey, chapter 1.

Who is the Yellow Kid and why is he important?
What are the origins of the term Ayellow journalism"?
What is visual-verbal interdependence?
What is narrative breakdown and how can it be evaluated?
What are the various types of comic strips described by Harvey?

Slide presentation in class on newspaper comic strips.
Introduction to the Cartoon Research Library

Week 3/W, January 12
Assigned readings:
*McCloud, chapters 1, 2, 3
*"The Story of How Comics Are Created" by Heckler & Lane (distributed in class January 10).

What is McCloud=s definition of Acartoon"?
What is the Alanguage of the comics"?
What is Aclosure"?
How are transitions made in comics?
Do comics have cultural attributes?

Week 3/M, January17
Martin Luther King, Jr. holiday. No class.

Week 4/W, January 19
Assignment: Write a brief paper (maximum length two pages) on the "language" of comic strips. How does it function? Why is it effective? Does it have limitations? If so, what are these limitations? Additional sources you may want to read are *The Lexicon of Comicana* by Mort Walker (NC1767.W25) and *Comics and Sequential Art* by Will Eisner (NC1320.E35 1985 or NC1320.E35 1990).

Assigned reading:
*McCloud, chapters 4, 5, 6
Why and how are time and motion related in comics?
How do art and language converge in comics?
What types of word/picture combinations are described by McCloud?

FOR EXTRA CREDIT: Write a brief review essay (maximum length of two pages) about the exhibition *Drawing Fire: Controversial Comics by Milton Caniff.* Please note that this exhibit closes Friday, January 14.

Week 4/M, January 24
Assigned reading:
*McCloud, chapters 7, 8, 9
Why and how are time and motion related in comics?
How do art and language converge in comics?
In McCloud=s view, are comics art?
What is the impact of color upon comics?

Week 4/W, January 26
Assigned reading:
*Alan Gowans, "America's Best ..." *1983 Festival of Cartoon Art* (OSU Libraries, 1983) 4-9.
*Kathleen J. Turner, "Comic Strips: A Rhetorical Perspective," *Central States Speech Journal* 28 (Spring 1977), 24-35.
What are the historic functions of art as defined by Gowans?
What is rhetoric and how does it relate to comic strips?
What is an enthematic approach and how is it used in comic strips?

Week 5/M, January 31
Assignment: Write a brief (maximum length two pages) paper analyzing Gowans' approach to comic art. Is his approach valid? Why or why not? How do his ideas differ from those of Harvey and/or McCloud?

Assigned reading:
*M. Thomas Inge, *Comics as Culture* (University Press of Mississippi, 1990), xi-xxi and 17-27.
* Ian Gordon, *Comic Strips and Consumer Culture* (Washington, DC: Smithsonian Institution, 1999), 80-105 plus notes.
Week 5/M, January 31-continued
How does Inge relate comics to culture?
How does Gordon relate comics to culture?

What are the differences and similarities between Inge=s and Gordon=s analysis?
What are the forms of creative expression within comics that Inge describes?
What impact has the comic strip had on language in America?

Women and comic strips: *Funny Ladies* video in class

Week 5/W, February 2
QUIZ: 30-minute exam with ten objective questions and one essay question. The test will cover classroom activities plus all reading assignments and presentations (including slide lecture) through January 31, 2005.

Assigned reading:
*Harvey, chapters 2, 3
Why is Winsor McCay an important early cartoonist?
Name at least three ways that Bud Fisher shaped the early newspaper comic strip.
Why does Harvey describe *Bringing Up Father* as a Amasterwork"?

Review "COMM 648.01 Research Papers: A Guide to Their Preparation"

Week 6/M, February 7
Assignment: Prepare a one-page outline of your research paper. You must cite at least <u>three</u> sources (other than the texts for this course) in correct bibliographic format.

Assigned reading:
*Harvey, chapters 4, 5, 6
What are newspaper syndicates and how do they influence comic strips?
What made *Wash Tubbs* unique on the comics page?
Describe the impact of Captain Joseph Medill Patterson on newspaper comic strips.

Sign-up for oral presentation on a cartoonist on February 14.

Week 6/W, February 9
Assigned reading:
*Harvey, chapters 7, 8
What was the final stage of development of the comic strip?
How did Milton Caniff redefine the newspaper comic strip?

Week 7/M, February 14
Assignment: Prepare an informal five-minute oral presentation on one of the cartoonists in the list that follows. *Please do not speak longer than five minutes.* Your presentation should cover basic biographical information and a summary of the importance of his/her work. You can find enough for your presentation in the biographical files and books in the Cartoon Research Library. Do not rely only on Web sources because many are inaccurate. If you prefer to learn about
Week 7/M, February 14-continued
someone who is not on the list, talk with the professor. To avoid duplicate presentations, you must sign up in advance for the cartoonist you want to study. You may not choose a cartoonist

whose work is covered in your research paper. You may not change the cartoonist you are studying without permission from the professor. Please choose from the following list: Scott Adams; Lalo Alcaraz; Bill Amend; Robb Armstrong; Gus Arriola; Lynda Barry; Tom Batiuk; Berkeley Breathed; Al Capp; Darby Conley; Greg Evans; Bill Griffith; Rube Goldberg; Chester Gould; Cathy Guisewite; Harry Hirshfield; Nicole Hollander; Lynn Johnston; Bil Keane; Gary Larson; Patrick McDonnell; Aaron McGruder; Dale Messick; Dan Piraro; Hilary Price; Jerry Scott; Hilda Terry; Morrie Turner; Bill Watterson; Chic Young.

Assigned reading:
*Harvey, chapters 9, 10

What does Harvey describe as Elzie Segar=s Asignal achievement?≅
What are the differences and similarities between *Krazy Kat* and *Pogo*?
Are there any current strips similar to the comic strips covered in this assignment?

Week 7/W, February 16
Assigned readings:
*Harvey, chapter 11
*Future of the Funnies: ASyndicates Making Bids to Reach Kids;≅ AWhat Goes Online and What Doesn=t;≅ AThe Mail Prerogative Is Losing Popularity,≅ *Editor & Publisher*, December 7, 14, 21, 1996 (9 pages).

What two post World War II comic strips had the most impact on the genre? Why?
What impact will online comics have on newspaper comic strips?

Week 8/M, February 21
Assigned readings:
* Roger A. Fischer, "Aliens," *Them Damned Pictures* (Archon: 1996), 70-100 plus notes.
*Ethnic stereotyping: "'Gasoline Alley' strip criticized for stereotyping Asian Americans" from *Seattle Times* plus related materials (12 pages).

Must comic strips use stereotypes?
How has the use of racial and gender stereotypes in comic strips changed over the past one hundred years?
Why have these changes occurred?

Slide presentation in class on ethnicity and comic strips.

Week 8/W, February 23
Assigned reading:
Censorship and comic strips: "Political 'Cathy' temporarily removed"; "Paper pulls 'Kudzu' comics satirizing Jesse Helms"; "About 25 clients pull 'Doonesbury' strips"; "Some Papers Reject Gay-Themed Comic Strip;" AFrank Language in Comics: OK or #&+%!<@>#?≅ (6 pages)

Week 8/W, February 23-continued

What or who should determine if a comic strip is printed or edited prior to printing?
Are there any comic strip themes that are inappropriate for newspapers?
Are comic strips a AG-rated medium in an X-rated world?≅

Sign up for oral presentations on research papers.

Week 9/M, February 28
No class.

Week 9/W, March 2
No class.
Research papers due by 5 p.m. at the professor=s office.

FOR EXTRA CREDIT: Attend the lecture by Richard Samuel West for the opening of the exhibit *The Sting of The Wasp* (reception at 5:30 p.m.; lecture at 6 p.m. March 3, 2005, 021L Wexner) and write a one-page summary of his presentation.

Week10 /M, March 7
Oral presentations on research papers.

Week 10/W, March 9
QUIZ: 30-minute exam with objective questions and one essay question. The test will cover classroom activities and all reading assignments and classroom presentations (including the slide lecture) since the last quiz.

Oral presentations on research papers. Graded research papers returned.

Exam Week/M, March 14
Graded March 9 quizzes may be picked up at the Cartoon Research Library desk anytime after 9 a.m.

ExamWeek/W, March 16
Revised research papers and the first (graded) version are due by 5 p.m. at the professor's office. Graded revised papers may be picked up at the Cartoon Research Library desk anytime after 9 a.m. on Monday, March 28, 2005.

This syllabus can be made available upon request to students who need it in alternative formats. Students with disabilities are responsible for making their needs known to the professor, and for seeking available assistance in a timely manner. The Office for Disability Services (150 Pomerene Hall; 292-3307; 292-0901 TDD) verifies the need for accommodations and assists in the development of accommodation strategies.

JCOM 648.02/Winter Quarter 2004/History of American Newspaper Political Cartoons
Monday/Wednesday 10:30 am-12:18 pm. 5 U/G credits

Lucy Shelton Caswell
Office hours 9-10 am M&W or by appointment at 023L Wexner
telephone 292-0538/e-mail caswell.2@osu.edu

JCOM 648.02 is taught as a seminar for upper level undergraduates and graduate students that meets twice weekly. In this class the history, purpose, form, and spirit of American newspaper political cartoons will be examined. Students are expected to be familiar with and interested in American newspaper political cartoons.

Course Objectives
To provide an introductory survey of the history and development of political cartooning in American newspapers.
To examine the role and functions of political cartoons in newspaper journalism.
To evaluate the impact of political cartoons on readers.
To discuss styles and techniques of cartooning.
To consider the cartoonist's worldview and its relationship to his or her art.
To develop critical judgment and analytical skills.
To strengthen research competence.

Assignments
All readings listed in the syllabus are required. JCOM 648.02 has one textbook: *Drawn and Quartered* by Hess and Northrup (Elliott & Clark, 1996). Other readings (except those that are distributed in class) are on closed reserve in the Fine Arts Library (FIN).

Students are expected to read every assignment prior to class on the day it is listed and to participate in the discussion of all reading assignments. On days when readings are assigned, class members are each required to hand in one written discussion question about some aspect of the day's readings. Questions are due at the beginning of class and must not duplicate questions in the syllabus. Each student should be prepared to ask her/his question in class and lead discussion related to it.

All assignments are to be completed on the date listed in the syllabus.

Grading and Course Requirements
Course grades will be weighted as follows:

Class participation	20% (includes questions on readings)
Tests (2)	30%
Short papers (2)	20%
Research paper	30%

Students are required to attend class, read assignments, participate in discussions, and meet deadlines for handing in assigned work.

Late papers will have one letter grade deducted from the grade of the paper for each day the paper is overdue. Papers may not be submitted electronically.

Each test will consist of ten objective questions (both true/false and multiple choice) and one essay question. In their answers to essay questions, students are expected to synthesize information from readings and classroom presentations into organized and coherent responses. Make-up tests are not offered except in extenuating circumstances.

Research papers must be written on a topic related to the history of American newspaper political cartoons. Specific instructions are given in the handout "JCOM 648.02 Research Papers." Recommended lengths are 10-12 pages for undergraduates and 20 pages for graduate students. After the submission of the required outline, the topic of the paper may not be changed without the permission of the instructor. *Graduate students are required to use primary source materials for their research.*

Students are required to turn in a draft version of their papers. The draft will be graded and returned for possible revision and resubmission. The graded draft must be handed in with the final paper. Neither the draft nor the final version of the research paper may be submitted electronically.

Week 1/M January 5
Introduction to JCOM 648.02

Week 1/W January 7

- "Tammany Tiger Loose" from *The Power of the Press* by Thomas C. Leonard (Oxford: 1986), 97-131
- "Family Tree" by V. C. Rogers from *Hogan's Alley* 6 [handout in class]
- Thomas Nast: Read introduction, biography, timeline, and cartoon portfolio at http://www.lib.ohio-state.edu/cgaweb/nast/ Be sure to click on links (for example, the link for wood engraving).

Introduction to the Cartoon Research Library

Week 2/M January 12

- "Practices of Looking: Images, Power and Politics" from *Practices of Looking: An Introduction to Visual Culture* by Marita Sturken and Lisa Cartwright (Oxford University Press: 2001), 10-43.
- Daniel Riffe et al, "Deciding the Limits of Taste in Editorial Cartooning," *Journalism Quarterly* 64:3 (Summer 1987), 607-610.
- "Feds Target Ramirez," *Notebook of the AAEC* (September 2003). [handout in class]

Slide lecture on political cartoons.

Week 2/W January 14

- Martin J. Medhurst and Michael A. DeSousa, "Political Cartoons as Rhetorical Form: A Taxonomy of Graphic Discourse," *Communication Monographs* 48:3 (September 1981),

197-236.

Bring to class a copy of one editorial cartoon that was produced within the previous two weeks to share using the questions distributed by the instructor. The cartoon can be on any topic that interests you. Cartoons clipped from newspapers or printed from the Web are acceptable. Web sources include the following sites:

Copley: http://www.copleynews.com/
Creators: http://www.creators.com/editorialcartoons.html
King Features: http://www.kingfeatures.com/features/edcar/edcar.htm
United Media/NEA:
http://www.unitedfeatures.com/ufsapp/viewFeatureList.do?typeId=3
Universal Press Syndicate: http://www.amuniversal.com/ups/features/features.htm.
Daryl Cagle's Professional Cartoonists Index: http://cagle.slate.msn.com/

"JCOM 648.02 Research Papers" distributed and discussed.

Sign-up for class presentations on January 21.

Week 3/M January 19 Martin Luther King, Jr. holiday. No class.

Week 3/W January 21

- Hess & Northrup, 1-51.

Five-minute presentations on cartoonists: Choose a political cartoonist from the following list: Clifford Berryman, Oscar Cesare, Jay Norwood (Ding) Darling, Homer Davenport, Edmund Duffy, Edwina Dumm, Daniel Fitzpatrick, Billy Ireland, Joseph Keppler, Sr., Rollin Kirby, John T. McCutcheon, Robert Minor, Charles Nelan, Frederick Burr Opper, Carey Orr, Joseph Parrish, Art Young, Eugene Zimmerman or any Pulitzer Prize-winner prior to 1950 except Block and Mauldin [see *The Pulitzer Prize Archive: Editorial Cartoon Awards 1922-1997* (AS911.P48P85 1987 on the reference shelf in CGA for a list and information or http://www.pulitzer.org/ for a chronology of the prizes that lists winners].

Prepare an informal five-minute presentation about your cartoonist that includes biographical information and a summary of the importance of his/her work. Some of these people are also comic strip cartoonists. Do not discuss this aspect of their careers in your presentation.

Week 4/M January 26

- Hess & Northrup, 52-103.

Week 4/W January 28

- Ethnicity and stereotyping file [6 articles: John J. Appel, "Ethnicity in Cartoon Art," from *Cartoons and Ethnicity*, 13-50;"Sacramento Bee . . ." *Notebook of the AAEC* (Winter

1994); "A PC Debate" by Paul Szep and Dan Wasserman from *Notebook of the AAEC* (spring 1994); "A Bridge that Didn't Stop Burning" from *Notebook of the AAEC* (September 2003); "The Perils of Imagery" from *Notebook of the AAEC* (September 2003); "Anti-Sharon Political Cartoon Denounced…" from *Forward* (December 2003)].

Slide lecture on ethnicity and stereotyping in political cartoons.

Week 5/M February 2

- Michael A. DeSousa, "Symbolic Action and Pretended Insight: The Ayatollah Khomeini in U.S. Editorial Cartoons" from *Rhetorical Dimensions in Media,* 216-243.

Video in class: *Drawing Conclusions: Editorial Cartoonists Consider Hillary Rodham Clinton* (First Run/Icarus, 1998).

Assignment: Write a brief (maximum length two pages) essay on the use of stereotypes and symbols in political cartoons. Be sure to state convincingly whether or not stereotypes and symbols are necessary components of political cartoons. Are stereotypes and symbols the same things? Why or why not?

Week 5/W February 4

QUIZ: The test will cover classroom presentations plus all reading assignments through February 2.

Sign-up for class presentations on February 11.

Video in class: Jeff MacNelly

Week 6/M February 9

- Hess & Northrup, 104-153.

Turn in a one-page outline of your research paper giving complete bibliographic citations for at least three sources in addition to your textbook.

Video in class: Joel Pett

Week 6/W February 11

Five-minute presentations on cartoonists: Choose a political cartoonist from the following list: Tony Auth, Steve Benson, Herbert Block, Paul Conrad, Jeff Danziger, Jules Feiffer, John Fischetti, George Fisher, Etta Hulme, David Levine, David Low, Mike Luckovich, Doug Marlette, Bill Mauldin, Pat Oliphant, Kate Salley Palmer, Joel Pett, Ted Rall, Mike Ramirez, Ben Sargent, Jeff Stahler, Ann Telnaes, Tom Toles, Signe Wilkinson or any Pulitzer Prize-winner

after 1950 [see *The Pulitzer Prize Archive: Editorial Cartoon Awards 1922-1997* (AS911.P48P85 1987 on the reference shelf in CGA for a list and information or http://www.pulitzer.org/ for a chronology of the prizes that lists winners].

Prepare an informal five-minute presentation about your cartoonist that includes biographical information and a summary of the importance of his/her work. Some of these people are also comic strip cartoonists. Do not discuss this aspect of their careers in your presentation.

Week 7/M February 16

- Roger A. Fischer, "Cartoon Culture" from *Them Damned Pictures: Explorations in American Political Cartoon Art* by (Archon: 1996), 122-147.
- Denise M. Bostdorff, "Making Light of James Watt: A Burkean Approach to the Form and Attitude of Political Cartoons" from *Rhetorical Dimensions in Media, 196-215.*
- September 11, 2001 file

Week 7/W February 18

- Libel file [3 articles--2 by Chris Lamb: "Drawing the Line: An Absolute Defense for Political Cartoons" and "Bad Times for Cartoonists: 10 Years After the Falwell Decision"; and "Cartoonists and the Law" by Richard Samuel West]

Video in class: *Naji Al-Ali: Artist with a Vision* (First Run/Icarus Films: 1999)

Week 8/M February 23

- Del Brinkman, "Do Editorial Cartoons…Change Opinions?" *Journalism Quarterly* 45:4 (Winter 1968), 724-726.
- LeRoy Carl, "Editorial Cartoons Fail to Reach Many Readers," *Journalism Quarterly* 45:3(Autumn 1968), 533-535.
- Matthew C. Morrison, "The Role of the Political Cartoonist in Image Making," *Central States Speech Journal* (winter 1969), 252-260.

Bring to class a copy of one editorial cartoon related to the 2004 Presidential primaries that was produced within the previous two week. Cartoons clipped from newspapers or printed from the Web are acceptable. See January 14 for a list of Web sources. Be prepared to discuss the cartoon in terms of the three articles assigned for today.

Week 8/W February 25

- Alan Prendergast, "Penguins and Pulitzers," *Washington Journalism Review* 9:8 (spring 1987), 19-25.
- *Hoo-Boy: Morrie Brickman's The Small Society* [handout in class]

Video in class: Garry Trudeau

Week 9/M March 1
Write a brief (maximum length two pages) essay on the role and function of contemporary political cartoons. Why do newspapers print them? Are features such as "The Small Society" and "Doonesbury" political cartoons? Be specific in your comments. Be prepared to discuss your ideas in class.

Video in class: Pat Oliphant

Week 9/W March 3 No class.
First drafts of research papers due at the instructor's office no later than 5 p.m. today.

Week 10/M March 8
Oral presentations on research papers.

Week 10/W March 10
QUIZ: The test will cover classroom presentations and all reading assignments since February 4.
Graded drafts of research papers returned.
Guest lecture: James Larrick, political cartoonist, *Columbus Dispatch*, and former president of the Association of American Editorial Cartoonists

Week 10/F March 12
Graded quizzes may be picked up at the Cartoon Research Library desk between 9 a.m. and 5 p.m.

Exam week/M March 15
Research papers due at the instructor's office by 5 p.m. Draft versions must be handed in with the final versions. You may pick up your graded research paper at the Cartoon Research Library desk on or after the first day of Spring Quarter classes.

This syllabus can be made available upon request to students who need it in alternative formats. Students with disabilities are responsible for making their needs known to the instructor, and for seeking available assistance in a timely manner.

SYLLABUS - JCOMM 666, WINTER 2002
COMMUNICATION PERSPECTIVES ON CONTEMPORARY CULTURAL PRODUCTS: "DECONSTRUCTING" POPULAR AND ELITE CULTURE

INSTRUCTOR AND OFFICE HOURS

Dr. Brenda Dervin

Office hours, Thursdays, 9:00 - 10:30 am, 3020 Derby 292-3192

In general: Dr. Dervin attempts to answer all student questions during class hours or during class breaks. Answers provided in class are always more complete and more helpful because they benefit from the confusions as well as insights of other students.

CLASS MEETINGS

Thursdays, 12:30 - to 4:15 pm
Derby Room 80

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CLASS TEXTS

1. Comm 666, Winter 2002, reading packet available through Cop-ez, 2055 Millikin Way [located in the Tuttle Park Place Garage]. 488 pages, $37.64. If they do not have a copy on hand, you can make the purchase and the packet will be

available within 24 hours of placing your order.

2. Full class reading list. Copy attached in this syllabus. Copy also available in class packet. All items on class reading list are on 2 hour reserve in Main Library. In addition all books from which book chapters on reading list were obtained are also on reserve for students who wish to do further reading.

SENSE-MAKING READINGS

The approach to both teaching and interviewing in this class is drawn from Dervin's Sense-Making Methodology. Graduate students and interested undergraduates will want access to relevant readings. There is a general web-site:
http:// communication.sbs.ohio-state.edu/sense-making/
which lists Dervin's writings, provides sample interviews, and so on.

In addition, students in this class who choose the scholarly observation track will be given an email listing of all private access files available on the Sense-Making web-site. These include a large number of published articles which can not be made generally available. Students who wish a copy of the private access list should give their email addresses to Dr. D. in class. PLEASE DO NOT EMAIL HER.

HOW TO GET HELP IN THIS CLASS:

Class sessions are organized to provide ample help to students in a community setting. The reason for this is that Dr. D. has learned from years of teaching that she gives better help in a class setting where a number of students in class ask questions for clarification. If you are too shy to ask questions in class, you can write out your questions before class and give them to Dr. D. as class begins.

If the in-class help is not sufficient, you can:

1. Talk with Dr. D during the class break between track 1 and track 2
2. Stay to the end of the track 2 class and talk with Dr. D then
3. Come to office hours as listed above

<u>There is one requirement for seeking such help.</u> You must have read the syllabus and instructions and indicate as you ask your questions that you have done so. <u>PLEASE DO NOT EMAIL DR. D.</u>

COURSE FOCUS:

To deconstruct means to unravel, to take apart, to find out what is underneath. In this class we will be deconstructing our own involvements with cultural products -- elite and popular -- and looking as well at the implications for society of these involvements. There are two track through this class, a personal analysis track and a scholarly observation track. Graduate students are required to take the latter track. Undergraduate may opt for either.

TEACHING PHILOSOPHY

Dr. D. is a proponent of the teaching perspectives of Dewey, Piaget, and Freire. This means you are treated insofar as OSU structure allows as an adult and are expected to

behave as such. You are asked to talk regularly in class; to listen to others respectfully; and to set most of your own class deadlines and goals.

1. You are asked not to seek permission to or explain any of the following: a) whether you can go to the bathroom; b) why you missed class last week; c) why you will miss class next week; d) why are you behind in your work.

2. Because class requirements mandate you give frequent oral reports, you are encouraged to realize your do have something intelligent to say and your experience is important and instructive for others. We ask that you not make self-deprecating remarks. If you suffer shyness, consider this an opportunity in a reasonably safe environment to work on it.

3. Likewise, you are asked to listen to others. If you feel a need to discuss something with your neighbor instead of listening you are welcome to leave the classroom for that purpose without explanation. If you don't, there will be an embarrassing moment when Dr. D. will ask you to leave.

4. Finally, when you feel you need help you must first show that you have indeed read the syllabus and you have taken steps to help yourself.

THE WORK LOAD IN THIS CLASS

There is a lot of work in this class because by its very nature the class goal demands repeated involvement by students in class projects. Dr. D. is interested in long-term goals for the student, not short-term grading efficiency. HOWEVER, there are no exams, no memory required, no parroting of teacher required and the student has a great deal of choice about when to do things and what to focus on. Students who plug along should find the course no more demanding than other high involvement courses they have taken. Students who procrastinate will have more difficulty.

THE TWO CLASS TRACKS

There are two class tracks, one designed primarily for undergraduates; one for graduate students. Graduate students must use this track. Undergraduate students may opt to do so if they choose.

The tracks are:

PERSONAL ANALYSIS

In this track the student will focus primarily on self-examination of his/her own experiences with popular and elite culture using them as a focus for all class activities. In the personal track, students complete these assignments which are described in more detail below.

THE PERSONAL TRACK ASSIGNMENTS:

Oral reports in class

ORAL REPORTS ON...		TOTAL DUE: 12
reading	min 3 - max 6	
class media events	min 3 - max 6	
learnings/experiences with written work	min 3 - max 6	

Oral reports are not graded. They are checked in. Each oral report is an admissions ticket to the grading of one written assignment. There is no direct relationship between which kind of oral report gives you admission to which kind of written assignment for grading.

Written assignments

WRITTEN ASSIGN #	WHAT	# DUE
1	Cultural life-line self-interview	1
2, 3	Single cultural product self interview	2
4 - 8	Comparing "sense-makings" for one cultural product	
4	4: popular reactions to this cultural product	1
5	5: journalistic/scholarly reactions to this cultural product	1
6	6: self-interview for this cultural product	1
7	7: interview of someone else for this cultural product	1
8	8: bringing the pieces together	1
9, 10, 11	Class media event self interviews	3
12	Class de-briefing self interview	1

SCHOLARLY OBSERVATION

In this track the student will focus in some way on the scholarly and formal study of audience reception/sense-making of elite and popular cultural products. The student may choose from one of these options:

1. participate in class as a participant observer and write up the results in formal ethnographic style connecting the analysis with a pertinent literature of the student's own choosing (e.g. art education, arts policy, pedagogy, qualitative methodology, interviewing, audience reception analysis, citizen participation)

2. participate in class while using it as a vehicle for intensively learning about Sense-Making Methodology and its interviewing approach doing interviews with self and with others.

For this track, each student needs to submit to Dr. D. by week 3 a 1 page proposal of how he/she plans to use the class. Necessarily, an important part of the scholarly observation

track is to complete at least some of the assignments of the personal observation track. At a minimum it is suggested these include:

1 cultural life-line interview with self
2 cultural products/events interviews with self
2 media event interviews with self

GRADING IN THIS COURSE

Undergraduate students who do all of the assigned work in this class following instructions and with reasonable effort are assured of getting a C- or better grade. To get a grade better than a C students must do exceptional quality work and they must apply readings in their assignment commentaries in appropriate and useful ways. See the instructions for individual assignments for more information. Further, students wishing higher grades need to show clearly that they have done more than the minimum in the quality of their thought.

FOR THOSE CHOOSING THE PERSONAL ANALYSIS TRACK: HOW LONG SHOULD THE WRITTEN REPORTS BE? It is impossible to provide an answer to this question in any absolute way because these assignments are highly individualized. . In the past, these have been the usual minimums for those judged as doing C- or better work.

Assign #	Nature assignment	Usual minimums
1	Cultural life-line self-interview	3-5 pgs
2,3	Single cultural product self-interview	3-4 pages @
4	comparing: popular reactions	3-4 pages + copies
5	comparing: journalistic/scholarly reactions	3-4 pages + copies
6	comparing: self-interview	3-4 pages
7	comparing: other interview	3-4 pages
8	comparing: bringing the pieces together	4-5 pages
9,10,11	Class media event self-interview	2-3 pages @
12	Class de-briefing self-interview	5-10 pages

Students are cautioned not to use these as absolutes. The goal is to do a thorough and deep analysis, and to show visible growth as the term progresses.

GRADING STRUCTURE

The university standard is that an undergraduate student who wishes to earn an A should devote 3 hours a week of his/her attention for each credit hour earned. For a 5 credit hour class, that's 15 hours per week x 11 weeks = 165 hours. The time estimates for the assignments in this class as listed are for most students wildly generous. Reading time is apportioned to each individual writing assignment for those students seeking to apply reading in their assignments and thus work for a grade higher than a C.

Grading component	# due	% of grade	est hours
class attendance	--	--	44 in class
oral reports in class	12	grading tickets	--
1: Cultural life-line self-interview	1	10%	12
2, 3: Single cultural product self-interview	2	10%	12 (6 each)
4: Comparing - popular reactions	1	10%	12
5: Comparing - journalistic/scholarly reactions	1	10%	12
6: Comparing - self-interview	1	10%	12
7: Comparing - interview of someone else	1	10%	12
8: Comparing - bringing pieces together	1	10%	12
9,10,11: Class media event self-interviews	3	10%	15 (5 each)
12: Class de-briefing self-interview	1	20%	20
TOTAL			163

A grading structure is not presented for those pursuing the scholarly observation track. These students are expected to pursue this class as graduate students – self starting and defining, and expecting to work.

GRADING CRITERIA

For all assignments:

*following instructions
*including all components
*tidy, organized presentation following mandated format
*spelling, grammar acceptable
*conscientious and thorough execution
*being thoughtful, digging deep
*being dialogic rather than argumentative
*applying class concepts

For undergraduates seeking grades higher than C

*application of reading, appropriately and usefully
*proper citation following some agreed upon style (e.g. APA)
*proper listing of complete reference following some agreed upon style

For those in scholarly observation track:

*careful and clear description of project and purpose
*careful explication of perspective, approach, method
*careful anchoring and justification in relevant literatures
*logical and systematic extraction of evidence, where appropriate
*self-starting, responsible
*scholarly approach: focusing on the goals as well as the means

BASIC RULES AND DEADLINES:

1. PRESENTATION OF WORK: All papers must be * typed on 81/2 x 11 paper * one side only * with name and date handed in upper right hand corner. * with no cover page nor any covering folder/binder/etc. Papers are not handed back because instructor grades in part comparatively using your prior work as the comparison point. SO KEEP A COPY OF EVERY PAPER YOU HAND IN. You will get feedback sheets.

2. IDENTIFYING EACH ASSIGNMENT HANDED IN: In the upper right hand corner of the assignment under your name type in the WRITTEN ASSIGNMENT #, e.g.

Brenda Dervin
January 14, 2002
Written assignment #5

3. REFERENCES: When referring to readings in papers, students must use an accepted form of footnoting, citing & listing references, even for class readings.

4. WHERE TO HAND IN WORK: Work can be handed in IN CLASS ONLY -- before, during, or after class ONLY, except during the designated times at the end of the term when papers may be placed in the locked grade box -- DR. D'S JUNGLE BOX -- outside Dervin's office (3020 Derby). See #5 below for these deadlines.

5. CLASS ATTENDANCE is not taken and there are no due dates except the final due date on papers [see #5 below for due dates]. However, oral reports are required for student papers to be eligible to be graded. Students who are absent because of illness, official OSU business, or family emergencies may give the instructor a copy of some proof of the reason for their absence so that circumstances can be taken into account. No other reasons for absence will be honored or discussed. Students who come to class late or leave early are asked not to explain themselves. We all have things we must do and we weigh the demands made on us. Of course, the instructor will provide additional assistance to students who have been absent BUT only if those absences have met the requirements above.

6. PAPER RE-DOS: Any student may re-do their written assignments as many times as they wish to raise their grade. The constraint on this is assignments can be handed in in class only, and feedback will be given in class only on the following week. It thus takes a two-week turnaround period before the student has the information for re-writing. For example:

If a student hands in a paper on January 17
Dr. D hands back feedback sheet on January 24
Student could hand a revision in on January 31

7. PAPER DUE DATES:

ORAL REPORTS: 1 required for each formal written paper the student wants graded. Maximum 12, one per written paper. Oral report "grading tickets" are due in class the day of presentation. They will not be accepted at any other time. Times for giving oral reports will generally be during the first half of class. They will vary during that time period. Students arriving too late do not get a special time to present that day.

First oral report can be presented: Thursday, 1/17
Last oral reports for graduating students: Thursday, 3/7
Last oral reports for all others: Thursday, 3/14

WRITTEN ASSIGNMENTS: There are no prescribed due dates other than these:

First written assignment can be handed in: Thursday, 1/17

Last written assignment for graduating students: Thursdays, 3/7 in class or by 5 pm., Monday, 3/11 in Dr. D's jungle box at 3020 Derby

Last written assignment for other students: Thursday, 3/14 in class or by 5 pm, Monday, 3/18 in Dr. D's jungle box at 3020 Derby

8. GETTING EARLY INFORMATION ON GRADES: Students who wish information on their class grades prior to the official posting of these grades in the mail must give the instructor a SASE for this purpose. The instructor can not provide this information by phone or during office hours or by email.

9. THE USE OF EMAIL: Students are to communicate with the instructors in class and during office hours. Appointments can be made and are recommended given the demands on time. The ground rules are simple: you are expected to have done some spade work. If you have, Dr. D. will be willing to help. Students are NOT to use email as a means of communicating. Because of regular email overload, Dr. D. simply can not process Email queries fast enough to make this mode of communication effective.

10. CALLING BY PHONE: Because Dr. D's schedule is tight one good time to reach her so as to make an appointment is during her office hours at 292-3192. Or, appointments can be made during class breaks and before and after class. Please do not Dr. D. at home, ever.

ORAL REPORTS

ORAL REPORTS (GENERAL REQUIREMENTS)
As indicated above, the syllabus requires 12 oral reports from students pursuing the personal analysis track.

An oral report will last for about one minute, and be given either to the class as a whole or in small groups. When given to the class as a whole they are timed to make sure everyone has equal access to time.

Each oral report counts as one "grading ticket" – i.e. makes the student eligible for the grading of one formal written paper. The relationship between grading tickets and eligibility to be graded on formal written work is chronological not content-bound. For example if a student's first oral report is on a class media event but his/her first written assignment handed in is a life-line interview, the first oral report provides eligibilility for grading the life-line interview even though they do not focus on the same class activity.

Oral reports are not graded. They are checked in. To be counted, on the day in which you give one or more oral reports in class you must hand in one or more GRADING TICKET FORMS, one for each oral report. A copy of the oral report form is provided in this syllabus (see table of contents)

NO MORE THAN 3 oral reports can be given on one day.

Instructions for each of the different kinds of oral reports follow below.

ORAL REPORTS ON READING
Oral reports on reading involve talking for about one minute on your reactions to the readings assigned for each week in which you choose to offer such a report. Oral reading reports may be presented only on readings which are the focus of a given week's discussions (see reading list with dates).

Reading in this class has a large amount of individual student freedom attached to it. Each week has a number of different readings listed. Those items marked with a + on the reading list are in the class packet. All readings are also on 2-hour reserve in Main Library. Students must read two or more readings for a given reading report. As indicated above, students who wish to get better than a C in the class are required to apply reading in their formal written assignments as mandated in the instructions for each assignment.

Requirements to give a reading oral report are as follows:

- 3 are required, 6 are maximum allowed toward the total count of 12 oral reports

- Each oral report counts as one "admission ticket" for grading one formal written assignment.
- A reading oral report should in the small time allowed draw on your answers to these guiding questions:
  a) What aspect(s) of the readings most interested or challenged you this week?
  b) Did the readings provide you with any new learnings or insights? What?
  c) How do your reactions/learnings relate to your life and experience?
  d) How do they relate to your view of yourself?
  e) How do they relate to your view of society?
- An oral reading report requires you illustrate your comments with one quoteable quote and indicate the page # in the article/book where you found the quote, referring at least to the page # on the source # and, if possible, also to the packet page #.
- In order to get credit for your oral reading report you need to fill in one of the "grading ticket" forms. A sample is shown in this syllabus (see table of contents)

The class reading list is included in this syllabus (see table of contents). It also is included in the first pages of the class packet.

ORAL REPORTS ON IN-CLASS MEDIA EVENTS

Each week in class we will watch and/or listen to one or more "media events" – i.e. to an elite or popular cultural product; or to an analysis of elite/popular cultural products. The schedule for these this term is as follows:

Wk #	Date	Focus	Media event 1	Media event 2
all	all	performing arts	Dr D reads poetry of Zbigniew Herbert	
2	1/17	high versus low	Ways of seeing: advertising vs classical painting (30")	Tough guise: Violence, the media, and the crisis in masculinity (57")
3	1/24	advertising	Sampling of TV ads	Killing us softly #3 (34")
4	1/31	societal spectacles, jokes	Sampling from Victoria Secret fashion show	Ethnic notions: Black people in white minds (57")
5	2/7	visual arts	40 Van Gogh	Sampling from

			slides	Chihuly: River of Glass
6	2/14	news, talk, info	Sampling of talk show(s)	"What I've learned about US foreign policy"
7	2/21	dance, theater, classical music	Sampling from Baryshnikov & Alvin Ailey	Sampling from La Traviata & from Canon in D
8	2/28	mtv & pop music	Sampling of music videos & sampling of Sweet Honey in the Rock	Dreamworlds 2 (56")
9	3/7	popular fiction	Scene from Meet the Parents	bell hooks: cultural criticism and transformation (60")
10	3/14	bodies, sexualties, lives	The celluloid closet: History of Hollywood's treatment of homosexuality (110")	Wild wheels (64")

Requirements to give a class media event oral report are as follows:

- 3 are required, 6 are maximum allowed toward the total count of 12 oral reports
- Each oral report counts as one "admission ticket" for grading one formal written assignment.
- Each media event will be followed by a "quiet time" when students can write comments on their "admission ticket" oral report forms. These brief comments should draw on student's answers to these questions:
  a) What are your immediate reactions/thoughts about this media event? What was challenging? illuminating? pleasurable? hindering?
  b) How do these reactions/thoughts relate to your life and experience?
  c) How do they relate to your view of yourself?
  d) How do they relate to your view of society?\
- If the oral reaction round is with the class as a whole the student crystallizes in one or two sentences his/her immediate reactions/thoughts about the cultural product. If the reaction round is in a small group the oral report can be more extensive.

- In order to get credit for your oral class media event report you must fill in one of the "grading ticket" forms and hand it in the day of the event in class.
- NOTE: STUDENTS ARE ALSO REQUIRED TO DO SELF-INTERVIEWS ON 3 IN CLASS MEDIA EVENTS. These do not need to be the same ones for which the student did oral reports.

ORAL REPORTS ON LEARNING FROM & EXPERIENCES WITH WRITTEN WORK

Oral reports on each student's individual work on the class' written assignments may be presented either to the class as a whole, or in small groups. Requirements for these oral reports are as follows:

- 3 are required, 6 are maximum allowed toward the total count of 12 oral reports
- Each oral report counts as one "admission ticket" for grading one formal written assignment.
- A written assignment need not be completed or handed in to form the basis of an oral report. A student may report on "work in progress."
- Each oral report on learning from & experiences with written work should be drawn from the student's answers to these questions:
  - a) What assignment are you focusing on in this report
    - * cultural life-line self-interview
    - * single cultural product self-interview
    - * comparising sense-makings for one cultural product
    - * class media event self-interview
    - * class de-briefing
  - b) What conclusions, insights did you come to about popular/elite culture and their impacts on you, life, society?
  - c) How do these relate to your life and experience?
  - d) How do these relate to your view of yourself?
  - e) How do these relate to your view of society?
  - f) What barriers, confusions have you faced in doing this assignment?
- In order to get credit for your oral reading report you must fill in one of the "grading ticket" forms and hand it in in class on the day the oral report is given.

ASSIGNMENT #1:
CULTURAL LIFE-LINE INTERVIEW: THE INSTRUMENT

REMEMBER WHEN TURNING IN YOUR INTERVIEW

MAKE SURE…

*You have removed all personal identifiers of any kind, putting the replacement words in brackets to indicate they were not words interviewee used, e.g.

Instead of saying…	Replaced with….
Columbus, Ohio	[a large city in midwest]

Ohio State University	[a large midwestern state university]
A farm in southern Ohio	[a rural area in the Midwest]
President of Concord Co.	president of a small printing plant

CHECK TO BE SURE YOU STAPLED ALL THE FOLLOWING TOGETHER:

1. The interview (on top)
2. The commentary
3. The signed interview permission form (see sample in syllabus)

SECTION 1: CULTURAL PRODUCTS/EVENTS LIFE-LINE

Following the format below, think back over your life and attach to your life-line your recollection of popular and elite cultural products or events which in some way were significant at that time in your life.

DEFINITIONS TO HELP WITH YOUR TASK:

What is an elite versus popular cultural product/event? The division between elite and popular cultural products/events is subject in part to each person's interpretation, and to the specific moments in time when the judgments are being made. Jazz was once widely considered pop culture but now some folks consider it elite. Opera was once very much a pop cultural event but now most folks consider it elite. You need to make your own determination. When thinking about products and events be sure to consider:

*concerts, records, tapes, cds
*paintings, sculptures, exhibits
*dance performances, recitals
*plays, theaterical performances
*books, magazines, web sites, television, radio, movies, live performances
*single products/events or a series which are connected in your mind
*your own involvement in arts, crafts, band, orchestra, theater, etc .

What does significant in my life mean? Again, you must judge for yourself. Significant can be good and/or bad in some way – because something pleased or supported or informed or helped you somehow….or because it intruded on you, misinformed you, disturbed you, or hurt you in some way. You can include any cultural products which made a difference to you -- books you were read as a child, and so on.

FORMAT FOR DISPLAYING LIFE-LINE with example of display:

Each cultural product/event needs to be attached to a specific chronological age. For remembering purposes you could start with age, calendar year, or even grade in school and then translate it into calendar age for reporting.

If a cultural product/event applies to a period of time (i.e. a number of years), put it down for roughly the first time at which it was "significant" to you. Notice, too, that ….

- Each product/event is given a unique number combining the age at which you listed it and then a numbering indicating whether it was the first one listed for that age, or second, and so on.
- Each product/event is also evaluated in terms of its positive versus negative impacts then (as you recall feeling then) versus now (as you evaluate it from this vantage point).

AGE	CULTURAL PRODUCTS/EVENTS	IMPACT..... THEN	NOW
7.1	Radio show – Shadow	+	+ -
7.2	Radio show – Stella Dallas	+ -	-
7.3	Classical music on radio	+	+
7.4	Play – Arsenic and Old Lace	+	+
8.1	Books – Nancy Drew series	-	-
8.2	Ballet	+ -	+ -
9.1	Figure ice skating performance	+ -	+ -

etc. through entire life-line

SECTION 2: TRIANGULATING EACH CULTURAL PRODUCT/EVENT

Each cultural product/event is then triangulated using the series of questions below.

Thinking back to that time and how you felt, reacted,were at the time of your first exposure to this cultural product/event:

a. IMPACT: What was the impact (role, importance, significance) of this cultural product/event in your life at that time?
b. HELP: Did it help you (inform, please, facilitate you) in any way? How?
c. HINDER: Did it hinder you (disturb, intrude, displease you) in any way? How?
d. SELF THEN: What would you say its connection was to how you thought about yourself at that time?
e. SOCIETY THEN: What would you say its connection was to how you thought about society at that time?
f. CONCLUSIONS, IDEAS THEN: Did the cultural product/event lead you to any conclusions, or ideas at that time? What?
g. EMOTIONS, FEELINGS: Did it lead you to any feelings, emotions? What?
h. QUESTIONS, CONFUSIONS: How about questions, confusions? What?
i. CHARACTERISTICS OF PRODUCT/EVENT: Thinking back, what were the particular characteristics of the product/event that stood out for you?
j. TIME RANGE: Until what age would you say this product/event continued

to play a "significant" role for you?

k. CHANGES: Looking at your answers above how would you say they would change if you were answering from your vantage point today instead of when you first experienced this cultural product/event?

l. ON THIS SCALE, would you label this cultural product/event as

elite : ___1___:___2___:___3___:___4___:___5___:___6___:___7___: popular

y. EXPLANATION: what is it about the cultural product/event that leads you to evaluate it on the scale as you did above?

TEMPLATE FOR REPORTING TRIANGULATION RESULTS:

a. IMPACT:
b. HELP:
c. HINDER:
d. SELF:
e. SOCIETY:
f. CONCLUSIONS/IDEAS:
g. EMOTIONS/FEELINGS:
h. QUESTIONS/CONFUSIONS:
i. CHARACTERISTICS:
j. TIME RANGE:
k. CHANGES:
l. SCALE:
m. EXPLANATION

SECTION 3: WHO WAS INTERVIEWED & THEIR LOCATION IN TIME-SPACE

DESCRIBE PERSON BEING INTERVIEWED IN TERMS OF:

a. SELF OR OTHER: Was interviewee self or someone else?
b. IF OTHER: Relationship to self?
c. WHERE RESIDE: In what residential zip code interviewee resides?
d. YEARS EDUCATION: How many years education?
e. ETHNIC HERITAGE: How interviewee describes own ethnic heritage?
f. YEAR BORN: In what year was interviewee born?
g. GENDER: Male or Female
h. MARITAL STATUS: married, divorced, separated, single
i. HAVE CHILDREN: no, or yes (if yes, how many?)
j. KIND OF JOB: What kind of job does interviewee have? Working at what kind of place? (e.g. secretary for a small printing plant)
k. KIND OF JOB(S) PARENTS HAD WHILE GROWING UP: What kind of jobs did he/she/they have? Working at what kind of places?

TEMPLATE FOR REPORTING RESULTS:

a. SELF OR OTHER:
b. If OTHER:

c. WHERE RESIDE:
d. YEARS EDUCATION:
e. ETHNIC HERITAGE:
f. YEAR BORN:
g. GENDER:
h. MARITAL STATUS:
i. CHILDREN:
j. WORKS AT:
k. PARENTS WORK DURING CHILDHOOD:

SECTION 4: CONCLUDING COMMENTARY

4a) As a result of doing this interview, what thoughts and conclusions did you come to regarding the roles and impacts of popular and/or elite culture on yourself, others, society?
4b) What questions/confusions were introduced or reaffirmed?
4c) Has your understanding changed in any way? How? What accounts for the change?

FOR THOSE WHO WANT TO TRY FOR A GRADE HIGHER THAN A C:
4d) How do you see class readings as being relevant to this interview, and/or helping you to think about it? [Be sure to use a standardized citation & reference system of some kind].

STAPLED INTERVIEW PERMISSION FORM TO END OF ASSIGNMENT.

ASSIGNMENT #1:
CULTURAL LIFE-LINE INTERVIEW:
EXAMPLE OF A PARTIAL INTERVIEW SHOWING FORMAT FOR PRESENTATION

SECTION 1: CULTURAL PRODUCTS/EVENTS LIFE-LINE

AGE	CULTURAL PRODUCTS/EVENTS	THEN	NOW
7.1	Radio show – Shadow	+	+ -
7.2	Radio show – Stella Dallas	+ -	-
7.3	Classical music on radio	+	+
7.4	Play – Arsenic and Old Lace	+	+
8.1	Books – Nancy Drew series	-	-
8.2	Ballet: Swan Lake	+ -	+ -
9.1	Figure ice skating performance	+ -	+ -

etc. through entire life-line

SECTION 2: TRIANGULATING EACH CULTURAL PRODUCT/EVENT

7.1 Radio show – Shadow

a. IMPACT: I was just adopted and suddenly contracted every childhood disease possible. I was in bed for six months and mostly my new "mother" was busy with her social things and with my strangely absent adopted brother whom I never got to meet for one year, and my new father worked all the time so I listened to radio all day.
b. HELP: I loved the program. It captured my attention, transported me to a world away from the very scary present with all these new strange demands. It led me to love being read to.
c. HINDER: No hindrances at that time.
d. SELF: None really, except knowing that I was different from this new family because I loved going inside myself and being transported by the show while my new "family" seemed unaware of this possibility.
e. SOCIETY: None really. I knew it was fantasy. Don't know how but I did.
f. CONCLUSIONS/IDEAS: My new family was strange. They did not seem to like things going on inside you. But for me that was almost all there was.
g. EMOTIONS/FEELINGS: Loving how wise the Shadow was. Feeling relaxed by his voice. Feeling not alone.
h. QUESTIONS/CONFUSIONS: Why weren't my new parents interested? Was my new father actually interested but pretending not to be because of my new mother?
i. CHARACTERISTICS: How calm it was, how enveloping it was.
j. TIME-RANGE: All my life, even to this day.
k. CHANGES: Now I see more hindrances because this show in particular gave me a sense of noble, caring human contact. It wasn't real, of course. But it satisfied me. And it kept real adults out, or unnecessary. Or, perhaps, made it impossible for them to measure up.
l. SCALE: 7
m. EXPLANATION: There was never anything deep or profound about the show or what happened on it; it was clearly mass marketed; it professed certain good values (honesty, caring for others) and certain trite ones (the flag, the American way) but never focused really on human struggle or achievement or redemption.

7.2. - Popular culture - Radio show – Stella Dallas

a. IMPACT: I think it also appealed to my interest in figuring out what made people tick – an obsession I already had from my orphanage days.
b. HELP: same as for 7.1.
c. HINDER: Musing about it, I begin to think that maybe the presence of all these "fantasy" outlets may have provided me with a safe haven. Maybe if they had not existed I would have reached out more to the adults around me. On the other hand, I didn't when I was in the orphanage and there was no radio there.
d. SELF: I expect this obsession of mine to figure people out became even more

intense. The characters in Stella Dallas were always trying to figure each other out.

e. SOCIETY: In retrospect, of course, all these radio shows presented a very traditional view of women and their roles in society.
f. CONCLUSIONS/IDEAS: Unlike The Shadow, this show was more like real life filled with tormented people who made bad mistakes. I concluded that people were mostly like this, mostly quite confusing.
g. EMOTIONS/FEELINGS: This show captured me but in many ways made me angry. People in this show forgave the most dastardly deeds. I never understood.
h. QUESTIONS/CONFUSIONS: Why do people expect so little of each other? Why do they resort to simple answers?
i. CHARACTERISTICS: The soap opera characteristics – continuing characters involved in continuing dilemmas of lived experience.
j. TIME-RANGE: Mostly just then. I grew to hate the "soap opera" format as my search for "figuring folks out" got more complex. The analyses seemed so shallow, and so blame-the-victim oriented. They always seemed to talk about personality as causes and not circumstances, economics, society as causes. I did not like that. I was being blamed right then for being all sorts of bad things because I would not talk, and would not let folks touch me. But no one asked "why" – what happened to her.
k. CHANGES: Explained above.
l. SCALE: 7
m. EXPLANATION: Sheer fantasy soap opera stuff, always simple answers, much angst.

7.3 Classical music on radio

a. IMPACT: I do not even know what the name of the piece was or who the composer was but I remember being transfixed. It was so beautiful and it made me feel like there was peace and beauty in an otherwise very scary place.
b. HELP: As I said above.
c. HINDER: None
d. SELF: I think it was the start of my feeling apart from my adopted family. I liked classical music instinctively, they didn't except as something to show off with. I read books, all kinds of books. They used books to show off but didn't read them. Classical music became the anchor of my feeling different yet strangely not alone.
e. SOCIETY: None at that time, but now I know most composers are like me – different, nerds, apart, strange. Society capitalizes on creativity but punishes it.
f. CONCLUSIONS/IDEAS: At that time none, other than being drawn into the beauty of it.
g. EMOTIONS/FEELINGS: Peace, calm, safety.
h. QUESTIONS/CONFUSIONS: None, except deep down a confusion about why my new family did not feel drawn to this exquisite music.
i. CHARACTERISTICS: I wish I could put this in words. The music just captures my body, soul, heart, mind.
j. TIME RANGE: Classical music in general became more and more important to me as I grew older up to present day.
k. CHANGES: More impact, more important.
l. SCALE: 3

m. EXPLANATION: I say 3 because I know the first piece I heard was one of the more popular classical music pieces like the kind that get taken up by movies and advertisers. It still, however, in my mind is clearly identified with the classical type.

etc. for each of the cultural products/events named on the Life-Line

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SECTION 3: WHO WAS INTERVIEWED & THEIR LOCATION IN TIME-SPACE

a. SELF OR OTHER: Interview of self
b. If OTHER:
c. WHERE RESIDE: Resides in zip code 43220
d. YEARS EDUCATION: 23, has PhD
e. ETHNIC HERITAGE: Italian-Irish-English
f. YEAR BORN: Born 1938
g. GENDER: Female
h. MARITAL STATUS: Married, widowed
i. CHILDREN: none
j. WORKS AT: professor at large Midwestern university
k. PARENTS WORK DURING CHILDHOOD: Father was salesman-distributor for a motion picture company, east coast region; Mother a remedial reading teacher in the public schools.

SECTION 4: CONCLUDING COMMENTARY

4a) answer....

4b) answer....

4c) answer....

4d) answer....

4e) answer...

STAPLED INTERVIEW PERMISSION FORM TO END OF ASSIGNMENT.

ASSIGNMENT #2,3.....6,7.....9,10,11:
SINGLE CULTURAL PRODUCT INTERVIEW: THE INSTRUMENT

For assignments 2 and 3, each student is asked to do 2 self-interviews about their involvements with cultural products/events, and to then conclude the interview with a

commentary as mandated below.

The same interviewing format and procedures are to be used for assignment #6, and 7 (see general instructions later in the syllabus)....and for assignment #9, 10, and 11 (see iinstructions later in the syllabus).

For assignments 2, and 3, each interview is to be about a single cultural product/event (e.g., a painting, a song, a movie, a comic book, a fiction book, a TV show, a play, a poem) or a grouping (e.g. a TV series, the songs of an artist, a series of books, a concert) that played a significant role (positively and/or negatively) in the student's life. If at all possible, one of the interviews is to focus on an elite cultural product/event; the other on a popular cultural product/event.

While it can sometimes be difficult to differentiate elite versus popular cultural products/events, for these interviews the student needs to. Thus, on the scale used in the Life-Line Interview

elite : ___1___:___2___:___3___:___4___:___5___:___6___:___7___: popular

for the elite interviews, the selected product/event should be a 1, 2, or 3 in the student's mind; for the popular interviews, the selected product/event should be a 5,6, or 7.

Each student is to:

- select for each of the two interviews a cultural product which is some way stands out as important to or impacting their lives during each of the time periods.
- define elite and popular culture in their own terms

Many students in the past have reported that they have a dearth of elite cultural products/events in their lives. We hope you can find exposures that were meaningful to you in some way. If you have none, here are some ideas for completing the elite cultural product/event interview:

- You could pursue an exposure in Columbus during this term – to a concert, play, museum, or so on. The Wexner Center is close by. The Columbus Art Museum isn't far. The Music Department has regular concerts.
- You could use your first memory of elite culture, or a class trip to a museum, etc.

Also, REMEMBER TO INCLUDE the possibility of using your own involvements in pop and elite culture, for example, if you

- played an instrument, took lessons, were in orchestra or band
- sang in a choir, glee club
- wrote poetry
- acted or served in a theater
- drew, painted, sculpt
- took up dancing in a serious way (e.g. ballet, line dancing, square dancing)
- pursued arts and crafts of any kind (e.g.woodworking, quilting, tole painting, etc.)

The interview instrument follows below.

SECTION 1: SELECTION OF CULTURAL PRODUCT/EVENT
1. NAME OF CULTURAL PRODUCT/EVENT: What specific cultural product/event was this?

2. SCALE: would you label this cultural product/event as
elite : ___1___:___2___:___3___:___4___:___5___:___6___:___7___: popular

3. EXPLANATION: What is it about the cultural product/event that leads you to evaluate it on the scale as you did above?

4. CONDITIONS OF EXPOSURE - LEADING UP: Thinking back to when you were exposed to this cultural product/event, describe the conditions that led to your exposure.

5. CONDITIONS OF EXPOSURE - DURING: Describe as well conditions that stand out in your mind during the exposure.

6. DESCRIPTION OF CULTURAL PRODUCT/EVENT: Describe the cultural product as if you were answering a question from a friend who asked "what's it about?" or "what's it like?"

TEMPLATE FOR REPORTING RESULTS:
1. NAME OF CULTURAL PRODUCT/EVENT:
2. SCALE:
3. EXPLANATION:
4. CONDITIONS OF EXPOSURE-LEADING UP TO:
5. CONDITIONS OF EXPOSURE-DURING:
6. DESCRIPTION OF CULTURAL PRODUCT/EVENT:

SECTION 2: SENSE-MAKING ELEMENTS
DID BEING EXPOSED TO THIS CULTURAL PRODUCT/EVENT LEAD YOU TO…
Each of the items below could lead to more than one answer. Some will lead to none. List these separately as, for example, 7.1. 7.2., etc. Each of the different answers to items #7 to #14 is called a Sense-Making element.

7. QUESTIONS, CONFUSIONS, MUDDLES:
What were these?
7.1
7.2
etc.

8. EMOTIONS, FEELINGS:
What were these?
8.1

8.2
etc.

9. CONCLUSIONS, IDEAS, THOUGHTS:
What were these?
9.1
9.2
etc.

10. FEELINGS OF BEING HURT, HINDERED, OR OFFENDED:
What were these?
10.1
10.2
etc.

11. FEELINGS OF BEING HELPED OR FACILITATED:
What were these?
11.1
11.2
etc.

12. SEEING NEGATIVE OUTCOMES:
What were these?
12.1
12.2
etc.

13. SEEING POSITIVE OUTCOMES:
What were these?
13.1
13.2
etc.

14. THOUGHTS ABOUT HOW THIS CULTURAL PRODUCT RELATES TO SOCIETY AND POWER STRUCTURES?
What were these?
14.1
14.2
etc.

15. CHANGES IN HOW SEE THIS CULTURAL PRODUCT/EVENT OVER TIME?
What were these?
15.1
15.2
etc.

TEMPLATE FOR REPORTING RESULTS:
As shown above, but the # of elements in items 7 through 15 can vary from none to any number depending on the interviewee.

SECTION 3: TRIANGULATING ELEMENTS
Each separate element listed above is to be "triangulated" (as discussed in class) by answering the following questions about it. THERE WILL BE REDUNDANCIES HERE and part of the skill in learning to use the Sense-Making interview approach is to both understand the necessity of the redundancy, and at the same time to learn how to manage it without imposing on the interviewee and without loosing its communicative value. In typing up the interview (or its transcription from audio tape), when something is repetitive, you can simply note in the space that the answer was offered earlier (e.g. "explained in item ___ above)

THE TRIANGULATION QUESTIONS:
a. CONNECT TO LIFE: How did the element connect to your life? Your past experiences?
b. HELPFUL/USEFUL: Was it [the element] helpful or useful in some way? How?
c. HURTFUL/HINDERING/NOT USEFUL: Was it [the element] hurtful or hindering in any way? How?
d. RESOLVED, ANSWERED: Was it [the element] ever resolved/lessened/answered? How?
e. CONNECT TO SOCIETY, POWER STRUCTURES: How did it [the element] connect to society and its power structures?
f. ASPECTS OF CULTURAL PRODUCT THAT RELATE: What specific aspects of the cultural product relate to this Sense-Making element (question, confusion, muddle) and its triangulation?
g. CONNECT TO VIEW SELF: How do your answers for a-f above connect to your view(s) of yourself?

TEMPLATE FOR REPORTING TRIANGULATION OF ELEMENTS:

a. CONNECT TO LIFE:
b. HELPFUL/USEFUL:
c. HURTFUL/HINDERING/NOT USEFUL:
d. RESOLVED, ANSWERED:
e. CONNECT TO SOCIETY, POWER STRUCTURES:
f. ASPECTS OF CULTURAL PRODUCT THAT RELATE:
g. CONNECT TO VIEW SELF:

SECTION 4: CONCLUDING COMMENTARY
4a) As a result of doing this interview, what thoughts and conclusions did you come to regarding the roles and impacts of popular and/or elite culture on yourself, others, society?
4b) What questions/confusions were introduced or reaffirmed?

4c) Has your understanding changed in any way? How? What accounts for the change?

FOR THOSE WHO WANT TO TRY FOR A GRADE HIGHER THAN A C:
4d) How do you see class readings as being relevant to this interview, or helping you to think about it? [Be sure to use a standardized citation & reference system of some kind].

STAPLE INTERVIEW PERMISSION FORM TO END OF ASSIGNMENT

ASSIGNMENT #2,3.....6,7.....9,10,11:
SINGLE CULTURAL PRODUCT INTERVIEW:
EXAMPLE OF A PARTIAL INTERVIEW SHOWING FORMAT

SECTION 1: SELECTION OF CULTURAL PRODUCT/EVENT

1. NAME OF CULTURAL PRODUCT/EVENT: Radio Show – The Shadow

2. SCALE: 7

3. EXPLANATION: There was never anything deep or profound about the show or what happened on it; it was clearly mass marketed; it professed certain good values (honesty, caring for others) and certain trite ones (the flag, the American way) but never focused really on human struggle or achievement or redemption or deep things, things beneath the surface.

4. CONDITIONS OF EXPOSURE - LEADING UP: When I was first adopted, I was very sick and since my mother was a social gadfly and my father worked, I spent the day listening to the radio. This was my favorite show.

5. CONDITIONS OF EXPOSURE - DURING: I was usually alone and enraptured, glued to the radio, and blissfully happy for I loved the sound effects, the soothing voice of the lead character, the fact that I felt not alone for that brief period of time. I especially liked the show because it gave me something to focus on other than the strange presence of a supposed brother who I was never introduced to for the first six months I lived in this new household. He was hidden downstairs somewhere, and I could always hear whispering, but even when I went downstairs I was whisked by the closed door which I learned later was his room.

6. DESCRIPTION OF CULTURAL PRODUCT/EVENT: It's a show about this super-hero who appears only as a shadow and goes around solving crime and saving people. He believes in all the good things – love, truth, honesty. He has a wonderful, soothing voice.

SECTION 2: SENSE-MAKING ELEMENTS

7. QUESTIONS, CONFUSIONS, MUDDLES:
7.1 Why aren't my new parents interested in this program, or the fact that I like it so much?
7.2 Where is my adopted brother hidden?

8. EMOTIONS, FEELINGS:
8.1 Feeling so safe when The Shadow talked.
8.2 Feeling peaceful and relaxed while listening, like I went on a wonderful journey away from here and now.

9. CONCLUSIONS, IDEAS, THOUGHTS:
9.1 I wished all adults were like The Shadow.

10. FEELINGS OF BEING HURT, HINDERED, OR OFFENDED:
none, except because my new parents didn't seem to care about the show (see 7.1 above)
[Some interviewees will, of course, have elements here]

11. FEELINGS OF BEING HELPED OR FACILITATED:
11.1 A wonderful peaceful escape (see 8.2)
11.2 Being connected to another human

12. SEEING NEGATIVE OUTCOMES:
no others
[Some interviewees will, of course, have other elements here]

13. SEEING POSITIVE OUTCOMES:
no others
[Some interviewees will, of course, have other elements here]

14. THOUGHTS ABOUT HOW THIS CULTURAL PRODUCT/EVENT RELATES TO SOCIETY AND POWER STRUCTURES?
14.1 In retrospect, I am not sure the show was good for me because it made me turn inward, rather than seeking solace and comfort from my new parents.
14.2 Also, I am sure the programs emphasis on mythic American values helped lead to my brief flirtation with almost reactionary ideas in my late teens – about class, about gender, and so on.

15. CHANGES IN HOW SEE THIS CULTURAL PRODUCT/EVENT OVER TIME?
15.1 I still remember it fondly, but I am sure it reinforced expectations regarding gender roles which I rebelled against later in serious ways. And still do. So I understand how

such a cultural product can serve me badly even while helping me.

SECTION 3: TRIANGULATING ELEMENTS

A. Why aren't my new parents interested in this program, or the fact that I like it so much?

a. CONNECT TO LIFE: It was really strange. There I was enraptured night after night in this program and my new parents showed no interest in it or my interest in it. This made me feel even stranger in these very strange surroundings and more anxious about whether I would be an acceptable adoptee.

b. HELPFUL/USEFUL: Thinking about this wasn't useful at all.

c. HURTFUL/HINDERING/NOT USEFUL: It was very hurtful. It made me very anxious and worried all the time about whether they would keep me. I am sure it made me sicker longer.

d. RESOLVED, ANSWERED: No, I never figured it out other than they were so involved with my younger adopted brother who was very ill....and that I do not think my adopted mother really wanted to adopt me but my father wanted me because he was lonely because she became so obsessed with the little boy. But this was strange because even though he wanted me my new father spent little time with me.

e. CONNECT TO SOCIETY, POWER STRUCTURES: In retrospect, I understand that my mother was living out the female role of her generation. She felt that being a biological mother was her destiny...and in her mind she could construe my brother, adopted at 2 months of age as her real child, but me at age 7 could not be so construed. I actually think she was a bit "insane" really about it all...but everything was a secret as was the custom it seemed in so many Irish Catholic families. Also, my new mother made it very clear to me that I was Italian (she called me a little "wop") so I am sure that played part of it.

f. ASPECTS OF CULTURAL PRODUCT THAT RELATE: None really. The only time they paid any attention to cultural products was when they pertained in some way to my mother's ideal romantic fantasy of female life, married to a rich and successful man, surrounded by loving beautiful children. The Shadow didn't relate to this fantasy...and maybe that was one reason it was ignored.

g. CONNECT TO VIEW SELF: I always thought of myself then as more interested in the inner life than this new family was. I still do today. And, I thought of myself as much more interested in goodness in people. My new mother believed people were inherently mean; and I think my new father was just hopeless most of the time.

7.2 Where is my adopted brother hidden?

a. CONNECT TO LIFE: This was everything. It was like there was an awesome tension in the house, a mystery that I was excluded from which made me feel even more like an outsider and stranger. It made my need for The Shadow even greater. I was addicted to the program.

b. HELPFUL/USEFUL: My adopted brother being hidden did not help.

c. HURTFUL/HINDERING/NOT USEFUL: It hurt a great deal, as I stated above.

d. RESOLVED, ANSWERED: The issue of my bother being hidden -- yes, he was ill..but also there was a deep family secret, a lie which I think my adopted mother was protecting herself from exposing. The lie that he was not adopted too. On why The Shadow gave me so much solace, I still wonder.

e. CONNECT TO SOCIETY, POWER STRUCTURES: In awesome ways. I was a female child, less desired. Yet strangely, women were less desired in The Shadow too – objects of lust, fluffy things to be protected.

f. ASPECTS OF CULTURAL PRODUCT THAT RELATE: The way The Shadow always stepped forward to protect "damsels" and "women in distress" and how his voice got even softer when he talked to women unless they were "sluts" or "evil" in some way.

g. CONNECT TO VIEW SELF: The fact that my brother was hidden made me feel even less safe, less welcome, less like I was truly adoptable. It made me need even more something like The Shadow.

etc.

[CONTINUE WITH TRIANGULATIONS FOR EVERY ELEMENT LISTED IN SECTION 2. UNDER ITEMS 7,8,9,10,11,12,13, AND 14 EACH ELEMENT IS TO BE TRIANGULATED SEPARATELY].

SECTION 3: WHO WAS INTERVIEWED & THEIR LOCATION IN TIME-SPACE

a. SELF OR OTHER: Interview of self
b. If OTHER:
c. WHERE RESIDE: Resides in zip code 43220
d. YEARS EDUCATION: 23, has PhD
e. ETHNIC HERITAGE: Italian-Irish-English
f. YEAR BORN: Born 1938
g. GENDER: Female

h. MARITAL STATUS: Married, widowed
i. CHILDREN: none
j. WORKS AT: professor at large Midwestern university
k. PARENTS WORK DURING CHILDHOOD: Father was salesman-distributor for a l. motion picture company, east coast region; Mother a remedial reading teacher in the public schools.

SECTION 4: CONCLUDING COMMENTARY

4a) answer....

4b) answer....

4c) answer....

4d) answer....

4e) answer....

STAPLE INTERVIEW PERMISSION FORM TO END OF ASSIGNMENT

ASSIGNMENT 4,5,6,7,8:
COMPARING SENSE-MAKINGS FOR ONE CULTURAL PRODUCT; INSTRUCTIONS

For this assignment you are to select one cultural product (such as a movie, or piece of music, or performance) which has received attention by the public and in the media. What cultural product you choose is up to you, but the trick is to find one for which there has been diverse attention and commentary.

Briefly you are to then

For assignment 4: Track down and copy/print out a minimum of 5 diverse reactions/ evaluations/ analyses/ thoughts about the cultural product expressed by lay people (i.e. people not trained as cultural critics). You can find these on the web at, for example, www.amazon.com, and at various chatlines, etc. An important aspect of the assignment is to find diverse reactions.

For assignment #4, you hand in the copies of the reactions and do a commentary answering the commentary questions listed immediately below:

CONCLUDING COMMENTARY FOR ASSIGNMENT #4:

a) What differences do you observe in the reactions you tracked down? What do you think accounts for these differences?
b) Take the reaction that is most challenging to you and try to explain it from the perspective of the person who had it.
c) How did reading these reactions impact you? Did they lead to any new thoughts/conclusions/understandings about the cultural product and its impacts on you, others, society?
d) Did the reactions led you to any questions/confusions? What were these?

FOR THOSE WHO WANT TO TRY FOR A GRADE HIGHER THAN A C:
e) How do you see class readings as being relevant to this comparison, or helping you to think about it? [Be sure to use a standardized citation & reference system of some kind].

For assignment 5: Track down and copy/print out a minumum of 5 diverse reactions/ evaluations/ analyses / criticisms of the cultural product as offered by trained cultural critics in media reviews and/or in scholarly articles. You can find leads for these in the Reader's Guide to Periodical Literature, in searches of journal data bases, and so on.

For assignment #5, you hand in the copies of the reactions and do a commentary following the same commentary questions posed for assignment #4.

For assignment 6: You do a self-interview on your own exposure to this cultural product, using the same instructions presented for assignments #2 and #3.

For assignment #6, you hand in your self-interview, followed by the commentary as described for assignment #2 and #3, followed by the interview permission form.

For assignment 7: You use the same interview format you used in assignment 6 to interview someone else that you know (family member, friend, classmate, etc.) on the same cultural product.

For assignment #7, you hand in the interview of the other person, followed by the commentary as described for assignment #2 and #3, followed by the interview permission form.

For assignment 8: You write a commentary that compares and contrasts all the input you obtained from assignments 4,5,6, and 7.

For assigment #8, you hand in a commentary that answers the same questions as those listed for assignment 4 except that you focus on all the reactions you tracked down -- from lay people, from critics, from your self-interview, and from your interview of someone else.

ASSIGNMENT 9, 10, 11:
CLASS MEDIA EVENT SELF- INTERVIEW:

Instructions for this interview are the same as for the
CULTURAL PRODUCT/EVENT INTERVIEW used in assignments 2, and 3.

The only difference is that item 4 focusing on CONDITIONS LEADING UP TO EXPOSURE will necessarily involve at least in part the exposure through JCOMM 666 class. Some students may have had prior exposure(s) and these should be noted as well.

REMEMBER TO HAND IN STAPLED TOGETHER

1. interview
2. commentary
3. signed interview permission form

ASSIGNMENT #12:
CLASS DE-BRIEFING SELF-INTERVIEW: THE INSTRUMENT

The class de-briefing assignment provides the student with an opportunity to focus on the class experience and its impacts. The self-interview is to answer these questions:

Looking over all class activities -- both in class sessions and on your own outside class work on written assignments .....

1. BARRIERS/CONFUSIONS RE CLASS PROCEDURES: What have been the major barriers or confusions you have faced about class procedures and format? How have each of these hindered you?

2. BARRIERS/CONFUSIONS RE CLASS CONTENT: What have been the major barriers or confusions you have faced about class content – i.e. about popular and elite culture? How have each of these hindered you?

3. CONCLUSIONS/INSIGHTS: Have you arrived at any new or altered conclusions or insights? What are these? Have they helped? How?

4. FEELINGS/EMOTIONS: Have you experienced any feelings and emotions? What were these? Have they impacted you? How?

5. IMPACT POP CULTURE: As of today, how would you summarize the impact of popular culture on your life? on how you think about yourself? on society?

6. CHANGE IN VIEW OF POP CULTURE: Do you think your view of pop culture has changed as a result of this class? How? How do you see these changes as potentially impacting you?

7. IMPACT ELITE CULTURE: As of today, how would you summarize the impact of elite culture on your life? on how you think about yourself? on society?

8. CHANGE IN ELITE CULTURE VIEW: Would you say your thoughts and/or feelings about elite culture have changed as a result of class? How? How do you see these changes as potentially impacting you?

FOR THOSE WHO WANT TO TRY FOR A GRADE HIGHER THAN A C:
9. APPLICATION OF READINGS: How do you see class readings as being relevant to this debriefing interview, or helping you to think about it? [Be sure to use a standardized citation & reference system of some kind].

REMEMBER TO STAPLE TO END OF DE-BRIEFING INTERVIEW:
signed permission form

WEEKLY TOPICS AND READINGS:

To use readings during a given week for an oral reading report, undergraduates are required to read at least two of the + items. Graduate students are to read all the + items and are to select at least 2 from the remaining set. **READINGS MARKED WITH A + ARE INCLUDED IN THIS PACKET.** All other readings are on reserve in library -- 2 hour reserve. Most of the books that are sources of the articles are themselves are reserve -- 3 day reserve, thus offering interested students a selection of further reading possibilities.

1 January 10 - Introduction

2 January 17 - High versus low, mass versus elite: Analyzing cultural products and the disappearing divides

+Bayles, M. (1999). Tubular nonsense: How not to criticize television. In A. M. Melzer, J. Weinberger, & M. R. Zinman (Eds.), Democracy and the arts (pp. 159-171). Ithaca, NY: Cornell University Press.

Berger, A. A. (1997). The nature of narratives. In Narratives in popular culture, media, and everyday life (pp. 1-16). Thousand Oaks, CA: Sage.

+Berger, A. A. (1998). Semiotic analysis. In Media analysis techniques (pp. 3-35). Thousand Oaks, CA: Sage.

+Berger, A. A. (1998). Marxist analysis. In Media analysis techniques (pp. 37-63).

Thousand Oaks, CA: Sage.

Berger, J. (1972). Chapter one. In Ways of seeing (pp. 7-34). London: BBC & Penguin Books.

Berger, J. (1972). Chapter five. In Ways of seeing (pp. 83-112). London: BBC & Penguin Books.

Bourdieu, P. (1986). The aristocracy of culture. In R. Collins, J. Curran, N. Garnham, P. Scannell, P. Schlesinger, & C. Sparks (Eds.), Media, culture & society: A critical reader (pp. 164-193). London: Sage.

Braman, S. (1996). Art in the information economy. Canadian Journal of Communication, 21, 179-196.

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3 January 24 - Advertising

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9 March 7 - Popular fiction: film, electronic, and printed

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10 March 14 - Representation: bodies, sexualities, lives

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+Boskin, J. (1997). African-American humor: Resistance and retaliation. In J. Boskin (Ed.), The humor prism in 20th century America (pp. 145-158). Detroit, MI: Wayne State University Press.

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COMM 666, WINTER 20002
GRADING TICKET FORM: ORAL REPORTS

STUDENT:_____

CLASS DATE:_____

***You can hand in no more than 3 oral reports in a given week.**
***If you have one of each kind this week you will need only one of these forms. If you have multiples of a given kind of oral report, you will need one form per report of that kind.**
***Use the back of the form as necessary to provide Dr. D. with sufficient input to make a judgment that these were genuine oral reports.**

IS THIS ORAL REPORT ON READING? IF YES, CHECK HERE:
Briefly, what was for you the most important thing you shared with the class/group:

What readings did you report on? [Give author(s) last names]

From which reading did you draw your quotable quote? [Give author's last names]

What page was the quote on in the book/article?_____ In the reading packet?_____

IS THIS ORAL REPORT ON CLASS MEDIA EVENT ? IF YES, CHECK HERE:_____
What was the media event?

Briefly, what was for you the most important thing you shared with the class/group:

IS THIS ORAL REPORT ON LEARNINGS FROM AND EXPERIENCES WITH WRITTEN WORK? IF YES, CHECK HERE:
Was this a report focusing on…

_____assignment 1: cultural life-line
_____assignment 2,3: single cultural product self-interview
_____assignment 4, 5,6,7,8: compariing - one or more components
_____assignment 9,10,11: class media event self-interview
_____assignment 12: class de-briefing self-interview

Briefly, what was for you the most important thing you shared with the class/group:

COMM 669
SPRING 2001
INSTRUCTIONS FOR EXTRA CREDIT

Students who opt for the personal analysis track may earn extra credit if they wish by following these instructions.

A 1/3 raise in the student's grade point wil be awarded if

*student hands in at the end of the term a floppy disk (mac or pc) with files on it, one each for each of the written interviews the student handed in.

*IMPORTANT: students must hand in paper copies of interviews for grading purposes. Grading will not be done on electronic versions.

*the files must be labeled as follows:

*starting the first 2 letters of your last name and first 2 letters of your first name,
e.g. dervin Brenda = debr
*then using the identifier labels indicated below
debrassign01
debrassign02
through
debrassign09
debrassign10
debrassign11
debrassign12

*the disk needs to be otherwise clean – no virus (&^%$), and no other files

*preferred format for the files is word 5.0 or later; or an rtf file in any word processing program

Undergraduate students who chose the scholarly observation track may also earn this extra credit by negotiating with Dr. D. what should be on their floppies.

COMM666 GRADING SHEET WINTER 2002 NAME OF STUDENT:

	#1	#2	#3	#4	#5	#6	%	
ORAL REPORTS - READING Required: 3-6	date:	date:	date:	date:	date:	date:		
ORAL REPORTS - CLASS MEDIA EVENTS Required 3-6	date:	date:	date:	date:	date:	date:		
ORAL REPORTS - WRITTEN WORK Required 3-6	date:	date:	date:	date:	date:	date:		
**CULTURAL LIFE-LINE INTERVIEW Assignment 1	#1 date: grade: codes:	--	--	--	--	--		
**SINGLE CULTURAL PRODUCT INTERVIEW Assignment 2,3	#2 date: grade: codes:	#3 date: grade: codes	--	--	--	--		
**COMPARING SENSE-MAKINGS Required assignments 4,5,6,7,and 8.	#4 date: grade: codes:	#5 date: grade: codes:	#6 date: grade: codes:	#7 date: grade: codes:	#8 date: grade: codes:	--		
**CLASS MEDIA EVENT INTERVIEW Assignment 9,10,11	#9 date: grade: codes:	#10 date: grade: codes: :	#11 date: grade: codes:	--	--	--		
**CLASS DEBRIEFING INTERVIEW Assignment 12	date: grade: codes:	--	--	--	--	--		
EXTRA CREDIT virus-free floppy with all ** work	--	--	--	--	--	--	+ 1/3	

GRADING CODES:

1 = did not follow instructions
2 = incomplete, something missing
3 = presentation unacceptable
4 = spelling, grammar unacceptable
5 = needs more thought, analysis
6 = class concepts missing/shallow
7 = argumentative, non-dialogic
8 = reading applications not present
9 = reading applications shallow, misquoted
10=citation/references wrong

CONSENT FOR PARTICIPATION IN RESEARCH INTERVIEW

INTERVIEWER: CHECK BELOW, WHICH ONE APPLIES:

____MY RECOLLECTIONS AND EVALUATIONS OF THE MOST MEMORABLE POPULAR AND ELITE CULTURAL PRODUCTS IN MY LIFE JOURNEY [assignment #1]

____MY RECOLLECTIONS AND EVALUATIONS OF A SPECIFIC POPULAR AND ELITE CULTURAL PRODUCT OR EVENT [assignment #2,3....or 6,7.....or 9, 10, 11]

____MY RECOLLECTIONS AND EVALUATIONS OF THE CLASS [assignment #12]

INFORMANT: CHECK BELOW WHAT YOU CONSENT TO

_____I consent to being interviewed, understanding that my identity will be kept entirely anonymous and that all names of places and people to whom I refer in my stories will be removed or changed so that my identity and those of others whom I refer to can in no way be connected to the work.

_____I also consent to having my interview potentially used in research again on the understanding that my identity and those to whom I refer will in no way be connected to my interviewing record.

Dr. Brenda Dervin or her authorized representative has explained the purpose of the study, the procedures to be followed, and the expected duration of my participation. Possible benefits of the research have been described. I acknowledge that I have had the opportunity to obtain additional information regarding the study and that any questions I have raised have been answered to my full satisfaction. Furthermore, I understand that I am free to withdraw consent at any time and to discontinue participation in the study without prejudice to me and/or to the student conducting the interview.

Finally, I acknowledge that I have read and fully understand this consent form. I sign it freely and voluntarily. A copy has been given to me.

Signed by person interview:_____ on [date]_____

Signed by interviewer: _____on [date]_____

Signed by parent, if person interviewed is a child:_____on [date]_____

Signed by witness:_____on [date]_____

Signed by Dr. Dervin or her representative:_____on [date]_____

CS 201 Literature and Society: Advertising Culture
Spring, 2003
Honors and Scholars House, 201
T/R 12:30-2:18

Professor Barry Shank
5058 Smith Labs
247-6186
shank.46@osu.edu

Office Hours still to be finalized.

Course Description
This class provides students with the opportunity to investigate the intertwining of literature and society in one of the major literary forms of our time—Advertising. We will combine cultural analyses of print ads, television ads, and billboards with the history of advertising in the United States, fictional depictions of advertisers and discussions of recent advertising strategies. In the process we will ask questions about the commercialization of everyday life and the link between economic demands and psychological needs.

Requirements:
Class Participation—
This is intended to be a discussion seminar. Please come to class having completed the assigned readings. Be prepared to discuss them. During many of the class meetings we will be viewing documentaries and feature films. These are equivalent to reading assignments. Please take notes while viewing these and be prepared to discuss them.

Group Presentation—
At the end of the second week of class, we will divide into four groups. Each group will identify a product (which can be imaginary, abstract, intangible, OR concrete and maybe even real), design as effective an ad campaign as you can imagine around that product, *and* analyze that campaign for the assumptions about American culture that it displays or hides but that are necessary for the campaign to function. These presentations will take place the last week of class. On the day of the presentation, each group will be responsible for turning in to me an evaluation of the work done by each member of the group.

Final Project—
This project should take the form of a 5-7 page paper that critically discusses an advertising campaign that is currently in circulation. You should begin thinking about this project by the fourth week of class. A one-paragraph abstract of your project will be due the fifth week of class. This abstract must identify the advertising campaign that you will discuss. It must state what you find interesting or intriguing about the campaign. You must state where this campaign can be found (i.e., what magazines, television programs, websites, etc. tend to include it). And you must state two or three key

assumptions about American culture that this campaign relies upon. **The final written version of the project is due on June 10.**

Evaluation:
Class Participation—15%
Abstract for the Final Project—15%
Group Presentation (based on the overall presentation and the group's analysis of your individual contribution)—30%
Written Version of Final Project—40%

Books—available at SBX
Tom Frank, The Conquest of Cool
David Ogilvy, Ogilvy on Advertising
Sloan Wilson, The Man in the Gray Flannel Suit
Plus a readings packet

Week One: Introduction
April 1, Intro to course, view "Best of Clio Awards"

April 3: Read Schudson, "Advertising as Capitalist Realism," from readings packet (from here on referred to as rp)View Bill Moyers, "Consuming Images"

Week Two: Semiotics of Advertising
April 8: Read Judith Williamson, "A Currency of Signs" from Decoding Advertisements pp.20-39, Richard Ohmann, "Knowing/Creating Wants" pp.224-38 in Ohmann, ed., Making and Selling Culture, both in rp

April 10: Read Judith Williamson, "No Woman is an Island" in rp. View "Beyond Killing Us Softly" (34 mins), reading gender in ads

Week Three: Early History of Advertising
April 15: Read Jackson Lears, "The New Basis of Civilization," pp.196-234 in Fables of Abundance rp

April 17: Read Roland Marchand, "Keeping the Audience in Focus," pp. 52-87 in Advertising the American Dream rp
Continue discussion of History

Week Four: Fictionalizing early advertising
Read Sloan Wilson, The Man in the Gray Flannel Suit
April 22, View The Hucksters

April 24, Discuss the film

Week Five: An Advertising Theorist
Read David Ogilvy, An Autobiography

April 29: Discuss Gray Flannel Suit

May 1: Discuss Ogilvy

Week Six: Professor Out of Town, transformation of cool
Begin Tom Frank, The Conquest of Cool
May 6: View "Classic Commercials"

May 8: View "Putney Swope"

Week Seven: Transformation of Cool & Racializing Advertising Culture
Finish Frank, read Susan Willis, "I Want the Black One: Is there a Place for Afro-American Culture in Commodity Culture?" pp.108-32 in A Primer for Daily Life
May 13 Discuss Putney Swope in light of Willis and Frank

May 15: Discuss Frank in light of Classic Commercials and Putney Swope

Week Eight: What the Pros Think
Read Arens, Part II of Contemporary Advertising pp.121-275 (textbook, read quickly), Interview with Stephen Oaks, pp.. 72-86 in Making and Selling Culture
May 20 View "The Pitch" and discuss

May 22: Guest Lecture, Janet Rose, PhD, director of Rose Marketing

Week Nine: Commodifying Professionalism
Read Part One of Naomi Klein, No Logo
May 27 Discuss Arens in light of The Pitch and Rose

May 29: Discuss Klein

Week 10: Presentation Week
No Reading
June 3: Student Presentations

June 5: Student Presentations

Re-Used, "Mis"-Used, and Recycled: Subversive Expression in Post-Consumer Culture

COMPARATIVE STUDIES IN THE HUMANITIES: 201

Professor Sabra Webber and Ms. Eva Ball
Office Hours: 10:30-12:30 Thursdays 204 & 204 A Jennings Hall
Webber.1@osu.edu & evadestruction8@yahoo.com
Webber's mailboxes: 203 Jennings or 208 Dulles

Call Number 04757-2 (T R 8:30-10:18) University Hall 38 (Basement)

This course focuses on our postmodern, post-consumer society and the multiple aesthetically informed re-uses of popular/commercial "products" by creative members of alternative communities. Here re-use finds itself in the form of Dadaist found objects, music remixes, thrifting, quilting, shack culture, collage, or cooked road kill; From empty pop cans to abandoned buildings from used clothes to stock footage, from excrement to tenement, communities in the post-global era finds means both to reject and inject the hegemonic, to (re)cover and rediscover the forgotten.

In this class we will consider the wide range of "leftovers" that our culture and other cultures around the world produce and the implicit and explicit comments re-users are making as they "(re)sense," re-see, and (re)fuse to leave items on the refuse heaps as trash piles up in the wake of the modern world's rampant consumerism and throw-away culture; as they refuse to dump the past, but pick it up/bring it along as a way to understand and react to, or simply to survive, the present and prescribe for the future.

Various field experiences will be part of the course. Depending to some extent on a student's particular area of interest they will visit in small groups thrift shops, junk quest sites, art museums, graffiti spots or other relevant venues and then do a group presentation pulling together material from the class and their field research. (Some students might also decide to read *Underworld* and put it in conversation with, say, *Love and Garbage* or address the ideals and talents of various chefs of road kill.) Since emphasis will be on the resistant communities as well as their creations, students will also interview creative "recyclers" and tend to the processes of re-use. The main textbook for the course is *Recycled, Re-seen: Folk Art from the Global Scrap Heap*. Charlene Cerny and Suzanne Seriff, eds. Your group project should be defined by the third week.

Requirements: Two page in-class essay exploring possible research topics (10%), Research Bibliography (10%), Midterm (30%), Final Group Presentation and Paper—5-7 pages (40%) Class participation (5%), Listening Party report and sample (5%)

Note: Please do not submit any assignment via e-mail or e-mail attachment. If you miss a class, bring it to the next class or put it in Webber's mailbox and inform her.

Required Readings: Recycled-Seen (from 203 Jennings), Packet at Grade A Notes (on 17th, off High), Postmodernism (SBX Bookstore on High) Ready Made

Attendance: Two absences are allowed for illness or any other reason. Since part of the class grade relies on group projects, we need you in class. Your grade will start going down by the third absence by 1/3 letter grade. The absolute worst time to be absent is when your fellow classmates are giving their presentations.

Week I : Getting Started

Tuesday, January 6
Who are We? Introductions, including introduction of graduate student leaders.
Film excerpts: *The Gods Must be Crazy*
Reading Due: Recycled, Re-seen (RR) pp 8-15 "Folk Art from the Global Scrap Heap"
Class responses to film excerpts and reading

Thursday, January 8
Reading Due: RR "The Ironies of System D" pp. 82-94, and RR "Folk Art from the Global Scrap Heap" pp. 15-29.
Small group and then class discussion of readings to date and review of syllabus including speculations about field projects.

Week II: What is Material Culture?

Tuesday, January 13
Reading Due: "Salt Seller" (in packet), pp. 141-142, *Introducing Postmodernism* (book from SBX)
Film: Duchamp "In His Own Words"
Prepare for two page in-class essay on Thursday: small group discussion

Thursday, January 15
Presentation: Ryan
Reading Due: "What is Material Culture?" Glassie article pp. 41-67 (in packet),
In Class Essay: Why am I here? Personal Thoughts about a possible Class Project—a stream of consciousness two page essay.

Week III: Music

Tuesday, January 20
Presentation: Andy
Film Excerpts: *Scratch* and *The Freshest Kids*
Listening: GrandMaster Flash and DJ Shadow
Reading Due: What is Hip Hop pp. 17-21 (in packet), and RR "The Beat Goes On" pp. 130-139 Also access on line (from OSU):
http://www.grovemusic.com/shared/views/search_query.html?brand=music&subview=search_full_text and search for rap, hip hop, …follow the links where they lead you.

Thursday, January 22
Reading Due: Begin "Teddy Bear Patriarchy" (in Packet 49-95)
Listening Party: Bring a song or musical example that you feel is sampled or somehow recycled and refreshment. We will make a compilation CD in Class. **Assignment:** Write a paragraph description of your item & how you feel it suits the recycled category.

****Announcement of Groups and group leaders for Group Projects will be made via e-mail during the weekend**

Week IV: Music (cont) and Built Environments
Tuesday, January 27
Field Trip: Live Musical Performances with Diet and Evolution Control Committee, at the OSU Soundstage, Second Floor of Hasket Hall, 156 w. 19th Ave.
Reading due: Finish Teddy Bear (for discussion on Thurs.)

Thursday, January 29
Presentation: Katherine
Readings: RR "Trash and Treasure" pp. 72-81, short story, "Everyday Use," by Alice Walker (packet), and Ready Made Magazine (Wexner)
Small Group Discussions

Week V: Built Environments and Visual Art
Tuesday, February 3
Film: *Dark Days*
Readings Due: RR "American Adhocism," pp. 30-45, Slyomovics, A Palestinian Village and Bidonvilles excerpts pp. 1-5 (both in packet)
Slides: Slums

Thursday, February 5
Presentation: Steve
Film Excepts: Beat Street
Readings Due: Koptiuch "Third Worlding at Home (in packet) and *The Art of Getting Over* pp. 14-15, 32, 39-40, 82-83,
Slides: Graffiti and Other Street Art

Week VI: Visual Art and Visual Presentation of Self
Tuesday, February 10
Reading Due: "Flesh and Ink with Mitch," Research Slides, and Kim Adams in Conversation with Mark Meyer (all in packet)
Slides: Various Artists including Rauschenberg and Kim Adams
RR "Bottle Cap King" pp. 45-54

Project Proposals Due, 4-5 pages Describe your project, how you propose to conduct it, and how it blends with the other projects in your group--theoretically and topically.

Thursday, February 12

Readings Due: RR Chapters 10 & 11 pp. 152-179, "Romancing the Looky Loos", "Thrifting" & Thrift Score excerpts (all three in packet)
Web search: Imitation of Christ fashion design
Small Group Discussion

Week VII:
Tuesday, February 17
Film: Atomic Café
Reading Due: Art in the Age of Mechanical Reproduction by Walter Benjamin pp. 665-681 (in packet)
Small Group Discussion

Thursday, February 19
Field Trip: Thrift Store: Location TBA or World Markets (Short North)
Reading: Finish Walter

Week VIII:
Tuesday, February 24
Midterm: Short Answer sample questions will be provided a week ahead. We will select among them for the actual midterm.

Thursday, February 26
Annotated Bibliographies Due and Catch Up Day (groups, etc.)

Week IX:
Tuesday, March 2

Thursday, March 4
Presentations Groups 1 and 2

Week X:
Tuesday, March 9
Presentations Groups 3 and 4

Thursday, March 11
Presentations Group 5

Final Papers Due: March 12 (Friday) at 4:30 p.m. either 203 Jennings or 208 Dulles in Professor Webber's mailbox

Academic Misconduct. Students are reminded that they are responsible for being aware of and obeying the University's rules regarding academic misconduct and the Code of Student Conduct. Please see your professor if you are not sure what constitutes plagiarism. Remember that all written work must include careful documentation of any outside sources.

CS 234 American Icons
Winter, 2003
JE 110 MW 9:30-11:18

Professor Barry Shank
Office: 5058 Smith Labs
Phone: 247-6186
Email: shank.46@osu.edu
Office hours: W 3:30-5:00 and by appointment

Required Books, available at SBX
Nell Painter, Sojourner Truth: A Life, A Symbol Norton (1996).
Americo Paredes, With His Pistol in his Hand University of Texas Press 1958
Robert O'Meally, Lady Day: The Many Faces of Billie Holiday
David Remnick, King of the World: Muhammad Ali and the Rise of an American Hero
Plus readings packet available at SBX

Course Description
This course is an undergraduate introduction to the field of Comparative Ethnic and American Studies. We will focus our attention on selected key figures from the past and present of the United States. In this course, we will focus on how these figures function as ICONS—that is, as objects of identification, admiration, skepticism, and analysis. The significance of American icons derives not solely from their own internal qualities, but often from the qualities and ambitions that they have come to represent for others. Through a critical examination of their legacies, we will try to understand some of the variety of meanings that each of these figures has come to represent. In the process, we will ask questions about the relevance of the past for the present, the varieties of cultural representation, the impact that different forms of representation have on their content, and the coherence of American culture.

Requirements:
Your regular attendance is taken for granted. Your careful reading, listening and viewing of the required material is taken for granted. Your participation in class discussion of the course material will be an important part of your grade. There will be one in-class essay, one midterm and a final exam.

Evaluation:
15% class participation
15% in-class essay
30% midterm
40% final exam

Course Schedule:

Week One: Required Reading: Roland Barthes, "Myth Today" in reading packet.

January 6: Introduction to the course. What is American Culture? What is an icon? How do icons function to preserve, challenge and transform American culture? What is the value of discussing icons in a culture of celebrity? Are we merely reproducing some of the worst aspects of popular culture? How is a mythical hero different from a celebrity?

January 8: Discussion of Barthes reading.

Week Two: Required Reading: Raymond Williams, "The Analysis of Culture," John Berger, Chapter One of Ways of Seeing, Richard Dyer, "The Role of Stereotypes" pp.11-17, in The Matter of Images New York: Routledge (1993); Thomas Jefferson, "A Declaration by the Representatives of the United States of America, in General Congress Assembled," selections from Notes on the State of Virginia, selected letters [all in course packet].

January 13: Discussion of Williams, Berger and Dyer.

January 15: View portions of Ken Burns Documentary on Jefferson

Week Three: Required Reading: Begin Painter

January 20: No Class, MLK Day

January 22: Discussion of Jefferson as Icon

Week Four: Required Reading: Finish Painter
January 27: In class essay applying theoretical readings to Jefferson

January 29: View "Ain't I a Woman," and "Gospel of Wealth"

Week Five: Required Reading: Strouse on Morgan in readings packet

February 3: Discussion of Sojourner Truth

February 5: Introduction to Gilded Age and Discussion of Morgan

Week Six: Required Reading: Paredes

February 10: Film: *The Ballad of Gregorio Cortez*

February 12: Discussion of Gregorio Cortez as Icon

Week Seven: Required Reading: O'Meally on Holliday

February 17: **Midterm**

February 19: Film: *Wild Women Don't have the Blues*

Week Eight: Required Reading: Presley readings in Packet

February 24: Discussion of gender, race, and music

February 26: Discussion of Holiday and Presley as Icons

Week Nine: Required Reading, Remnick

March 3: Film: *When We Were Kings*

March 5: Discussion of Ali as Icon

Week Ten: Required Reading: Robert Rosenblum, "Saint Andrew", Leticia Kent, "'Andy Warhol: 'I Thought Everyone was Kidding'," Paul Carroll, "What's a Warhol?" Arthur Danto, "Warhol," Cecil Whiting, "Warhol, the Public Star and the Private Self," Simon Watney, "Queer Andy" and Jennifer Doyle, "Tricks of the Trade," [all in course packet]

March 10: introduction to Warhol scene, possible Warhol films, possible slides of paintings

March 12: Discussion of Warhol as Icon

Introduction to Latino/a Studies
Professor Luz Calvo
Spring 2003

Welcome! *Bienvenidos*!

Class: Tuesday/Thursday 1:30-3:18
Location: Ohio Union 436 (Multicultural Center)

Professor Calvo's office: 330 Dulles Hall
Office Hours: Wednesday 3-5 or by appointment
Email: calvo.3@osu.edu

This course presents a scholarly examination of the production of Latino/a identities in the US through an examination of a variety of texts, including sporting events, literature, film, music, and comic strips. We will consider Latino/a popular cultural in the context of global and local processes. Students will learn to identify transnational identities, discuss the politics of representation, and analyze cultural texts. In this course, we will discuss the political significance of Latino/a cultural production, considering cultural texts as sites where mainstream stereotypes are contested and counter-identities are constructed. In this course, Latino/a identities are understood as multiple and heterogeneous: in other words, there are many ways of being Latino/a and many Latino/a identities. Moreover, the very meaning of the term "Latino/a" is a site of political and cultural struggle. Finally, because struggles over popular culture occur in the public sphere they are linked to struggles for cultural and political citizenship in both local and global arenas.

Texts (available at SBX):
1. Michelle Habell-Pallán and Mary Romero. *Latino/a Popular Culture*. New York: NYU Press, 2002
2. Francisco H. Vásquez and Rodolfo D. Torres. *Latino/a Thought*: Culture, Politics, Society. New York: Rowman and Littlefield, 2003.
3. *Los Bros Hernandez, Gilbert Hernandez, Jaime Hernandez. Love and Rockets, Book 9: Flies on the Ceiling Fantagraphics Books, 1991*
4. Hector Tobar, *The Tatooed Soldier*
5 Additional articles are available at the reserve desk, Main Library. These are required reading.

Recommended: Alicia Gaspar de Alba, *Velvet Barrios: Chicano/a Sexualities*

Films (to be screened in class):
1. *Palante, Siempre Palante The Young Lords*, 1996 director Iris Morales (50 minutes)
2. *Brincando el Charco*, 1994 director Frances Negron-Muntaner (55 minutes)
3. *New World Border*, 2001 director Casey Peek (28 minutes)
4. *Mi Vida Loca,* 1995 director Allison Anders (92 minutes)
5. *Corpus: A Home Movie for Selena,* 1998 director Lourdes Portillo (49 minutes)
6. *Pretty Vacant: A New Chicano Film,* 1996 director Jim Mendiola (34 minutes)

Requirements:

1.**Midterm (20%) and Final (30%).** Exams will cover reading assignments, films, speakers, and PowerPoint presentations. Both exams are "closed book" and "open note." In other words, you may consult notes but you may not look in books. This kind of exam is meant to encourage you to take good, careful notes. You SHOULD take notes on the reading, on PowerPoint presentations and other lectures, on the films, and on the speakers. You will only be allowed to look at notes that are in your own writing.

2. **Final Project (25%):** Students will work alone or in teams to produce an analysis of a Latino/a cultural text or to create a new cultural text relating to Latino/a identities in the US. Creativity is encouraged: poetry, video, fashion shows, artistic projects, comic strips, digital creations, music. Time for presentation will be extremely limited so students should develop projects that can be shared quickly, preferably in a "museum" or gallery setting or else work together. Students will submit a one-page explanation of their project.

3. **Four (4) Response Papers (15%):** 1-2 pages typed, double-spaced, 10-12 point font, as assigned. **NO LATE PAPERS, NO MAKE-UPS.**

4. **Attendance and Participation (10%).** This class involves participation. More than two unexcused absences will negatively affect your grade.

Standard Grading Scale: 94-100=A, 90-93=A-, 87-89=B+, 83-86=B, 80-82=B-, 77-79=C+, 73-76=C, 70-72=C-, 67-69=D+, 63-66=D, Below 62=E

Disability Statement:
Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Please contact the Office for Disability Services at 614-292-3307 in room 150 Pomerene hall to coordinate reasonable accommodations for students with documented disabilities.

The Rules of the Game:
Plagiarism will not be tolerated. Please turn in only your own work. Ask the professor about questions you may have about citing sources. Information gathered on the web must be cited. Caution: I own software that allows me to type in one sentence to see if such word appears in print, either on the web or in other online sources. Plagiarism is grounds for failing the class and/or charges of academic misconduct. Cheating on exams will not be tolerated. Don't try it

SCHEDULE

Knowledge/Power and Culture/Difference

Tuesday, April 1 Introduction to the Class
Simulation Game: Star Power

Thursday, April 3 **NO CLASS**
READ: 1. http://www.cohums.ohio-state.edu/comp/latinostudies/about.htm
2. http://www.census.gov/population/socdemo/hispanic/p20-535/p20-535.pdf

Tuesday, April 8
1. *Latino/a Thought*, 1-22, 75-87
2. *Latino/a Popular Culture* 1-21
RESPONSE PAPER #1 DUE IN CLASS

Colonization, Nation, Sexuality: Puerto Rico

Key Concepts: Self-Determination, Global Economy, Queer diaspora, Nuyorican,

Thursday, April 10
Latino/a Popular Culture 38-60

Tuesday, April 15
Latino/a Thought, 149-165
Film: *Palante, Siempre Palante!*
PowerPoint: Self-Determination, National Liberation, Globalization

Thursday, April 17
Latino/a Thought 175-184
Film: *Brincando El Charco*
Powerpoint: Queer Diaspora

Music Cultures

Key Concepts: Global/local, nomad citizenship, diaspora

Tuesday, April 22
Latino/a Popular Culture 102-116
Response Paper #2 Due in Class
Speaker: Josh Kun

Thursday, April 24
Latino/a Popular Culture 85-101
PowerPoint: nomad citizenship

Tuesday, April 29
Latino/a Popular Culture 102-116
Film: *Corpus, A Home Movie; Selena Remembered; J-Lo in Puerto Rico*
PowerPoint: Identification and Latina Identity

Thursday, May 1

Midterm Exam: 1 hour

Film: *Pretty Vacant*

Immigration Anxieties: Mexicans in the US

Key Concepts: Us/them binary, borderlands, mestizo/a subjectivities, racism, nativism

Tuesday, May 6

1. Davis, Mike, "The Social Origins of the Referendum. Proposition 187. The Immigration Backlash" ON RESERVE
2. *Latino Popular Culture* 208-224

Film: *New World Border*

PowerPoint: Anxiety, ideologies of racial purity, *mestizaje*, transnational, Proposition 187

Thursday, May 8

Inda, Jonathan Xavier. 2000. "Foreign Bodies: Migrants, Parasites, and the Pathological Nation" ON RESERVE OR DOWNLOAD FROM: http://www.chicst.ucsb.edu/faculty/Personal_Pages/Jonathan_Inda/foreignBodies.shtml

Speaker: Jonathan Inda "Delinquent Subjects: Illegality, Prudentialism and the Government of Immigration"

Gendered Identities in Latino/a Contexts

Key concepts: Intersectional analysis, masculinities, gender norms, Latina feminism

Tuesday, May 13

Latino/a Popular Culture 252-268

Response Paper #3 due in class.

Speaker: Gregory Rodriguez "Real Men- Real Women: Boxing and the Articulation of United States Mexican Identity"

Thursday, May 15

The Tatooed Soldier 1-50

FILM: MI VIDA LOCA

Response Paper #4 due in class.

Tuesday, May 20

1. *Love and Rockets*
2. *Latino/a Popular Culture 190-207*
3. *The Tatooed Soldier 51-75*

PowerPoint: Citizenship, Girl Gangs, The Politics of Punk,

Pan-Latino/a Identities and Politics

Key Concepts: Racialization, coalition, ethnic identity, multiple identities

Thursday, May 22
Latino/a Popular Culture 174-189
The Tatooed Soldier 75-125
CD: *El Vez*

Tuesday, May 27
1. *Latino/a Popular Culture* 25-37
2. *Latino/a Thought* 367-384
3. *The Tatooed Soldier 126-150*

Thursday, May 29
1. *Latino/a Thought* 58-74
2. *The Tatooed Soldier 150-200*
PowerPoint: Pan-Latino identities: The Politics of Coalition

Tuesday, June 3
The Tatooed Soldier 200-end
Speaker: Ana Patricia Rodriguez "The Jaguar Returns: Immigration, Impunity and the Specter of Violence in U.S. Central American Fiction"

Thursday, June 5
FINAL PROJECTS

Thursday, June 12 1:30 PM
FINAL EXAMINATION

Comparative Studies 336 Cultural Studies in American Popular Music
Fall, 2003
University Hall 38
M/W 1:30-3:18

Barry Shank
5058 Smith Hall
Office Hours: Tuesday, 10-12; Wednesday, 3:30-5:30
Shank.46@osu.edu

Course Description:
This course relies on the appeal of popular music to engage lower division undergraduates in the critical analysis of commercial cultural production in a multiply fragmented society. Students should come away from this class having developed skills of critical listening and thinking that allow them to trace musical influences through and across historical periods and musical genres, to understand the impact of systems of reproduction, communication, commodification and commercialization on the construction of the popular, to analyze the musical production of embodied identities (especially the production of gender, sexuality and race), and to discuss the social and political grounds of musical pleasure.

This course is constructed as a set of case studies that provide students with the opportunity to develop and practice the critical skills and knowledge listed above. We will spend the first four weeks developing our analytical model. Our detailed case studies begin with a discussion the music of Motown and the sounds of southern soul as evidence for some of the struggles that took place during the Civil Rights Movement. We will spend a week discussing myths of the sixties as part of our focus on the life and career of Janis Joplin. We will investigate not only her music, but also the social and cultural context within which that music was produced. Continuing our focus on gender, we'll spend a week examining punk and post punk transformations in masculinity and femininity. The final case study will focus on the story of Tupac Shakur and the significance of hip hop. At the end of the quarter, students will have the opportunity to make a group presentation to the class on an approved and appropriate topic that will demonstrate their skills of musical and cultural analysis.

In addition to the required reading there will be required listening. Song lists will be distributed. Tapes of these songs will be available at the Main Library Reserves.

Evaluation:
Three open book exams (including the final)– 25% each for a total of 75%
One group in-class presentation—20%
Overall class participation—5%

Textbooks: Available at SBX Bookstore
Simon Frith, et al, eds. The Cambridge Companion to Pop and Rock
Alice Echols, Scars of Sweet Paradise: The Life and Times of Janis Joplin Owl Books, 2000
Michael Eric Dyson, Holler if you Hear Me: Searching for Tupac Shakur

Plus a course pack.

Detailed Syllabus:

September 24: Introduction to Course

Week One:
September 29: Popular Music and Cultural Meaning I
Required Reading: Theodor Adorno, "On Popular Music," Simon Frith, "Towards an Aesthetic of Popular Music," Susan McClary and Rob Walser, "Start Making Sense." All in course pack.

October 1: Popular Music and Cultural Meaning II
Required Reading: Frith, "Pop Music," Keightley, "Reconsidering Rock," Middleton, Pop, Rock and Interpretation," all in Cambridge Companion

Week Two:
October 6: Popular Music and Cultural Meaning III
Required Reading: Cohen, "Popular Music, Gender and Sexuality," in Cambridge Companion; Holly Kruse, "Gender," Norma Coates, "®Evolution Now? Rock and the Political Potential of Gender," in course pack.

October 8: Popular Music and Cultural Meaning IV
Shank, "From Rice to Ice," in Cambridge Companion; Mark Anthony Neal, "A Soul Baby in Real Time," Paul Gilroy, "Analogues of Mourning, Mourning the Analog," in course pack.

Week Three:
October 13: Popular Music and Cultural Meaning V
Required Reading: Frith, "The Popular Music Industry," Straw, "Consumption" in Cambridge Companion.

October 15:
Required Reading: None
First Exam

Week Four: Motown
Required Reading for the Week: Gerald Early, "One Nation Under a Groove [READER]; "James Brown" and "Marvin Gaye" in Cambridge Companion

October 20: Film: "Standing in the Shadows of Motown"

October 22: The Cultural Meaning of Motown

Week Five: Required Reading: "The Beatles," "Bob Dylan," "Jimi Hendrix," "The Rolling Stones," in Cambridge Companion; Lester Bangs, "Of Pop and Pies and Fun: A Program for Mass Liberation in the Form of a Stooges Review, or, Who's the Fool?" in READER; start Alice Echols, Scars of Sweet Paradise

October 27: Myths of the Sixties I: Folk Revival to Electric Dylan (scenes from "Don't Look Back")

October 29: Myths of the Sixties II: Garage Rock to Psychedelia, not missing the Stooges and the Velvets.

Week Six: Required Reading: finish Alice Echols, Scars of Sweet Paradise

November 3: Film "Gimme Shelter"

November 5: Janis Joplin, white blues, and feminine identity in popular music

Week Seven: (after the exam, think about getting ahead on your reading.)
November 10: Open book exam II

November 12: Film: "Decline of Western Civilization"

Week Eight: Rethinking (white) Gender and Sexuality in the 90s
November 17: Messing with Masculinity
Required Reading: Michael Azerrad, "Black Flag," "Mudhoney," "Beat Happening;" Tony Grajeda, "The 'Feminization' of Rock" [READER]

November 19: Riot Grrrls and Other Alternatives
Joanne Gottlieb and Gayle Wald, "Smells Like Teen Spirit: Riot Grrrls, Revolution and Women in Independent Rock," "'Rebel Girl, You are the Queen of My World': Feminism, 'Subculture' and Grrrl Power," Kathleen Hanna, "On Not Playing Dead," [READER]

Week Nine: Required Reading: Tricia Rose, "Soul Sonic Forces: Technology, Orality, and Black Cultural Practice in Rap Music," pp.62-96 in Black Noise [READER]; Michael Eric Dyson, Holler if You Hear Me: Searching for Tupac Shakur

November 24: Discussion of Dyson's take on Shakur

November 26: Group Presentations I

Week Ten: Fandom, Scenes, Contemporary Identity
Dec 1: Group Presentations II

Dec 3: Group Presentations III

Final Exam

CS394
Religion and Media
Winter 2005

Professor Tanya Erzen
Office: 342 Dulles Hall
Phone: 247-7288
Email: erzen.2@osu.edu

MW
Office Hours:

This course will introduce you to the longstanding and complex connection between religious practices and various media. We will first analyze how human hearing, vision and the performing body have been used historically to express and maintain religious life through music, voice, images, words and rituals. Then we will spend time on more recent electronic media such as cassette, film, television, video, and the internet. Students should note that an anthropological/ historical perspective on studying religion will be pursued in the course. We will read, listen, view, log on, discuss and write.

Evaluation:
Attentive presence, participation in discussion, and weekly response papers
Mid-term essay on choice of assigned topics 7-8 pages
Project on mediated religion 12-15 pages
Your choice: music, film, TV, print, performance (we'll discuss this)

Readings:
*Berger, Peter. *The sacred canopy: Elements of a sociological theory of religion*
*Brasher, Brenda. *Give me that online religion*
*Eck, Diana. *Darsan, Seeing the divine image in India.*
*Graham, William A. *Beyond the written word: oral aspects of scripture in the history of religion*
*McAlister, Elizabeth, *Rara! Vodou power and performance in Haiti and its diaspora*
*Heather Hendershot, *Shaking the World for Jesus: Evangelicals and Popular Culture*
Stuart Hoover, *Practicing Religion in the Age of the Media*
Amy Johnson Frykholm, *Rapture Culture: Left Behind in Evangelical America*

Week 1
Mon Jan 3.
Introduction: Religious Media in the World

Wednesday Jan. 5 ***Themes and Issues***

Clifford Geertz, "Religion as a cultural system" pp. 87-125.
David Morgan, "The practice of visual piety" pp. 21-58.
Sara Dickey, "Anthropology and its contributions to the study of mass media"413-427.

FILM:

Week 2 Jan. 10 and 12 ***Persons in the social fields of mediated religion: Building worlds***
*Peter Berger, *The Sacred Canopy* first 50 pages

Talal Asad, "Remarks on the anthropology of the body". pp. 42-52.
Victor Turner, "Betwixt and between: the liminal period in Rites de passage" pp. 93-111.
Gregor Goethals, "Escape from time: ritual dimensions of popular culture" pp. 117-132

January 11: Scott Appleby

Faye Ginsburg, "Shooting back: From ethnographic film to Indigenous production... 295-322.
Purnima Mankekar, "Culture wars" and "Mediating modernities: The Ramayan and the creation of community and nation" pp. 1-38, 165-223
VIEW video excerpts from TV Ramayan/in class

Week 3 ***Religion mediated through the sense(s) of ritual***
Jan. 17 no class Martin Luther King Day
Jan. 19
Charles Hirschkind, "The ethics of listening: cassette sermon audition in contemporary Egypt" pp. 623-649
*Diana Eck, *Darsan* (entire)
VIEW documentary in class *Hinduism: the Elephant god*

Week 4 Jan. 24 and 26 ***The scripture spoken: Hearing /writing religion***
*William Graham, *Beyond the written word*
Martin Jaffee. "A Rabbinic Ontology of the Written and Spoken Word: On Discipleship, Transformative Knowledge, and the Living Texts of Oral Torah," 525-550.
Madonna- Performing the Kabbalah?

January 25 Linda Kintz speaker

Week 5 Jan. 31 and Feb. 2 ***Performing religion/performing music***
Ter Ellingdon, "Religion and Music" pp. 163-172
*Elizabeth McAlister, *Rara! Vodou power and performance...*
Heather Hendershot, "Why Should the Devil Have all the Good Music? Christian Music and the Secular Marketplace"

Ben McGrath, "Propaganda cross-cultural rap" (go to www.nativedeen.com)
Scott Marcus, "On cassette rather than live: Religious music in India today" 167-185.
LISTEN to "Native Deen" and Indian Bhajans/ in class.
LISTEN to Vodou and Rara music at home/ in class

Week 6 Feb. 7 and 9 ***Online Religion***
Brenda Brasher *Give me that online religion*
http://raider.muc.edu/~brasbebe/online%20religion.htm
Christopher Helland. "Online-religion/Religion-online and virtual communitas"

"Allah On-Line: The Practice of Global Islam in the Information Age" in *Practicing Religion in the Age of the Media*
"Internet Ritual: A Case Study of the Construction of Computer-Mediated Neopagan Religious Meaning" in *Practicing Religion in the Age of the Media*
Jean-Francois Mayer, " Religious movements and the internet: the new frontier of cult controversies" pp. 249-276
VIEW ABC News Nightline coverage of "Heaven's Gate"

Week 7 Feb. 14 and 16 *Televangelism*
Susan Harding, "The pro-life gospel" in *The Book of Jerry Falwell*
Berit Bretthauer, "Televangelism: Local and global dimensions" pp. 203-225.

Religion and Globalizations article- problems with televangelism
Knut Lundby, "Between American televangelism and African Anglicanism 328-344.
Film: *The Eyes of Tammy Faye* and *The Televangelists*

Week 8 Feb. 21 and 23 *Popular Culture and Marketing Religion*
Jesus Martin-Barbero, "Mass media as site of resacralization" pp. 102-116.
Loy, David, "The Religion of the market" pp. 275-290.
Eric Haley et al "Branding religion: Christian consumers' understanding of Christian products" pp.269-288.

January 23: symposium on Iranian Revolution

Heather Hendershot, "Virgins for Jesus: The Gender Politics of Therapeutic Christian Media"
Bearman, Peter and Hannah Brückner. "Promising the Future: Virginity Pledges and First Intercourse." *American Journal of Sociology* 2001. 106: 859-912.
Lynn Schofield Clark, "Ethnographic Stories: Teens and their Approaches to Media, Religion, and Supernatural Beliefs" in *From Angels to Aliens: Teenagers, the Media and the Supernatural*
Case study of Evangelical Teen magazine for Girls, *Revolve*

Film: Hell House

Week 9 Feb. 28 and March 2 *Apocalyptic Media*
Hendershot "Praying for the End of the World: The Past, Present, and Future of Christian Apocalyptic Media"
Amy Johnson Frykholm, *Rapture Culture: Left Behind in Evangelical America*
Melani McAlister, "Prophecy, Politics, and Popular Culture: The *Left Behind* Series and Christian Evangelicalism's New World Order" in *Palestine and Popular Culture*
Proselytizing Media Website
Film: Left Behind, Apocalypse

Week 10 March 9 and March 11 *Mediated Religion and Presentation of Projects*

Seeing and being seen: Engagements with media

Faye Ginsburg, "Re-thinking the voice of God: Constituting the religious in indigenous media"

Lynn Schofield Clark, "The Cultural Construction of Religion in the Media Age"

Comparative Studies 677.01
Studies in Folklore: Folk Narrative: folk tale, oral history, and personal narrative
Professor Amy Shuman

Office Hours: Tuesday and Thursday 11:30-12:30.
566 Denney Hall; 292-6555
email: shuman.1@osu.edu

This course will examine some of the great claims that are made for narrative, from the concept of homo narrans, the idea that narrative is a fundamental characteristic of human beings to the concept of narrative as a way of organizing experience and making meaning out of chaos. In particular, in this class, we will examine personal experience narratives, the stories that people tell each other as part of everyday conversation. Some scholars consider storytelling to be a fundamental way in which humans organize their experiences. We will focus on the social aspects of storytelling--the kinds of stories people tell and the occasions on which they tell them--but we will also consider cognitive issues such as memory and psychological issues such as the therapeutic use of storytelling. Some of the topics to be considered include the relation between stories and the experiences they describe, who tells what kinds of stories, the occasions when stories are told in everyday life, stories as repositories of family memories, children's first personal narratives, how stories help us to conceptualize our lives, and how stories are used to communicate ideas and beliefs indirectly.

Texts:
Packet of Readings available at Grade A Notes
Arthur Asa Berger Narratives in Popular Culture, Media, and Everyday Life

Assignments:
Mid-term exam
Term Paper divided into two assignments: Collection of Stories and Description/discussion of context or performance of stories

English 577: Studies in Folklore: Conversational Narratives
Professor Amy Shuman--566 Denney--email: shuman.1@osu.edu--phone: 292-6555
Office Hours: Tues and Thurs. 8:30-9:30 A.M.; Tues. and Thurs. 11:30-1:30 by appointment

Reading Schedule:

September 21: Introduction: Fairytale Handout

September 26: Storytelling Performance by Barbara Freeman
Read ABurning Brightly: New Light from an Old Tale≅ by Kay F. Stone in Feminist Messages ed. Joan Radner. U of Illinois Press, 1993. (packet)

September 28: Read AWho=s Afraid of the Brothers Grimm?: Socialization and Politicization through Fairy Tales≅ by Jack Zipes in Fairytales and the Art of Subversion Wildman Press, 1983 and AThe Rationalization of Abandonment and Abuse in Fairy Tales: The Case of Hansel and Gretel≅ by Jack Zipes in Happily Ever After: Fairy Tales, Children, and the Culture Industry Routledge: 1997. (packet)

October 3: Read pp. 1-40 in Berger and AMethods and Data for Studying the Life Story≅ by Charlotte Linde in Life Stories: the creation of coherence Oxford: 1993 (packet)

October 5: Read pp. 41-60 in Berger and AEntitlement≅ by Shuman (packet)

October 10: Read pp. 63-98 in Berger and ALives and Stories≅ by Kirin Narayan in Storytellers, Saints and Scoundrels Univ. Of Penn.: 1989. (packet)

October 12: Read pp. 99-159 in Berger **Assignment**: bring in a narrative (from a newspaper or transcribed from everyday life conversation)

October 17: Read pp. 161-174 in Berger and Shuman ASubversive Stories and the Critique of Empathy≅ (packet)

October 19: Read ADialogic Narration and the Paradoxes of Masada≅ by Edward M. Bruner and Phyllis Gorfain in Bruner, Ed. Text Play and Story: the Construction and Reconstruction of Self and Society AES, 1993 (packet)

October 24: Read: ABobbes and Zeydes: Old and New Roles for Elderly Jews by Barbara Myerhoff in Remembered Lives Univ. of Michigan, 1992.

October 26: View the film *Number Our Days* and Read ASurviving Stories: Reflections on *Number Our Days* and AA Death in Due Time: Conviction, Order, and Continuity in Ritual Drama≅ by Barbara Myerhoff in Remembered Lives Univ. of Michigan, 1992.

October 31: Read Life History among the Elderly: Performance Visibility, and Re-membering by Barbara Myerhoff in Remembered Lives Univ. of Michigan, 1992.

November 2: Read ALooking for Scars≅ by Kai Erikson in Everything in its Path Simon and Schuster, 1976 and AThe Death of Luigi Trastulli: Memory and the Event≅ by Alessandro Portelli in The Death of Luigi Trastulli and other stories: form and meaning in oral history SUNY: 1991.

November 7 AIntroduction≅ by Mullen in I Heard the Old Fisherman Say U. Texas Press.

November 9: Read: A parable in Context≅ by Barbara Kirshenblatt-Gimblett and AParable≅ by Shuman (packet)

November 14: **Assignment: Narratives for final project due**
Review for midterm

November 16: Midterm exam

November 21 Read: ASmall world stories≅ by Shuman (packet); discuss student collections

November 28 Read: AThe Appropriation of Personal Stories≅ by Shuman (packet); discuss student collections

November 30 summary

Final Exam: Tuesday, December 5 9:30-11:18 A.M.

Course Policies

Plagiarism: In a folklore course, you are rewarded for citing others, whether written or oral sources. Your work is ***more*** *valuable to the extent that you cite others rather than claim ideas as your own. Thus, in this course, plagiarism is self-defeating in more than one sense. Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.*

Disabilities: The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 2-3307. Even if you do not have a documented disability, we are willing to make any accommodations necessary to help you to do your best work for this class.

Attendance: You are expected to attend all classes. If you are unable to attend class, when you return to class, you must submit a written summary of the readings due on that day. More than two absences will result in a lower grade. You are responsible for all materials discussed in class and should make your own arrangements to get notes from another student if you miss class, whether or not the absence is excused. If you anticipate an absence and inform us in advance, we will make every effort to tape-record the class for you.

Comparative Studies 677.02 Oral History

Professor Amy Shuman
Office: 566 Denney Hall
Phone: 292-6555
Email: shuman.1@osu.edu
Office hours: Tuesday and Wednesday, 11:30-1

Texts:
Mary Chamberlain and Paul Thompson Narrative and Genre Routledge, recommended
Rina Benmayor and Andor Skotnes Migration and Identity, Oxford, recommended
Eva M. McMahan and Kim Lacy Rogers, Eds. Interactive Oral History Interviewing, Hillsdale, N.J.: Erlbaum, 1994. recommended
Alessandro Portelli The Death of Luigi Trastulli, Albany, N.Y.: SUNY, 1991. required

Reading Schedule:

September 25: Why do Oral History: the introduction
Readings from Studs Terkel and Jack Santino, distributed in class

Week One (September 30, October 2): Samples of Oral History Work

Alessandro Portelli's Oral History Research
Read Chapters 1-4 of Portelli The Death of Luigi Trastulli...pp. vii-76.

Week Two (October 7, 9) Public Stories and Master Narratives
Readings: Anne B. Cohen Poor Pearl Poor Girl Austin: U of Texas Press, 1973. pp. 8-38
Aida Hurtado "Cross-border Existence: One Woman's Migration Story" from Mary Romero and Abigail Stewart Women's Untold Stories N.Y.: Routledge, 1999, pp 83-101.

Week Three (October 14, 16): Doing Oral History Research
Read: Katherine Borland "That's Not What I Said": Interpretive Conflict in Oral Narrative Research" from Women's Words, Ed. Sherna Berger Gluck and Daphne Patai,, N.Y.: Routledge, 1991. (packet)
Barbara Myherhoff "Life History among the Elderly," Life History as Integration" and "Surviving Stories" From Remembered Lives Ann Arbor: University of Michigan, 1995.
Film: Number Our Days

Week Four (October 21, 23): Oral History and Folklore Research
(Note, October 21 class will be held on October 22 at 4:00 in the Humanities House)
Read: Simon Lichman "The Gardener's Tale (unpublished)
Simon Lichman " The Traditional Creativity Through School Communities Project" (unpublished)
Judith Modell and Charlee Brodsky "Envisioning Homestead: Using Photographs in Interviewing" in McMahan and Rogers

Week Five (October 28, 30): More Methods
Ronald Grele "History and the Languages of History in the Oral History Interview: Who answers whose questions and why? In McMahan and Rogers, pp 1-18.
Kim Rogers "Trauma Redeemed: The Narrative Construction of Social Violence" in McMahan and Rogers, pp. 30-46.

Week Six (November 4, 6): The oral history of two industrial cultures
Read Portelli, chapters 5-9 pp. 81-192
Portelli chapters 10 and 11 pp. 195-238

Week Seven (November 13): Oral History and Fact; the construction of oral history

1. authority, eye-witnesses Read: Elizabeth Tonkin " The teller of the tale" and "Structuring an Account" from Narrating our Pasts Cambridge: Cambridge University Press, 1992.
2. history as interpretation Read: Elizabeth Tonkin "Subjective or Objective: Debates on the nature of oral history" from Narrating our Pasts Cambridge: Cambridge University Press, 1992.

Week Eight (November 18, 20) Using Oral History
Read: Sylvia Ann Grider "How Texans Remember the Alamo" in Usable Pasts ed. Tad Tuleja. Logan, Utah: Utah State University Press, 1997.
William Westerman "Central American Refugee Testimonies and Performed Life Histories in the Sanctuary Movement" in Rina Benmayor and Andor Skotnes, Eds. Migration and Identity Oxford: Oxford University Press, 1994.

Week Nine (November 25, 27): Why do Oral History: the conclusion
Shana Berger Gluck "Advocacy Oral History : Palestinian Women in Resistance" from Women's Words, Ed. Sherna Berger Gluck and Daphne Patai,, N.Y.: Routledge, 1991. (packet)
Portelli, "The Oral Shape of the Law" pp. 241-269.

Week Ten (December 2, 4): Student Presentations

Assignments

1. Do an oral history interview and transcribe it. Students are encouraged to participate in the Meigs County oral history project. Each student participating in the project will be assigned to interview an individual craftsperson or knowledgeable resident. Other oral history projects are equally acceptable.
2. Write a description of the interview process, including what questions you asked, the context of the interview, and your prior knowledge of the events discussed. (Mid-term equivalent)
3. Find supplementary materials, including those provided by the people you interviewed, and discuss the relationship between the supplementary materials and the interview.
4. Identify an issue (including those discussed in class) and write an 8-10 page discussion that incorporates material from the interview.
5. Do a 10 minute oral presentation of your work.

Deadlines

No later than the third week of class (October 15), each student should turn in a schedule including:

1) the subject and topic of the proposed interview, a list of questions to be asked (at least 15 questions), and a proposed schedule for the remaining assignments.
   - The description of the interview process is due no later than 1 week after the interview
   - The discussion of supplementary materials is due no later than 2 weeks after the interview
   - The final paper is due no later than December 2.

Exams

The description of the interview process will be the mid-term exam.
Final exam date: December 10, 7:30-9:18 A.M.

Plagiarism Policy:
Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

Also, remember that this course encourages you to use both written and unwritten (oral) sources of information, so if you find others' ideas useful, incorporate them in your work with proper acknowledgment.

Absence Policy:

Participation in class discussion is a part of your grade. The instructor recognizes that some absences are unavoidable, so for those occasions, please provide a written summary of the readings for days when you are absent. More than two absences will result in a lower course grade.

Disability Accommodations

Please inform the instructor of any accommodations that will afford you greater participation in the class. Also, the Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 2-3307.

Grading

Interview Questions: 10%
Interview: 10%
Discussion of Interview and Use of Supplementary materials: 10%
Discussion of Issues (final paper) 40%
Oral Presentation: 10%
Demonstrated Knowledge of Readings (class discussion and final exam): 20%

Waste, Custom, Community

CS 677.04
04675-1 R
Dulles 27
MW 9:30-11:18

Prof. Dorothy Noyes
Denney 517
292-0387, -6065
noyes.10@osu.edu
Off. hrs. T 3-5:30
W 11:30-1

This course explores the customary management of communal resources, both human and material. It pays special attention to the category of the residual: the excess, superfluous, unclassifiable, damaged. Starting off from Agnès Varda's film "The Gleaners and I," we will explore traditional means of recycling residual people and things, practically and symbolically, in a range of societies. We'll examine the creation of waste (and its converse, deprivation) with the codification of custom in modernity, and look at strategies by which waste is recuperated, out of necessity, principle, and aesthetic concern. Finally, we'll think about the status of residues in social and cultural theory. This exercise should help us to theorize community and custom as well as the residual.

REQUIRED READINGS

At SBX only:

Hobsbawm, Eric. 2000 (rev.ed.) *Bandits*. New York: New Press.

Cerny, Charlene, and Suzanne Seriff, eds. 1996. *Recycled, Re-Seen: Folk Art From the Global Scrap-Heap*. New York/Santa Fe: Harry N. Abrams/Museum of International Folk Art.

At the Tuttle Park Cop-Ez:

A course packet.

COURSE REQUIREMENTS

1. Four short papers, 40%. The course is divided into six units. For four of these, you will reflect on the readings and discussion (about 2 single-spaced pages each). These papers may be focused in any way you like, and incorporate data, ideas, and questions beyond the scope of our discussions. They should demonstrate, however, that you have been engaged as reader and participant.

2. Two longer oral/written reports, 50%. For two of the course units, you will conduct basic research on a topic that interests you and report to the class on your findings. Your methods depend on the topic: you might do anything from close reading to ethnographic observation. The goal is to provide us and yourself with a case study that helps to shed light on the questions of the course, as well as allowing you to bring your own expertise to the general discussion. One week after your course presentation (about 15 minutes, with another 10 for discussion), you'll turn in a revised and enriched written version (about 7 double-spaced pages).

3. General presence and participation, 10%.

COURSE POLICIES

Attendance and minimal course requirements. As point 3 of the course requirements make clear, your attendance (as well as your level of preparation) will have an impact on your grade. More than five absences, without documented excuses, will result in an F in the course. Not turning in any one of the six major writing assignments is also grounds for an F.

Plagiarism. Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

Especially when doing research on the Internet, be extremely careful to credit your sources appropriately. And bear in mind—it is far less trouble to write the paper yourself than to plagiarize convincingly.

Disability resources. The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 2-3307. If you require accomodation to do the work of the course, please let me know immediately.

SCHEDULE

Unit one. Approaching the residual

9/25	Introduction
9/30	Symbolic approaches: classification and residues Douglas, Mary 1979 (1966). "The Abominations of Leviticus." In *Reader in Comparative Religion*, 149-152. W. Lessa and E. Vogt, eds. New York: Harper and Row.

	Leach, Edmund 1979 (1964). "Anthropological Aspects of Language: Animal Categories and Verbal Abuse." In *Reader in Comparative Religion*, 153-166. W. Lessa and E. Vogt, eds. New York: Harper and Row. Thompson, Michael 1979. *Rubbish Theory: The Creation and Destruction of Value*, ch. 1 (1-12). Oxford: Oxford University Press. LESSA AND VOGT VOLUME + XEROXED THOMPSON AT MAIN LIBRARY RESERVE
10/2	Historical and practice approaches Lévi-Strauss, Claude. 1962. "The Science of the Concrete." *The Savage Mind*, 1-33. Chicago: University of Chicago Press. Kelley, Donald R. 1990. " 'Second Nature': The Idea of Custom in European Law, Society, and Culture." *The Transmission of Culture in Early Modern Europe*, 131-172. Anthony Grafton and Ann Blair, eds. Philadelphia: University of Pennsylvania Press. XEROXED READINGS AT MAIN LIBRARY RESERVE
10/7	Film: "The Gleaners and I" (Les glaneurs et la glaneuse), dir. Agnès Varda (2000).
10/9	No class: do your research!

Unit two. Scarcity and abundance

10/14	Buried treasure, limited good and reciprocity Grimm, Jakob and Wilhelm. 1987 (1857). "Godfather Death." *The Complete Fairy Tales of the Brothers Grimm*, 160-163. Jack Zipes, trans. New York: Bantam. Foster, George W. 1964. "Treasure Tales and the Image of the Static Economy in a Mexican Peasant Community." *Journal of American Folklore* 77: 39-44. Briggs, Charles. 1985. "Treasure Tales and Pedagogical Discourse in Mexicano New Mexico." *Journal of American Folklore* 86: 287-314.

DUE	Agonito, Rosemary. 1967. "The Snake." From "Il Paisano: Italian Immigrant Folktakes of Central New York." *New York Folklore Quarterly*, 54-55. Paper 1
10/16	Hunger and the land of Cockayne Grimm, Jakob and Wilhelm. 1987 (1857). "Hansel and Gretel" and "Clever Gretel." *The Complete Fairy Tales of the Brothers Grimm*, 58-64, 286-288. Jack Zipes, trans. New York: Bantam. Del Giudice, Luisa. 2001. "Mountains of Cheese and Rivers of Wine: Paesi di Cuccagna and Other Gastronomic Utopias." *Imagined States: Nationalism, Utopia, and Longing in Oral Cultures*, 11-63. Luisa Del Giudice and Gerald Porter, eds. Logan: Utah State University Press. Pellegrini, Angelo. 1984 (1948). "The Discovery of Abundance." From *The Unprejudiced Palate*, 18-36. San Francisco: North Point Press. Ernaux, Annie. 1983. *A Man's Place* (*La Place)*, 14-24. New York: Four Walls Eight Windows. Hill, Joe. 1911. "Pie in the Sky." McClintock, Harry. 1921. "The Big Rock Candy Mountain.

Unit three. Tradition and the outsider

10/21 DUE	Foreigners and immigrants The Book of Ruth Paper 2
10/23	Marginals, transients, category problems Green, Anthony E. 1980. "Popular Drama and the Mummers' Play." In *Performance and Politics in Popular Drama*, 139-166. David Bradby et al., eds. Cambridge: Cambridge University Press. Hartigan, John Jr. 1997. "Name Calling: Objectifying 'Poor Whites' and 'White Trash' in Detroit." *White Trash: Race and Class in America*, 41-

	56. Matt Wray and Annalee Newitz, eds. New York and London: Routledge. Penley, Constance. "Crackers and Whackers: The White Trashing of Porn." *White Trash: Race and Class in America*, 89-112. Matt Wray and Annalee Newitz, eds. New York and London: Routledge.
10/28	Outlaws Hobsbawm, Eric. 2000 (rev.ed.). *Bandits* (selections). New York: New Press.

Unit four. Commons and communities

10/30	The commons Scott, James. 1998. "Nature and Space." *Seeing Like a State*, 11-51. New Haven: Yale University Press. Williams, Raymond 1973. "Enclosures, Commons, and Communities." *The Country and the City*, 96-107. New York: Oxford. McKay, Bonnie J. and James M. Acheson. 1987. "The Human Ecology of the Commons." *The Question of the Commons*, 1-34. McKay and Acheson, eds. Tucson: University of Arizona Press.
11/4 DUE	Enclosures and customary protest Sahlins, Peter. 1993. "Deep Play in the Forest: The "War of the Demoiselles" in the Ariège, 1829-1831." *Culture and identity in early modern Europe (1500-1800)*,159-177. Barbara B. Diefendorf and Carla Hesse, eds. Ann Arbor: University of Michigan Press. Noyes, Dorothy. 1995. "Façade Performances: Public Face, Private Mask." *Southern Folklore* 52: 91-95. Noyes, Dorothy. 1995. "Façade Performances in Catalonia: Display, Respect, Reclamation, Refusal." *Southern Folklore* 52: 97-120. Paper 3
11/6	The commons in ruins: Appalachia Hufford, Mary. 1999. "Weathering the Storm: Cultural Survival in an

	Appalachian Valley." *An Appalachian Tragedy: Air Pollution and Tree Death in the Eastern Forests of North America*, 147-159. Harvard Ayers, Jenny Hager, and Charles E. Little, eds. San Francisco: Sierra Club. Stewart, Kathleen. 1996. "Mimetic Excess in an Occupied Place." *A Space on the Side of the Road: Cultural Poetics and Politics in an "Other" America*, 41-66. Princeton: Princeton University Press.
11/11	NO CLASS—Veterans' Day
11/13	The problem of cultural property Brush, Stephen B. 1996. "Whose Knowledge, Whose Genes, Whose Rights?" *Valuing Local Knowledge*, 1-21. Stephen B. Brush and Doreen Stabinsky, eds. Washington D.C.: Island Press. Do a Google search: intellectual property rights, cultural property, indigenous cultural property, etc.: browse what looks interesting.

Part Five. Capitalism and waste

11/18 DUE	Thrift Franklin, Benjamin 1961. "The Way to Wealth." *The Autobiography and Other Writings*, 188-197. New York: Signet. Weber, Max 1976 (1920-21). "Asceticism and the Spirit of Capitalism." *The Protestant Ethic and the Spirit of Capitalism*, 155-183. Trans. Talcott Parsons. New York: Scribners. Paper 4
11/20	Excess and display Veblen, Thorstein. 1994 (1899). "Conspicuous Consumption." *The Theory of the Leisure Class*, 68-101. New York: Penguin. Bataille, Georges. "The Notion of Expenditure." *Visions of Excess*, 116-129. Minneapolis: University of Minnesota Press.
11/25	Scavenging and recycling Cerny and Seriff, eds. Read Seriff, Cerny, Turner, Gundaker, Roberts.

11/27	Conspicuous recycling Cerny and Seriff, eds. Read Korom, Cubbs and Metcalf, Cosentino.

Part Six. Leftover culture

12/2 DUE	Cultures, residual and emergent Schmitt, Jean-Claude 1983."On Superstition." *The Holy Greyhound*, 14-24. Cambridge: Cambridge University Press. Tylor, E. B. 1970 (1871). "The Science of Culture." *The Origins of Culture*, 1-25. Gloucester MA: Peter Smith. Williams, Raymond 1977. "Dominant, Residual, and Emergent." *Marxism and Literature*, 121-127. Oxford: Oxford University Press. Gramsci, Antonio. 1999 (1950). "Observations on Folklore." *International Folkloristics*. Alan Dundes, ed. Lanham, MD: Rowman and Littlefield. Paper 5
12/4	The futures of the folk Stewart, Kathleen. 1988. "Nostalgia: A Polemic." *Cultural Anthropology*. 3:227-241.
12/9 DUE	 Paper 6 (MUST be turned in electronically!)

Dance in Popular Culture
D357, 5 credit hours
Class Meeting TuTh 12:30-2:18
with recitation sections 1 hour Fridays

The Ohio State University
Department of Dance
Sheila Marion, Ph.D.

Dance in Popular Culture: Embodying American Identities, Ideas and Cultures

I: Course Description

On stage, in film and video, and in community settings, Dance in Popular Culture includes both performance and participation styles. Ranging from ballroom to hip hop, from kicklines to Broadway jazz, and from national dances to tap, the course will focus on popular dance in the United States today, and the background of some of our current dance styles over the last 50-75 years. Along with the historical overview of each of the various styles, we will look at who dances, how they move, and how movement constructs identity. Identification of movement vocabulary and choreographic staging will lead to discussion of how popular dance reflects and influences our perceptions of gender, age, ethnicity, economic status and national origins.

II: GEC Statement

The goals of the General Education Course (GEC) requirements for the undergraduate curriculum include "a broad understanding of the nature of the world, of the human heritage, and the ways in which the individual is part of the larger human community." Arts and Humanities, part of the GEC Intellectual Core, are "aimed at a close analysis of texts and works of art." By closely examining selected popular dance forms in the United States as cultural representations, responding and contributing to societal assumptions and beliefs, Dance in Popular Culture fulfills the third Arts and Humanities requirement in "Cultures and Ideas."

Additionally, this course fulfills one of the three Diversity requirements (crosslisted). By examining representations and constructions of identity through popular dance, this course will foster an understanding of the pluralistic nature and values of communities in the United States.

III: Course Objectives

At the successful completion of the course, students will:

- have a broad knowledge of various popular dance styles and their history within the U.S.
- be aware of the larger social and political context of popular dances
- gain basic tools for analyzing dance
- understand issues related to diversity, as they are embodied through dance
- understand how movement reflects community and identity

- gain conceptual tools to link these studies to other coursework and situations

IV: Course Content and Procedures

Dance in popular culture appears to be readily accessible, not only in the sense that it is widely present in entertainment and social venues, but also in that most people easily understand its meaning or intention. It usually has a close connection to popular music and to dances in which people participate in their communities. Dance in entertainment often is embedded in a larger context, such as a musical play or video, that relies on other media to help impart a message. In addition, there is widespread appreciation for physical skills and virtuosity in a culture that values athleticism.

Although popular dance may be accessible in terms of pleasure and understanding, it is seldom examined for the larger cultural understandings it may convey and reinforce. This course will use visual media, texts, movement analysis and discussion to explore the background of each of the styles and to examine what various dance styles demonstrate in terms of physicality, gender presentation, ethnicity or community markers. We will consider how a dance style becomes part of popular culture as well as its political, social and economic times. We will discuss the role of popular dance in creating a sense of community and how dance may lead, reflect or follow the times to maintain the status quo or contribute to social change.

Sample topics will include:

- From Kicklines to *A Chorus Line*, The Choreography of Spectacle: We will examine the use of unison movement, geometrical patterning and symmetry in such pre-WWII productions as the Ziegfield Follies, Busby Berkeley films, the Rockettes, and the more contemporary musical *A Chorus Line*. Discussion will center on massed bodies as an element of spectacle, the relationship of individual to the group, as well as implications of the traditionally female makeup of these groups.

- Jazz Dance and the Broadway Stage: We will consider the influence of African American and Latin social dance on the work of 1950s-'70s choreographers such as Jerome Robbins and Bob Fosse. Discussion will focus on the blend of influences in movement style and the polarized gender images of male athleticism and female "vamp." We will also reflect on issues of "high art" versus "low art" in relation to choreographers who worked on both concert and musical theater stages, such as Robbins, Agnes de Mille, Hanya Holm, Helen Tamiris and Twyla Tharp.

- "Cheek to Cheek," Couple Dancing: We will investigate ballroom and couple dancing in the films of Fred Astaire, contemporary tango worldwide, ice dancing, Dance Sport, and The Ohio Star Ball. Discussion will focus on the choreography of togetherness, leading and

following, and Europeanist influences on movement vocabulary.

- Tap Dance, Historical Roots and Contemporary Styles: We will look at early "flash acts" such as the Nicholas Brothers and "class acts" such as Coles and Atkins, as well as more contemporary artists such as The Jazz Tap Ensemble, Stomp and Savion Glover. We will discuss rhythmic virtuosity as an element of popular dance and consider the predominantly male performers of this style.

- Staging National Identity, the Large Scale Production of Folk Dances: We will examine the production of cultural dances and the choreography of large group movement in examples such as Riverdance, Ballet Folklorico and the staging of native American Indian Pow Wows. Discussion will include issues of participatory versus presentational dance, commodification of traditions, and connecting with diaspora populations.

- Dance Films (You can be a Star!): We will look at films about dancing as a profession, such as *Save the Last Dance*, *Billy Elliot*, *Flash Dance* and *Fame*, with their metaphor of overcoming the odds to dance/for success. We will discuss issues of expression and gender presentation and consider the movement style of Lyrical Jazz.

- Hip Hop and Rave in Contemporary Culture: We will look at dance in music videos and club dancing to consider issues such as presentation of self and how moving as part of a group creates a sense of connection and community. We will examine the movement vocabulary of Hip Hop as it derives from a variety of sources, including African dance and the martial arts, for its sense of strength and empowerment. We will also look at its development through Break Dancing, Vogueing, Electric Boogie and other related forms.

- Swing and the Lindy Hop, Then and Now: We will examine the roots of the Lindy in the Savoy Ballroom and Harlem Renaissance, as well as the 1990s Swing revival. We will also look back at Disco and Rock and Roll dancing for varieties and changes in couple dancing.

- The Dances We Dance, Styles and Venues: To conclude, we will investigate the local dance scene for its variety of social dance styles and places to dance, including Salsa, Swing, Western Line, Ballroom, Hip Hop and Folk, and the various clubs and community centers that support dancing. We will also consider the populations that participate in these styles and at various venues.

The course will be based on guided viewing of slides, films and videos with lecture and discussion regarding movement vocabulary, choreographic devices and demographics of participants or performers, with an overview of the larger political and social issues of the times. The course will have an active on-line component via Web-CT. Daily lectures and some of the visual resources will be posted on line.

- In addition to participation in classroom discussions, students will be required to post at least one response to discussion questions relating to each day's topic and at least one response to another student's posting.

- Four observation papers, two pages in length, will be required during the quarter. At least two must be from live events (performance or participation) and two may be from video or film. Students will be expected to cite movement evidence for their interpretations in relation to issues of identity and community. Guidelines will be issued prior to the each assignment.

- Students will complete three quizzes about the movement characteristics, performers, times, and background of the various movement styles considered during the course.

- Students will complete a comprehensive final examination during the regular, university-scheduled examination period.

V. Requirements and Evaluation

Class attendance, viewing of movement examples and discussion are an essential aspect of the course. For every absence after 3, your grade will be dropped by one half letter grade, i.e., from an A- to a B+.

- 20% discussion responses online and class participation
- 40% observation papers (4, 10% each)
- 30% quizzes (3, 10% each)
- 10% final exam

Letter grades will be based on the following formula: A = 100%-95%, A- = 94%-90%; B+ = 89%-87%, B = 86%-83%, B- = 82%-80%; C+ = 79%-77%, C = 76%-73%, C- = 72%-70%; D+ = 69%-63%, D = 62%-56%, D- = 55%-50; E = below 50%.

VI. Required texts

There is no one source that covers all of the styles and topics for discussion that we will consider in the course. Class readings will be drawn from a variety of sources (please see bibliography) and students will be required to purchase a course packet, or to use materials placed on reserve in the Music and Dance Library in Sullivant Hall. Course packets will be available for purchase at SBX on High Street (opposite Sullivant Hall).

Recommended: Driver, Ian. *A Century of Dance: A Hundred Years of Musical Movement, from Waltz to Hip Hop.* London: Octopus Publishing, 2000. This book gives an excellent visual overview of popular dance styles through the twentieth century, showing characteristic movement postures and costumes/attire.

Recommended: Gottschild, Brenda Dixon. *Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era.* New York: Palgrave, 2000.

Recommended: Stearns, Marshall and Jean. *Jazz Dance: The Story of American Vernacular Dance*(1968). New York : Da Capo Press, 1994.

Recommended: Gibaldi, Joseph and Walter S. Achtert. *MLA Handbook for Writers of Research Papers*, 5th ed. New York: Modern Language Association of America, 1999.

Recommended: Zinsser, William. *On Writing Well*, 5th ed. New York: Harper Collins, 1994.

VII. For Your Consideration

Academic Misconduct (rule 3335-31-02) is defined as "any activity which tends to compromise the academic integrity of the institution, or subvert the educational process." Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct.

To register a documented disability, please call the Office of Disability Services (located in 150 Pomerene Hall) at 292-3307; or 292-0901 TDD, and notify the professor.

Escort service phone number for evening courses 292-3322

VIII. Topical Outline

Week 1: Introduction to the Course, discussion "What is Popular Dance," topic: From Kicklines to *A Chorus Line*, The Choreography of Spectacle: massed bodies as an element of spectacle, the relationship of individual to the group, and the implications of the traditionally female makeup of these groups.

Readings due:

Hammer, Rhonda and Anthony Wilden. "Women in Production: The Chorus Line," in Wilden, Anthony, *The Rules Are No Game*. New York: Routledge and Kegan Paul, 1987, pgs. 283-300.

Parker, Derek and Julia. "America," in *The Natural History of the Chorus Girl*. New York: Bobbs-Merrill, 1975, 81-97.

Rubin, Martin. "Broadway Before Berkeley," in *Showstoppers: Busby Berkeley and the Tradition of Spectacle*. New York: Columbia University Press, 1993, pgs. 60-76.

Teusnik, Laura. "National Treasures," and "I Was a Rockette," in *Dance Spirit*, Dec. 2000, pgs. 40-47.

Week 2: topic: Jazz Dance and the Broadway Stage: the influence of African American and Latin social dance and the polarized gender images of male athleticism and female "vamp."

First Observation Due.

Readings due:

Gottschild, Brenda Dixon. "Whose Paradigm?" and "It Don't Mean a Thing . . ." in *Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era*. New York: Palgrave, 2000, pgs. 11-21.

Gottfried, Martin. *All His Jazz: The Life and Death of Bob Fosse*. New York: Da Capo Press, 1998, pgs. 72-83. (Fosse's movement style and first musical *Pajama Game*)

Lawrence, Greg. *Dance With Demons: The Life of Jerome Robbins*. New York: G. P. Putnam's Sons, 2001, pgs. 245-261, 286-294. (The Broadway show and filming of West Side Story)

Loney, Glenn. "The Legacy of Jack Cole, Part One," in *Dance Magazine*, Jan. 1983, pgs 40-46.

MacLeod, Marry. "Forever Fosse: Steam Heat," in *Dance Spirit*, Feb. 2000, pgs 63-64.

Teachout, Terry. "A 'Made in the U.S.A.' Genius: Jerome Robbins, master choreographer," in *Time*, Aug. 10, 1998, pg. 82.

Week 3: topic: "Cheek to Cheek," Couple Dancing: the choreography of togetherness, leading and following, and Europeanist influences on movement vocabulary.

First Quiz

Readings due:

Dyer, Richard. "'I Seem to Find the Happiness I Seek': Heterosexuality and Dance in the Musical," in *Dance, Gender and Culture*, ed. Helen Thomas. New York: St. Martin's Press, 1993, pgs. 49-65.

Dyer, Richard and John Mueller. "Two Analyses of 'Dancing in the Dark' (The Band Wagon, 1953)," in *The Routledge Dance Studies Reader*, ed. Alexandra Carter. New York: Routledge, 1998, pgs. 288-293.

Siegel, Marcia B. "Siegel's Notebook," in *Eddy: About Dance*, Winter Solstice, 1974, pgs 43-45.

Siegel, Marcia B. and Beth Lessard. "Olympian Romance," in Society of Dance History Scholars Proceedings of the Twentieth Annual Conference, June 1997, pgs. 255-261.

Zuck, Barbara. "World-Class Dance Couple Add a Touch of Grace to Columbus," in *Columbus (OH) Dispatch*, Jan. 26, 2003, pg. D1-2

Week 4: topic: Tap Dance, Historical Roots and Contemporary Styles: African American influence, predominantly male performers, and rhythmic virtuosity as an element of popular dance.

Second Observation Due

Readings due:

Brantley, Ben. "The Story of Tap as the Story of Blacks," in *The New York Times*, Nov. 16, 1995, pgs. B1 & 6.

Goldberg, Jane. "Savion Brings Back 'Da Noise,'" in *Dance Magazine*, Dec. 2002, pgs. 50-55.

Sommer, Sally R. "Hearing Dance, Watching Film," in *Dance Scope*, Vol. 14, no. 3, pgs. 52-62.

Sommer, Sally R. "Tap Dance," in *International Encyclopedia of Dance*," Vol. 6, ed. Selma Jeanne Cohen. New York: Oxford University Press, 1998, pgs. 95-104.

Tu, Jeni. "The Lady is a Champ," in *Dance Teacher*, Jan. 2003, pgs. 44-48.

Week 5: topic: discussions, observations, and issues: High Art versus Low Art, Presentational versus Participatory Dance: issues of class, economic status and and community.

Readings due:

Desmond, Jane C. "Embodying Difference: Issues in Dance and Cultural Studies," in *The Routledge Dance Studies Reader*, ed. Alexandra Carter. New York: Routledge, 1998, pgs. 154-162.

McNeill, William H. "Muscular Bonding," in *Keeping Together in Time: Dance and Drill in Human History*. Cambridge, MA: Harvard University Press, 1995, pgs. 1-11.

Week 6: topic: Staging National Identity, The Large Scale Production of Folk Dances: production of cultural dances and the choreography of large group movement, commodification of traditions, and connecting with diaspora populations.

Second Quiz

Readings due:

Gottschild, Brenda Dixon. "Cultural Exchange—or Rip-off?" in *Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era*. New York: Palgrave, 2000, pgs. 96-106.

Shay, Anthony. "Parallel Traditions: State Folk Dance Ensembles and Folk Dance in the Field," in *Choreographic Politics: State Folk Dance Companies, Representation and Power*. Middletown, CT: Wesleyan University Press, 2002, pgs. 13-37.

Week 7: topic: Dance Films (You can be a Star!): expression and gender presentation.

Third Observation Due

Readings due:

Grubb, Kevin Boyd. "Dance Films Break Out at the Box Office," in *Dance Magazine*, Oct. 1983,

pgs. 80-83.

McRobbie, Angela. "Dance and Social Fantasy," in *Gender and Generation*, ed. Angela McRobbie & Mica Nava. London: Macmillan, 1984, pgs. 130-161.

Wisner, Heather. "Lights, Camera, Dancing!: Movie Makers Put Motion Back In Pictures," in *Dance Magazine*, Dec. 2000, pgs. 60-63, 108-109.

Week 8: topic: Hip Hop and Rave in Contemporary Culture: presentation of self, creating community, sources in African dance and the martial arts.

Readings due:

Banes, Sally. "Breakdancing: A Reporter's Story," in *Writing Dancing in the Age of Postmodernism*. Hanover, NH: Wesleyan University Press, 1994, pgs. 126-132.

Eichenbaum, Rose. "It's Hip Hop Time: Master Choreographer and Performer Rennie Harris on the Culture and Technique of Hip Hop," in *Dance Teacher*, May/June 1999, pgs. 90-93.

Gore, Georgiana. "The Beat Goes On: Trance, Dance and Tribalism in Rave Culture," in *Dance in the City*, ed. Helen Thomas. New York: St. Martin's Press, 1997, pgs. 50-67.

Klein, Gabriele. "Dance as Space Shuttle: Techno—the Pop Culture of the Nineties," in *Ballett International/Tanz Aktuell*, Aug. 9, 1996, pgs 54-59.

Novack, Cynthia J. Social Dance in the '60s," in *Sharing the Dance: Contact Improvisation and American Culture*. Madison, WI: The University of Wisconsin Press, 1990, pgs. 33-42.

Pini, Maria. "Raving Women," and "From Cyborgs, Nomads and the Raving Feminine," in *Dance in the City*, ed. Helen Thomas. New York: St. Martin's Press, 1997, pgs. 118-124.

Sommer, Sally. "Check Your Body at the Door," in *Dance Ink*, Winter 1994/95, pgs. 6-11.

Thompson, Robert Farris: "Hip Hop 101," in *Droppin' Science: Critical Essays on Rap Music and Hip Hop Culture*. Philadelphia: Temple University Press, 1996, pgs. 211-233.

Week 9: topic: Swing and the Lindy Hop, Then and Now: roots in the Savoy Ballroom and Harlem Renaissance, varieties and changes in couple dancing.

Third Quiz

Readings due:

Banes, Sally and John F. Szwed. "From 'Messing Around' to 'Funky Western Civilization': The Rise and Fall of Dance Instruction Songs," in *Dancing Many Drums: Excavations in African American Dance*, ed. Thomas F. DeFrantz. Madison, WI: The University of Wisconsin Press, 2002, pgs. 169-203.

Gottschild, Brenda Dixon. "The Savoy: Home of the Lindy," in *Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era.* New York: Palgrave, 2000, pgs. 71-75.

Mattingly, Kate. "The Sultan of Swing: Lindy Hop Pioneer Frankie Manning," and Angie Whitworth, "Charleston Variations," in *Dance Teacher*, Mar. 2003, pgs. 34-41.

McMains, Juliet and Danielle Robinson. "Swingin' Out: Southern California's Lindy Revival (2000)," in *I See America Dancing: Selected Readings 1685-2000*, ed. Maureen Needham. Chicago: University of Illinois Press, 2002, pgs. 84-91.

Miller, Norma and Evette Jensen. " A Man Called Whitey," in *Swingin' at the Savoy: The Memoir of a Jazz Dancer.* Philadelphia: Temple University Press, 1996, pgs. 58-64.

Smith, Ernie. Portrait of the Swing Era, in *Swingin' at the Savoy: The Memoir of a Jazz Dancer*, by Norma Miller and Evette Jensen. Philadelphia: Temple University Press, 1996, pgs. xix-xxvii.

Stewart, Doug. "This Joint is Jumping," in *Smithsonian*, Mar. 1999, pgs. 60-74.

Week 10: topic: The Dances We Dance, Styles and Venues; discussion and conclusion: the variety of social dance styles and places to dance, and the populations that participate in these styles and at various venues.

Fourth Observation Due

Readings due:

Columbus area newspapers and magazines, for listings of dances and venues

Finals Week

Comprehensive Final Examination, during the regular, University-scheduled examination period.

Engineering 367: American Attitudes About Technology U 05

Spring Quarter 2005
Call Number 07837-6
M W 4:30 – 6:18 pm
Boltz Hall (BO) 0434

John D. Chovan, Ph.D., P.E.
chovan.1@osu.edu
614-688-3692
Office: Hitchcock Hall, Room 203
Office hours: M 3:00 - 4:00 pm or by appointment

This course is an approved GEC second-level writing course and fulfills the Social Diversity in the United States component of the GEC.

Required materials:

- MacKenzie, Nancy R. (1995). *Science and Technology Today: Readings for Writers.* New York: St. Martin's Press.
- Packets of other required readings are on closed reserve in the Science / Engineering Library (http://www.lib.ohio-state.edu/phyweb/), indicated by a ► in the syllabus.
- About 15 letter-sized manila folders with tabs.
- A writing style guide. Suggested: Hacker, D. (2004). *A Pocket Style Manual* (4th ed.). New York: St. Martin's Press.

Welcome to Engineering 367

Engineering 367 is an expository writing class that fulfills the university's second writing requirement. The course designation "367" – the American Experience – is designed to encourage you to think critically about some aspect of American life.

This is an expository writing class, not a technical writing class. We will read about and discuss various issues about technology, and you will write. You will write argumentative essays, annotate sources, write responses to issue topics, and connect this writing to what is going on in the world around you.

Like all 367 classes, you will learn strategies for effective writing, for researching, and for effective oral communication.

Most importantly, you will write.

Course Objectives

During this course, you will:
(1) learn to think critically about technology as one major component of American life,
(2) explore the differential impacts of technology on racial, ethnic, gender, disabled, and socioeconomic cross-sections of the American population including the issues that

differential impact has on the attitude of these groups toward technology,
(3) discuss and write about the interaction of technology with race, ethnicity, disability, gender, and socioeconomic class,
(4) discuss and write about contemporary issues about technology, and
(5) demonstrate skills and strategies for effective writing, researching, and oral communication.

Course Assignments

This is a writing course. As with any skill you want or need to master – playing the flute, vacuuming the carpet, throwing a curveball, or learning to drive – writing takes practice. This quarter you will practice, and with diligent practice you will improve.

In fact, for the next 10 weeks, you should consider yourself a writer. The assigned readings are designed to stimulate your brain, to help you tap into your own creativity, to make you think critically, and to help you structure your work. You will explore the connection between thinking and writing, between speaking and writing, and between observing and writing.

As a writing course, you will write in class and out of class. In class, you will work mostly in groups to create responses to questions about the readings. Out of class, you will write your personal responses to a variety of topics, synopses of articles in the popular press that are relevant to the topics covered in the course, and two major papers.

Response Papers – 15% of your total grade
Four times during the quarter you will be assigned a topic to write about. You will take a position and argue your position in a one- to two-page paper. These are not research papers, but rather your best attempt to be persuasive in writing. Please try to avoid using the first person in these papers. The topics for these papers appear at the end of this syllabus.

Articles – 10% of your total grade
During the quarter, you will identify four articles in the popular press concerning topics that are relevant to the class. You will need to submit the articles along with a two-paragraph summary of each one. I will ask you to briefly talk about these articles in class, so these exercises will aid the discussions during the class. Only two articles will be accepted in any one week. If more than two articles are submitted in any one week, only two will count. TIP: Get these out of the way early in the quarter.

Major Papers – 50% of your total grade
Two major papers are worth a combined total of 50 percent of your grade. These are argumentative papers in which you are trying to convince the audience of a particular point. The second major paper is also a research paper and should be considered a quarter-long effort, one that you would do well to begin as soon as possible.

Major Paper #1 – 20% of your total grade
Write a four- to six-page paper in which you argue a thesis about the ways in which Americans have come to terms with technology or a specific aspect(s) of technology, focusing either on the historical American attitudes toward technology or current American attitudes toward technology. Possible topics include (but are not limited to):

- Argue a thesis about the ways in which recent technological changes were discussed in public forums when they were first discussed, and compare that to the ways in which they are discussed today, or to what we now know about a given technology. For example, you could compare the ways in which personal computers were discussed in computer-related magazines in the 1980s as compared to today. Be sure to focus on the cultural perceptions as much as the changes in technology.

- Argue a thesis about the ways in which changes in a specific technology were discussed in public forums (such as newspapers or science magazines), and discuss what this says about the perception of the technology in its given historical context. Or you could look at the ways in which overall changes in technology and science were discussed in public forums from the 1800s to early 1900s.

- Argue a thesis about the ways in which American citizens reacted to what may have been technology developing at a dizzying pace in the 1800s to early 1900s. How did technology change the lives of Americans? How did Americans adjust or react to these changes? Were the technologies received by Americans in the ways in which their inventors/developers expected?

- Argue a thesis about the ways in which Americans in a given field reacted to or react to the changes in technology associated with that field. Choose either a more historical perspective, or focus on current changes in a specific technological field. How did or do these changes affect the workplace, and how did or do workers react and adjust?

After you receive Major Paper #1 back from your instructor, you may choose to rewrite it and submit it for regrading. All resubmissions must be received no later than the end of the seventh week of the quarter.

Major Paper #2 – 30% of your total grade
Write a substantial eight- to ten-page argumentative essay on technology and some aspect of gender, ethnicity, equality, access, regionalism, or democracy in American culture. **Please do not write about the Internet**. Statements you make that are factual must be supported by an outside source and must be accompanied by a citation.

Possible topics for Major Paper #2 include (but are not limited to):

- Explore the ways in which technology is defined by gender, ethnicity, or economic class. Is technology masculine? Are technologies defined (by their developer) to appeal to specific socio-economic groups (i.e., "mainstream", "middle-class", "white-male")? Conversely, how are genders, ethnicities, or socio-economic classes defined in relation to technology and science?

- Explore an issue of access and technology. How does gender, socio-economic status, ethnicity, or physical ability contribute to access of technology, and what are the cultural and social implications of such access or lack of access?

- Explore the relationship between technology and American art, focusing on some aspect of social difference. Move beyond how technology produces art toward a discussion of how technology informs art or American attitudes toward art.

- Explore some aspect of the implications of the idea of technology as the great democratizer. It has been argued that technology knows no color, race, or gender. How true is this? Does technology "equalize"? Can technology provide for a more "level playing field" in the workplace? How does technology contribute to making Americans equals? How does technology contribute to dividing Americans?

Interim Deliverables

You will be asked to write various components of each major paper along the way for evaluation by your peers or by the instructor. Examples of these components include the thesis statement, an outline, one or two sample paragraphs, an annotated bibliography, and a draft. The due dates for the particular components are listed in the schedule of the syllabus and the grades for these components will be incorporated into the grade for the assignment as described in the grading strategy.

Group Presentation – 15% of your total grade

In addition to writing as an individual author, you will also gain experience writing as a group and fine-tuning your presentation skills. For this assignment, your group will lead class for forty-five minutes. Each group will select a technology from the list below that has had an impact on American life and will research its origin, its uses, its impact, and the future of the technology. You will prepare a PowerPoint presentation and a one-page research report. Each person in the group will speak for no less than 5 minutes, no more than 10. After everyone has spoken, you will lead a class discussion about your technology and its place in our culture, including perceptions by people of various races, ethnicities, gender, and other constructs of difference. You will also give each person in the class a copy of your one-page report that includes bibliographic information on a second page.

1. air traffic control
2. automobile passenger safety
3. oral birth control
4. nanotechnology
5. contact lenses
6. grain modification
7. electric cars
8. smart homes
9. in-home video gaming
10. pacemakers
11. jet engines
12. prenatal evaluation

Your presentation must include: introduction and definition of the technology, timeline of its development, the need it filled, its uses, its impact on American society (positive and negative), and projected developments for the future.

You will be responsible for providing any technology needed for your presentation. A laptop computer and a projector can be reserved by calling the Office of Information Technology – Classroom Services (http://classroom.osu.edu/equip.html) at 292-3131. ***Reserve your equipment as soon as you know what date you will be presenting.*** You will need a signed permission slip from me to pick up your equipment on the day of your presentation.

Format of Assignments – *****THIS IS EXTREMELY IMPORTANT***
All papers must be typed and formatted using Times New Roman font, with a font size of 12 points, with one-inch margins around the page, double spaced, using flush left justification. Pages must be numbered. Consult a style guide for writing guidelines and formats of references. Everything you turn in must include a cover page that follows the example cover page included in this syllabus. All pages of a particular assignment other than the cover page must be numbered. All pages including the cover page must be stapled together. The title of your paper must appear on both the title page and the first page of your text. ***Assignment page counts do not include the cover page or the bibliography.***

I do not accept electronic versions of assignments. All assignments must be inserted into a manila file folder the tab on which you have written your name (last name, first name), the assignment (e.g., Response Paper #1, Article #3, Major Paper #2 – Draft), and the due date.

If the format for the papers and the folders is not followed, the assignment will be returned to you ungraded. You might want to use removable folder labels (please, do not use Post-It notes) so you can reuse your folders for several assignments.

All assignments except for the final paper are to be turned in during class time. **If you need to turn in a paper outside of class time**, please take it to 122 Hitchcock Hall and ask that it be put in my mailbox.

Rough drafts of the two major papers will be reviewed in class on the day they are due. They must, therefore, be printed off and brought to class on their due dates. I will review electronic versions of drafts of any assignment submitted at least three days prior to their due date.

Class Participation and Quizzes
Class discussions are a major component of this course, so attendance will be taken every day. If you miss more than two classes without an excuse that is deemed legitimate by the

instructor, your grade will be negatively influenced. Quizzes and in-class work will be given without warning. Quizzes cannot be made up.

Late Assignments
One point will be deducted per class that an assignment is late. The final paper will not be accepted past the deadline.

Course Policy on Incompletes
Per the *Rules of the University Faculty*, "an ' I ' indicates that the student has completed a major portion of the work in the course in a satisfactory manner, but for reasons judged by the instructor to be legitimate, a portion of the course requirements remains to be completed" (Section 3335-8-21(G)). Attendance in class, written assignments, ex temporaneous in-class assignments and quizzes, and participation in class discussions are all integral to the work of this course.

Academic Integrity
Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's *Code of Student Conduct*, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's *Code of Student Conduct* and this syllabus may constitute "academic misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's *Code of Student Conduct* is never considered an "excuse" for academic misconduct, so your review of the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct is recommended.

If I suspect that a student has committed academic misconduct in this course, I am <u>obligated</u> by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic integrity to which you can refer include:
- The Committee on Academic Misconduct web pages (oaa.osu.edu/coam/home.html)
- *Ten Suggestions for Preserving Academic Integrity* (oaa.osu.edu/coam/ten-suggestions.html)
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.html)

Plagiarism

Plagiarism is the use – intentionally or unintentionally – of someone else's words, ideas, or thoughts, without proper attribution. Plagiarism is a serious offense, and incidents of plagiarism will be dealt with through the Council on Academic Misconduct. You must remember to cite any information that is not of your own creation, even if it is just "in your brain." See Hacker (2004) or your preferred style guide for more information about citing information. I will be happy to answer any questions you have about citing sources upon request.

Ground Rules

As a member of our class, you have obligations to yourself, to your classmates, and to your instructor. If you choose to be a responsible student, these ground rules will be easy to follow.

1. Be ready for class. Come to class having read the assigned material. Be prepared to turn in writing and homework assignments the moment you walk in the door.

2. Come to class prepared to contribute. You will be expected to discuss in class. Quiet students are encouraged to speak up. I am not shy about calling on quiet students. Remember, class participation is a component of your grade.

3. Come to class with respect for yourself, your peers, and your instructor. At some point in the quarter, others in the room will disagree with something you think or say or you will disagree with something someone else in the room thinks or says. Have a little regard for everybody's right to free speech.

4. We discuss some controversial topics in this class. To create a safe environment for speaking your mind, the most important ground rule is: **That which is said in class stays in class**. If you want to discuss anything with me personally, please stop by my office during my office hours, snag me after class, or contact me to make an appointment.

Students with Disabilities

Any student who feels the need for an accommodation based on the impact of a disability should contact me privately to discuss your specific needs.

Alternate Formats

This syllabus is available on the Internet on OSU's WebCT server at http://class.osu.edu and is also available in alternate formats on request.

Grading Strategy

	%	+	✓+	✓	✓–	–
Major Paper #1						
thesis statement	5%	5.5	5.0	4.0	3.0	2.0
outline	5%	5.5	5.0	4.0	3.0	2.0
rough draft		OK		NOT OK		
final draft	10%	10.5	10.0	9.0	8.0	7.0
Major Paper #2						
thesis statement	5%	5.5	5.0	4.0	3.0	2.0
outline	5%	5.5	5.0	4.0	3.0	2.0
annotated bibliography	5%	5.5	5.0	4.0	3.0	2.0
rough draft		OK		NOT OK		
final draft	15%	15.5	15.0	14.0	13.0	12.0
Response Papers						
#1	3.5%	4.0	3.5	3.0	2.5	2.0
#2	3.5%	4.0	3.5	3.0	2.5	2.0
#3	4%	4.5	4.0	3.5	3.0	2.5
#4	4%	4.5	4.0	3.5	3.0	2.5
Group Presentation	15%	15.5	15.0	14.0	13.0	12.0
Articles		OK		Not OK		
Article 1	2.5%	2.5		0.0		
Article 2	2.5%	2.5		0.0		
Article 3	2.5%	2.5		0.0		
Article 4	2.5%	2.5		0.0		
Quizzes and Class Participation	10%	0.0 to 10.0				

Grading Scale

A	93 and above
A–	90 - 92
B+	87 - 89
B	83 - 86
B–	80 - 82
C+	77 - 79
C	73 - 76
C–	70 - 72
D+	67 - 69
D	63 - 66
E	62 and below

Syllabus

WEEK 1

History of Science

M 3/28 First day of class – Introductions, syllabus, grading

Sidebar: Your voice as a writer
http://owl.english.purdue.edu/handouts/print/pw/PDFs/p_tone.pdf

Sidebar: What is a thesis statement?
http://owl.english.purdue.edu/handouts/general/gl_thesis.html

W 3/30 ► Cowan, Ruth Schwartz. "American Ideas about Technology." *A Social History of American Technology*. New York: Oxford UP, 1997. 201-19.

MacKenzie, N.:
pp.165-174: Kuhn, Thomas S. "The Route to Normal Science."

Sidebar: Acknowledging your sources
http://web.uvic.ca/wguide/Pages/CitationsTOC.html

WEEK 2

M 4/4 **Due: Major Paper #1 – Thesis**
Group membership - No more than four per group, please

► Arthur, Brian. "Competing Technologies and Economic Prediction." *A Social History of American Technology*. New York: Oxford UP, 1997. 106-112.

Sidebar: Effective presentations
http://web.cba.neu.edu/~ewertheim/skills/oral.htm

W 4/6 **Due: Response Paper #1**

► Hughes, Thomas. "Edison and the Electric Light." *A Social History of American Technology*. New York: Oxford UP, 1997. 50-63.

(continued on next page)

► Sclove, Richard. "Making Technology Democratic." *Resisting the Virtual Life: The Culture and Politics of Information.* Eds. James Brooks and Iain A. Boal. San Francisco: City Lights, 1995. 85-101.

Sidebar: What is an outline?
http://owl.english.purdue.edu/handouts/general/gl_outlin.html
http://owl.english.purdue.edu/handouts/general/gl_outlinS.html

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WEEK 3

Social Engineering through Technology

M 4/11 ► Kluger, Jeffrey and Dorfman, Andrea. "The Challenges We Face." *Time* 26 Aug. 2002. A7-A19.

MacKenzie, N.
pp. 71-80: Weinberg, Alvin M. "Can Technology Replace Social Engineering?"
pp. 149-56: Thomas, Lewis. "The Hazards of Science."

W 4/13 **Due: Major Paper #1 – Outline**

Group #1 Presentation

WEEK 4

Biases in Science

M 4/18 **Due: Major Paper #1 – Rough Draft**

MacKenzie, N.
pp. 186-97: Gould, Stephen Jay. "Blacks and Indians Treated as Separate, Inferior Species."
pp. 198-206: Hardison, O.B. Jr., "Charles Darwin's Tree of Life."

Sidebar: What is a peer review?
http://writing2.richmond.edu/writing/wweb/peeredit.html

W 4/20 **Group #2 Presentation**

► Barondess, Jeremiah A. "Care of the Medical Ethos, with Some Comments on Research: Reflections after the Holocaust." *Perspectives in Biology and Medicine*. 43 (2000). 308-324.

WEEK 5 **Mid-quarter Course Evaluation**

Women & Technology

M 4/25 **Due: Major Paper #1**

► Cowan, Ruth Schwartz. "The Industrial Revolution in the Home."

W 4/27 **Group #3 Presentation**

MacKenzie, N.
pp. 238-46: Florman, Samuel C. "The Feminist Face of Antitechnology."
pp. 247-60: Cowan, Ruth Schwartz. "From Virginia Dare to Virginia Slim: Women and Technology in American Life."

WEEK 6

Ethics & Animal Rights

M 5/2 **Due: Response Paper #2**

MacKenzie, N.
pp. 405-409 Ehrenreich, Barbara. "Science, Lies, and the Ultimate Truth."
pp. 410-417 Baumrind, Diana. "Some Thoughts on the Ethics of Research."

http://onlineethics.org/moral/boisjoly/RB-intro.html
http://onlineethics.org/essays/shuttle/bois.html

W 5/4 **Due: Major Paper #2 – Thesis**

Group #4 Presentation

MacKenzie, N.
pp. 175-185: Goodall, Jane. "The Mind of the Chimpanzee."
pp. 435-8: Karpati, Ron. "A Scientist: 'I Am the Enemy.'"
pp. 142-147: Eiseley, Loran. "Science and the Sense of the Holy."

http://streaming1.osu.edu:80/ramgen/media/eng367sp04/367-02.rm

WEEK 7

The Ubiquitous Internet

M 5/9 MacKenzie, N.
pp. 212-22: Bolter, Jay David. "The Network Culture."

► Ebo, Bosah. "Internet or Outernet?" *Cyberghetto or Cybertopia? Race, Class, and Gender on the Internet.* Ed. Bosah Ebo. Westport, Conn: Praeger, 1998. 1-12.

Sidebar: Creating an annotated bibliography.
http://owl.english.purdue.edu/handouts/general/gl_annotatedbib.html
http://owl.english.purdue.edu/handouts/general/gl_annotatedbibEX.html

W 5/11 **Due: Response Paper #3**

Group #5 Presentation

WEEK 8

Invisible, Negative, & Irrelevant Technologies

M 5/16 **Due: Major Paper #2 – Annotated Bibliography**

MacKenzie, N.:
pp. 128-137: Postman, Neil. "Invisible Technologies."
pp. 124-127: Samuelson, Robert. "Technology in Reverse"

Technology & Sports

W 5/18 **Group #6 Presentation**

► McGraw, Dan. "A Whole New Ball Game" *Prism*, December 22, 2002, 20-25.

WEEK 9

Science, Technology, & Feelings

M 5/23 **Due: Major Paper #2 – Outline**

MacKenzie, N.:
pp. 471-8: Sacks, Oliver. "On the Level."
pp. 464-70: Selzer, Richard. "The Exact Location of the Soul."

Technology & Religiosity

W 5/25 **Due: Response Paper #4**

http://www.religion-online.org/cgi-bin/relsearchd.dll/showarticle?item_id=1412

http://www.positiveatheism.org/india/gora22.htm#CHAP_VI

http://islamonline.net/english/index.shtml

http://teaching_buddhism.tripod.com/infotech.html

http://www.energysdream.com/tarot/tarotBranch.html

http://www.united.edu/marc.shtml

WEEK 10

M 5/30 **Memorial Day – No classes**

W 6/1 **Due: Major Paper #2 – Rough Draft**

FINALS WEEK

M 6/6 **Due: Major Paper #2 in 203 HI by noon. No exceptions.**

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Sample Cover Page (do not number this page)

Title
centered, bold, Times New Roman, 12 point

Your Name
Assignment: *direct from syllabus, e.g., Major Paper #2 – Outline*
Engineering 367
Winter Quarter 2005
Dr. John D. Chovan
Due: *due date*
Submitted: *date submitted, but only if submitted late*

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Response Paper Topics
A minimum of 2 pages per paper. These are not collaborative assignments.

Response Paper #1 – RP1
(Assignment was adapted from *Science and Technology Today*, page 110.)
Observe people around you and talk to your friends and acquaintances to identify examples of resistance to technology and examples of embracing technology. Draw examples from your own life and what you have observed firsthand in the past. Analyze a specific example of people resisting new technology that cannot be explained only by age differences. Summarize your observations in detail and write your conclusions about why people embrace certain types of technology while rejecting or resisting others. Include a list at the end of your paper of the people with whom you talked during the course of developing this paper.

Response Paper #2 – RP2
(Assignment was adapted from *Science and Technology Today*, page 232)
Review advertisements in several general interest magazines: one targeted toward male audiences (for example, *GQ*, *Esquire*, *Maxim*, *Men's Health*, and *Sports Illustrated*), one targeted toward female audiences (for example, *Cosmopolitan*, *Glamour*, *Marie Claire*, *Vogue*, *Women's Day*), and one targeted to both male and female audiences (for example, *Time*, *Newsweek*, *Business Week*, *Saturday Evening Post*, and *U.S. News & World Report*). Determine what images are frequently used to present technological products. Analyze and draw conclusions from your findings about language, images, clothing, the inclusion of people, colors, and techniques that seem to dominate the advertisements. How do these advertisements influence American society?

Response Paper #3 – RP3
With the advent of chat rooms, desktop video cameras, and high bandwidth connections in homes, the Internet has changed how people communicate with one another. One arena that has experienced substantial activity with these tools is that of expression of sexuality. Some scholars believe that the Internet has given people more freedom to express minority sexual orientations and has influenced the acceptance of them by the general American populace. Do you agree? If so, why? What are the advantages and disadvantages brought to bear by technology on sexual freedom and expression of sexual orientation? How has the acceptance in American culture of different sexual orientations been influenced by the availability of technology for sexual expression? What has been the impact of technology on acceptance of others whose sexual orientation is different than one's own?

Response Paper #4 – RP4
Discuss the role of technology in sports in the United States. What is sport and how has technology changed it over the past fifty years? How does technology help or hinder human athletic performance? Will athletic performance continue to improve or are human beings limited in spite of technological assistance? Where do you predict technology will be most useful in sports in the future? What technology would you like to see invented for sports that has not yet been invented?

Dr. Jared Gardner
Winter 2003

English 263: Introduction to Film

Required Texts

AF=*Anatomy of Film*, by Bernard F. Dick (4th edition)
WF=*A Short Guide to Writing about Film*, by Timothy Corrigan (4th edition)

Week One: Elements of Narrative Film

Monday 1/6	*Introduction*
	Screening: Citizen Kane (1941)
Wednesday 1/8	*Reading*: AF 1-23; 359-68; WF 1-19
	Lecture
Friday 1/10	*Recitation*
	Survey (WebCT) due by 1/12

Week Two: Image

Monday 1/13	*Lecture*
	Screening: Rashomon (1950)
	Reading: AF 23-53; film glossary (WebCT)
Wednesday 1/15	*Reading*: WF 20-40
	Lecture
Friday 1/17	*Recitation*
	Quiz 1 (film terms): in-class

Week Three: Kane and Rashomon; Welles and Kurosawa

Monday 1/20	MARTIN LUTHER KING DAY | NO CLASS
	Individual Screening: view Citizen Kane and/or Rashomon a second time
Wednesday 1/22	*Reading:* WF 41-92
	Lecture
Friday 1/24	*Recitation*
	Quiz 2: WebCT due by 1/26

Week Four: Vision and Narration

Monday 1/27	*Lecture*
	Screening: Wild Strawberries (1957)
	Reading: AF 54-92
Wednesday 1/29	*Reading*: AF 216-46
	Lecture
Friday 1/31	*Recitation*
	In-class writing 1

Week Five: Paranoia and Amnesia

Monday 2/3	*Lecture*
	Screening: Manchurian Candidate (1962)

	Reading: AF 92-115
Wednesday 2/5	*Reading*: AF 179-215
	Lecture
Friday 2/7	*Recitation*
	Quiz 3: WebCT due by 2/9

Week Six: Gender, Genre and Identity

Monday 2/10	*Lecture*
	Screening: Vertigo (1958)
	Reading: AF 117-78
Wednesday 2/12	*Lecture*
	Reading: WF 93-121
Friday 2/14	*Recitation*
	In-class writing 2

Week Seven: Film and Identity

Monday 2/17	*Lecture*
	Screening: Passenger (1975)
Wednesday 2/19	*Reading:* AF 293-333
Friday 2/21	*Recitation*
	Quiz 4: WebCT due by 2/23

Week Eight: Film Time

Monday 2/24	*Lecture*
	Screening: Run Lola Run (1999)
	AF 352-55
Wednesday 2/26	*Reading*: WF 122-143
Friday 2/28	*Recitation*
	In-class writing 3

Week Nine: Time and Memory

Monday 3/3	*Lecture*
	Screening: Memento (2000)
Wednesday 3/5	*Reading*: WF 144-78
Friday 3/7	*Recitation*
	Final paper due

Week Ten: Storytelling

Monday 3/10	*Lecture*
	Screening: Amores Perros (2000)
Wednesday 3/12	*Lecture*
Friday 3/14	*Recitation*

RESPONSIBILITIES

We meet in Evans Laboratory 1008 on Mondays from 11:30-2:18 and Wednesdays from 11:30-12:48. Recitations are on Fridays, at 9:30-10:18, 10:30-11:18,or 11:30-12:18 a.m. and meet in Denney Hall. By signing up for a recitation you are automatically enrolled in the lecture. See your recitation leader at the beginning of the first Friday section for questions about enrollment.

Office Hours

Our office hours are as follows:

Gardner Tues 1-2, Thurs 11:30-1:00 (Denney 444)
Dancey Mon 2:30-4 (Denney 469)
Desiderio Thurs 9-10:30 (Denney 513)
Oestreich Wed 1-2:30 (Denney 357)

Readings

In our introduction to film studies, we will be reading working with two texts designed to give us a foundation in film grammar, history, theory and criticism. All readings are to be completed for the class in which they are scheduled. For each reading bring to class notes identifying a) the central points or argument of the reading, b) questions you have about the reading (large or small), c) points of contention you might have about the reading's claims.

Screenings

The main films required for this class will always be screened in class on Mondays. Depending on the film's length, we will often have time for discussion, either of the film or of readings scheduled for that day, before or after the screening. On days when a class begins with a screening, the film will begin five minutes after class starts. *Be on time.*

Quizzes

There will be three on-line quizzes designed to make certain that the readings and screenings are being understood and adequately prepared. They will be taken on-line at the class's WebCT site (see below). These quizzes will be identification, definition, and short answer questions, not trick questions designed to trip you up. If you are keeping up with the work for the class, they will be fairly easy. There will also be an in-class quiz on film terms during the second week of the quarter. The four quizzes together will substitute for a mid-term. For each missed quiz, a "O" will be averaged in to your final quiz grade for the course.

In-class Writing

There will be three scheduled essay writing, which will provide an opportunity to work on specific issues related to critical writing on film. Supplementary in-class writing exercises will be at the discretion of the recitation instructor. For each missed in-class writing, a "O" will be averaged in to your final in-class writing grade for the course.

Exam

There will be a final exam will be given on Monday, March 17th, 11:30-1:18 involving a combination of short-answers and essays questions.

Paper

There will be a final paper for this class due during the 9th week: a 5-page paper developing an argument about a specific narrative or visual element in two films, focusing on a reading of two short scenes. One of the films will be selected from our in-class screening schedule; the second film will be selected from the a group of other films drawn from our "Supplementary Films" list (see page 5-6). Detailed instructions and discussion of the expectations for each paper will be given 3-4 weeks before the paper's due date.

WebCT

This course has a required online component using WebCT, a web-based resource for discussion, review, research, and quizzes. To get to the course site, go to http://class.osu.edu and follow the directions from there. This will be the space where announcements, links, discussion forums, quizzes and other valuable resources will be found, including review materials, outlines of lectures, downloadable handouts, and grades. I will be adding them throughout the course, and you will be adding as well in your work in discussions. You can also use the WebCT site to contact your instructors with questions. A two-page "Getting Started" guide

to WebCT can be found at the back of this syllabus. More detailed guides and on-line help can be found at the WebCT site itself.

Discussion

This is a very large class, and as a result it will often be difficult (if not impossible) to have discussion during the screening and lecture days. The recitation sections are your opportunity to ask questions, discuss further the ideas of the week, and take the discussion and readings in new directions. Participation in recitation discussion is a required and central component of your performance in this class and will be reflected in your participation grade (see *grading* below). You are also encouraged to use the threaded discussions on the WebCT site; here you can discuss the screening and readings, raise questions, try things out, and generally "chat" about the film. Participation on the web-based discussion site will count as part of your participation grade, which will prove especially helpful for those having a difficult time participating in recitation.

Library

All the primary films for this class will be on 2-hour and/or 24-hour reserve in the Main library for supplementary screenings or for screening a video when unusual and unavoidable circumstances prevent you from attending the class screening. When available, the library has acquired both video and dvd copies of our primary films. The library does not own sufficient copies of any title to guarantee that a given title will be available on demand for 200+ students; plan ahead and leave yourself plenty of time to get a copy of the film you are working on. Most of the core films from the class should also be available for rental from one of the area video stores. Titles owned by Library are listed on the last page of the syllabus. Some titles are also available at the Journalism library, which houses the vast majority of the film studies print resources for the University, including books and journals.

Attendance

Given the pace of and the responsibilities demanded by this course, a strict attendance policy will be enforced for all recitation sections. Each unexcused absence will result in a lowering of your final grade one half-letter grade (for example, a "B" would become a "B-," an "A-" a "B+" etc.). It is up to the discretion of the recitation Instructor to determine if an absence qualifies as "excused," and I will be encouraging them to apply *very* strict standards.

Grading

The rough formula for the class is:

quizzes=25%
paper =25%
recitation: in-class writing; participation, etc.=25%
final exam=25%

Graduating Seniors

Graduating seniors will take the final exam during class time in a prearranged place on Monday, March 10th. Graduating seniors must identify themselves to their Instructor by the 5th week of the term.

Disability Services

The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 2-3307.

Plagiarism

Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct. We are very good at catching cases of plagiarism. Don't do it.

Video Resources

MAIN=Main library
JOU=Journalism library

Primary films

Amores Perros (d. Iñárritu, 2000; Mexico)
MAIN Reserve – PN1997 .A344526 2000 Video
MAIN Reserve – PN1997 .A344526 2001 DVD

Citizen Kane (Welles, 1941; USA)
MAIN reserve PN1997 .C485 1996 Video
MAIN reserve PN1997 .C485 2001 DVD
JOU perm reserve PN1997 .C485 1988 Video
JOU reserve PN1997 .C485 1996 Video

Manchurian Candidate (Frankenheimer, 1962; USA)
MAIN reserve PN1997 .M3524 1996 Video
MAIN Reserve – PN1997 .M3524 1998 DVD
JOU reserve PN1997 .M3524 1998 DVD

Memento (Nolan, 2000; USA)
MAIN Reserve – PN1995.9.D4 M444 2001 Vide
MAIN Reserve – PN1995.9.D4 M444 2001 DVD
JOU perm reserve PN1995.9.D4 M444 2001 DVD

Passenger (d. Antonioni, 1975; Italy/France)
MAIN Reserve – PN1997 .P36 1990 VIDEO
JOU Perm Reserve PN1997 .P36 1990 VIDEO

Rashomon (Kurosawa, 1950; Japan)
MAIN Reserve – PN1997 .R244 1993 Video
JOU Perm Reserve PN1997 .R244 1986 VIDEOTAPE
JOU Media Study PN1997 .R244 1993 Videotape

Run Lola Run (Tykwer, 1999; Germany)
MAIN Reserve – PN1995.9.F67 L65 1999 Video
MAIN Reserve – PN1995.9.F67 L65 1999 DVD

Vertigo (Hitchcock, 1958; USA)
MAIN reserve PN1997 .V4775 1997 Video
MAIN Reserve – PN1997 .V4775 1998 DVD
JOU reserve PN1997 .V4775 1998 DVD

Wild Strawberries (Bergman, 1957; Sweden)
MAIN reserve PN1997 .S5675 1993 Video
MAIN Reserve – PN1997 .S5675 2002 DVD

Supplementary films

All About My Mother (Almodóvar, 1999; Spain)
JOU Perm Reserve PN1995.9.F67 T646 2000 DVD

Being John Malkovich (Jonze, 1999; USA)
JOU Perm Reserve PN1995.9.C55 B39 2000 DVD

Cleo from Five to Seven (Varda, 1962; France)
JOU Media Study PN1995.9.F67 C54 2000 DVD

Crying Game (Jordan, 1992; UK)
MIC Video PN1997 .C845 1997 Video
JOU Media Study PN1997 .C845 1998 DVD

Do the Right Thing (Lee, 1990; USA)
MIC Video PN1997 .D53 1990 Video
JOU Media Study PN1997 .D53 1998 DVD

Invasion of the Body Snatchers (Siegel, 1955; USA)
MIC Video PN1997 .I519 1995 Video

Laura (Preminger, 1944; USA)
MIC Video PN1997 .L3473 1993 Video

Letter to Three Wives (Mankiewicz, 1949; USA)
MIC Video PN1997 .L45638 1993 Video
Lone Star (Sayles, 1996; USA)
MAIN Reserve PN1997 .L676 1997 Video & DVD
Mildred Pierce (Curtiz, 1945; USA)
MIC Video PN1997 .M439 1990 Video
Mulholland Dr. (Lynch, 2001; USA)
MAIN Reserve PN1995.9.D4 M84 2002 Video & DVD
JOU Perm Reserve PN1995.9.D4 M84 2002 DVD
Nurse Betty (LaBute, 2000; USA)
JOU Perm Reserve PN1997 .N95 2000 DVD
Orlando (Potter, 1992; UK)
MIC Video PN1997 .O6433 1994 Video
Psycho (Hitchcock, 1960; USA)
JOU Media Study PN1997 .P793 1998 DVD
Pulp Fiction (Tarantino, 1994; USA)
MIC Video PN1997 .P799 1995 Video
Raging Bull (Scorsese, 1980; USA)
JOU Media Study PN1997 .R2253 1998 DVD
Suddenly Last Summer (Mankiewicz, 1959; USA)
MIC Video PN1997 .S7975 1992 Video
Sullivan's Travels (Sturges, 1941; USA)
MAIN Reserve PN1997 .S82 1990 Video & DVD
JOU Perm Reserve PN1997 .S82 1990 Video
Sunset Boulevard (Wilder, 1951; USA)
MAIN Reserve PN1997 .S84 2002 Video & DVD
JOU Media Study PN1997 .S84 1994 Video
Sweet Hereafter (Egoyan, 1997; Canada)
MIC Video PN1997 .S8765 1998 Video
JOU Media Study PN1997 .S8765 2001 DVD
Talented Mr. Ripley (Minghella, 1999; USA)
MAIN Reserve PN1997 .T29 2000 Video & DVD
Time Code (Figgis, 2000; USA)
JOU Perm Reserve PN1995.9.E96 T54 2000 DVD
Usual Suspects (Singer, 1995; USA)
MAIN Reserve PN1997 .U88 1999 Video

Jared Gardner
Tues 10:30-1:18; Thurs 10:30-12:18
Denney 245
http://english.ohio-state.edu/people/gardner.236
http://class.osu.edu (WebCT)

Office hours: Wed 11-12; Thur 1-2
& by appointment
Denney 570
gardner.236@osu.edu

English 264

Reading Popular Culture

This course introduces students to the theoretical, methodological and historical problems, tools and concerns facing popular culture studies today, with an especial emphasis on the ways in which popular culture studies and theory has shaped and been shaped by literary history and its study. While we consider a range of texts and media that seem to fit (at least at first) uneasily within the walls of the University—including video games, comics, television, and web sites—we will consider how "culture" is defined and how its "highs" and "lows" are both policed and challenged. As part of this larger goal to rethink the relationship between traditional "high culture" texts, such as poetry, and "low" or popular culture texts, such as comic strips, we will focus one unit on an earlier historical period—"High Modernism"—when the relationship between mainstream and elite culture was under pressure in ways that might illuminate our own "culture wars."

[*Note: all essay readings in course packet available from* Grade A Notes*; all other books available at SBX Books; all screenings will be in-class as well as available for private screenings on closed reserve in the Main Library*]

I: What is "popular" "culture," and should it be "studied"?

Week 1

T: Introduction
Th: Raymond Williams, "The Analysis of Culture" (1961); Stuart Hall, "Notes on Deconstructing 'the Popular' (1981)

Week 2

T: Michel de Certeau, "The Practice of Everyday Life" (1984)
Screening: *The Simpsons* (1989-)
Th: Simon Firth, "Contemporary Culture and the Humanities" (1993); Henry Jenkins, et al., "Defining Popular Culture" (2002)

F: *Research exercise1 due*: locate and compare a "mainstream" and an "academic" discussion of popular culture

Unit 2: Popular Culture/ High Culture: the case of "Modernism"

Week 3

T: F.R. Leavis, "Mass Civilization and Minority Culture" (1930); T.S. Eliot, "The Waste Land" (1922); Wallace Stevens, "The Emperor of Ice Cream" (1922); William Carlos Williams, "The rose is obsolete" (1923); Hart Crane, "Chaplinesque" (1926)

Th: Walter Benjamin, from "The Work of Art in the Age of Mechanical Reproduction" (1935)

Week 4

T: *Screening*: Charlie Chaplin, *City Lights* (1931)

Th: George Herriman, *Krazy Kat* (1927-28)

F: *Research exercise 2 due*: a formal case study of one periodical or newspaper from the 1920s 1930s

Online quiz 1 due by Sunday at 5PM

Unit 3: Contemporary Popular Cultures 1—Television

Week 5

T: *Screening: Buffy the Vampire Slayer* (1997-2003); Horace Newcomb, "Popular Television Criticism"

Th: Alan McKee, "Fandom (Buffy the Vampire Slayer)"

Week 6

T: Graeme Burton, "Critical Approaches to Television Studies" (2000); *Screening: Ozzie and Harriet* (1952)

Th: Pierre Bourdieu, from *On Television* (1998)

F: *Research exercise 3 due*: using one of the critical approaches outlined in our reading, perform a critical overview of the first 3 episodes of any television show available on dvd or video

Online quiz 2 due by Sunday at 5PM

Unit 4: Contemporary Popular Cultures 2—Video Games

Week 7

T: Mark J. P. Wolf, "Formal Aspects of the Video Game" (2001); *Screening*: *The Sims* (2000), *Grand Theft Auto: Vice City* (2002)

Th: Chris Crawford, "Interactive Storytelling" (2001); Eku Wand, "Interactive Storytelling" (2002)

Week 8

T: Alison McMahan, "Immersion, Engagement, and Presence: A Method for Analyzing 3-D Video Games" (2003); *Screening, Zelda: Windwaker* (2003); *Prince of Persia: Sands of Time* (2003)

Th: Sacha A. Howells, "Watching a Game, Playing a Movie: When Media Collide" (2002)

F: *Writing exercise due*: write a formal analysis of how space, time, narrative, and genre are deployed in one video or computer game of your choice.

Online quiz 3

Unit 5: Contemporary Popular Cultures 3—Comics and Graphic Novels

Week 9

T: Stan Lee & Mike Ditko, *Amazing Spider-Man* (1961); Michael Bendis, *Ultimate Spider-Man* (2001); Brian Bradford Wright, from *Comic Nation* (2001)

Th: Scott McCloud, *Understanding Comics* (1993); Daniel Clowes, *Ghost World* (1998)

Week 10

T: McCloud, *Understanding Comics* (continued); Chris Ware, *Jimmy Corrigan* (2000)

Th: Conclusion: the future of popular culture studies.

F: *Annotated bibliography due*: 3-4 secondary sources to be used in support of final project

Final paper (5-7 pages) due Wedneday of final week

Final exam

Required texts

Course Packet at Grade A Notes

Michael Bendis, Ultimate Spider-man: Volume 1 (2001)
George Herriman, Krazy Kat, 1927-28 (2002)
Stan Lee and Steve Ditko, Amazine Spider-Man: Volume 1 (1994)
Daniel Clowes, Ghost World (1998)
Scott McCloud, Understanding Comics (1993)
Chris Ware, Jimmy Corrigan, the Smartest Kid on Earth (2000)

English 270

Professor Shuman
Office Hours: Tues and Thurs 8-8:30 and 10:30-11:30
566 Denney Hall; 292-6555

Texts: Elliott Oring "Folk Groups and Folklore Genres: an introduction (referred to as "Intro) and Elliott Oring "Folk Groups and Folklore Genres:" a reader (referred to as "Reader")

Calendar:
October 20 Mid©Term Exam
October 25 Term Paper Topic Description Due
November 17 Term Paper Proposal Due with one example of a similar paper from the Ohio State Folklore Archive
November 29 and December 1 Oral Presentations of Term Papers
December 1 Written Term Paper Due

The Term Paper: The goal of this class is to prepare you to do folklore research. Your term paper will be based on your "fieldwork" which could include any of the following: observation of a cultural event, an interview with a person who can tell you about their cultural practices, or a tape recording (audio or video) of people telling stories or jokes, engaging in a ritual event, making things, celebrating, playing, or other cultural events. According to one definition, folklore is the study of artistic practices in everyday life. The thing you study should have some "artistic" dimension, that is, it should be something that people can describe as done well or not done well, and it should be part of the activities of a "folk group." A folk group can be a family, an occupational, ethnic, religious, or age group, or it may be any group that shares standards and categories of thinking. Your term paper will be a description of what you learned and a discussion of the context in which these folk practices are meaningful.

The term paper topic description is a brief statement of what you plan to study, how you plan to do your study (interview, observation, etc.), what folk group is involved, and the context in which the things you study are meaningful.

All papers are filed in the O.S.U. folklore archive, located in 568 Denney Hall. Before November 17, please visit the folklore archive (hours are posted on the door, and an appointment is a good idea©©call 292©7532) and find a paper on a topic similar to yours. The paper does not need to be identical, and more than one student may use the same archive paper; the purpose of this assignment is for you to examine other folklore

term papers and to think of ways in which you might improve upon what others have done.

Grading:
Mid©Term 20%; Final 20%; Term Paper 50%; Term Paper Description and Proposal 5%; Class Participation and Attendance 5%Üf ÜŒ

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Week One©©October 22©©Introduction, Definitions
How people identify artistic aspects of the past as
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Ìtraditional:Þ JÞ
folklore as oral in a world of writing
local in a global world
passed down through generations
hand©made in a machine©made world

Week Two©©October 27©©Folklore in Context
discuss hand©out on definition of folklore
Read Oring "On the Concepts of Folklore" pp. 1©22 in "Intro•
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Ìand "•Danielson "Religious Folklore" pp. 45©70 in "Intro•"Þ JÞ
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October 29©©The Concept of Folk Group
Read Oring "Ethnic Groups and Ethnic Folklore" pp. 23©44 in
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Ì"Intro•; Manning "Carnival in Canada: the politics of celebration" pp. 78©86 in "Reader•; and Lawless "Brothers and Sisters: Pentecostals as a Religious Folk Group" in "Reader•Þ JÞ

Week Three©©October 4 and 6©©Folklore as Communication

Read Mechling "Children's Folklore" pp. 91©120 in "Intro• and
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ÌIona and Peter Opie "The Lore and Language of Schoolchildren" pp. 169©177; Bettleheim "Transformations: the fantasy of the wicked stepmother" pp. 178©184; and Goldstein "Strategy in Counting Out: An Ethnographic Folklore Field Study" pp. 185©195 in "Reader•.Þ JÞ

Week Four©©October 11 and 13©©Fieldwork Methods

discuss hand©out on term papers and "Folklore Fieldwork•
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Ìpamphlett distributed in classÞ JÞ

Read Leary "The Land Won't Burn: An esoteric American proverb and its significance" pp. 302©307 in "Reader•

Week Five©©October 18©©Folklore as Performance
Read Bell "Tending Bar at Brown's: Occupational Role as
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ÌArtistic Performance" pp. 146©157 in "Reader• and Basso "Wise Words of the Western Apache pp. 291©301 in "Reader•Þ JÞ

October 20 Mid©term exam

Week Six©©October 25 and 27©©Versions and Variants
Read Toelken "Ballads and Folksongs" pp. 147©174 in "Intro•,
Ì
ÌMieder "Wine, Women and Song" From Martin Luther to American T©shirts" pp. 279©290 in "Reader•, and Burns, Barnie, Child and Buchan, pp. 245©278 in "Reader•Þ JÞ
Üf ÜŒWeek Seven©©November 2 and 4©©Folk Narrative
Read Oring pp. 121©146 in "Intro• and Basgoz, Ramsey, Brandes,
Ì
Ìand Allen, pp. 197©244 in "Reader•Þ JÞ

Week Eight©©November 8 and 10©©Folk Objects
Read Bronner pp. 199©224 in "Intro• and Welsch, Mitchell and Kirshenblatt©Gimblett pp. 315©338 in "Reader•

Week Nine©©November 15 and 17©©The Politics of Folklore
Read Evans©Pritchard "The Portal Case: Authenticity,
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ÌTourism, Traditions, and the Law" pp. 43©51 in "Reader•Þ JÞ

Week Ten©©November 22©©Ritual
Read Poggie "Risk and Ritual: In Interpretation of
Ì
ÌFishmermen's Folklore in a New England Community" pp. 137ª145 in "Reader• and Deshen "Ethnicity and Citizenship in the ritual of an Israeli Synagogue" pp. 114©123 in "Reader•Þ JÞ

Week Eleven©©November 29 and December 1 Presentation of Term
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ÌPaper Projects

Syllabus

English 577.01: Folklore and Gender Politics
Professor Amy Shuman
Office: 566 Denney Hall; telephone: 292-6555
Office hours: Tues. and Thurs. 10:30-11:30

Requirements: term paper, comments on readings, group report on basic concepts, contribution to class bibliography

Texts: Susan Hollis, Linda Pershing, and M. Jane Young, Eds. Feminist Theory and the Study of Folklore. University of Illinois Press, 1993.
Joan Radner, Ed. Feminist Messages: Coding in Women's Folk Culture. University of Illinois Press, 1993.
Special Issue of New York Folklore on Gay and Lesbian folklore

Readings

Week One (Jan 3 and 5): The concept of tradition; traditional folklore; traditional women; contemporary interpretations
Read: Saltzman, Turner and Seriff, Yocum, Ice, and Sawin in FT

Week Two (Jan 10 and 12): Tradition continued: Read Hollis, Young, Mark, and Lawless in FT; Read Radner and Lanser and Lanser in FM

Week Three (Jan 17 and 19): Coding between Women: Read Stewart, Langlois, Pershing, and Yocum in FM

Week Four (Jan 24 and 26): Coding in the larger community: Read Bourke, Mulcahy, Keyes, and Babcock in FM

Week Five (Jan 31; Feb 2): Coding in gay and lesbian folklore: Read special issue of New York Folklore

Week Six (Feb 7 and 9): Fairytales and Ballads: Read Stewart, Gordon, and Stone in FM

Week Seven (Feb 14 and 16): Gender Politics in Everyday Life: Read Mitchell, Levin, Davis-Floyd, Pershing, and Miller from FT

Week Eight (Feb 21 and 23): Cultural Constructions: Read Shuman and Phillips in FT

Week Nine (Feb 28 and Mar 2): Reconsidering Folklore and Gender Studies: Read Green, Young and Turner, Fox, and Kodish in FT

Week Ten (Mar 7 and 9): Selected Readings from Student-Produced Bibliography

Folklore and Gender Politics: The Issues

1. Public/Private
2. Blaming the Victim
3. Tradition and Feminism
4. Ethnography of Sexuality
5. Essentialism
6. Cultural Construction
7. Feminism and Cultural Relativism
8. The Academy and the Activist: Folklore and the Public Sector

Course Policies

Plagiarism: In a folklore course, you are rewarded for citing others, whether written or oral sources. Your work is ***more*** *valuable to the extent that you cite others rather than claim ideas as your own. Thus, in this course, plagiarism is self-defeating in more than one sense. Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.*

Disabilities: The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 2-3307. Even if you do not have a documented disability, we are willing to make any accommodations necessary to help you to do your best work for this class.

Attendance: You are expected to attend all classes. If you are unable to attend class, when you return to class, you must submit a written summary of the readings due on that day. More than two absences will result in a lower grade. You are responsible for all materials discussed in class and should make your own arrangements to get notes from another student if you miss class, whether or not the absence is excused. If you anticipate an absence and inform us in advance, we will make every effort to tape-record the class for you.

English 577.02

Folklore 2: The Traditional Ballad

This course will study development of the traditonal folk ballad from its origins in the European Middle Ages down to its continuing presence in contemporary North America. The primary focus will be thematic (Tragic Ballads, Supernatural Ballads, Outlaw Ballads, Humorous Ballads, etc), but there will some opportunity to discuss the traditional ballad in relation to related types like the broadside, and the literary ballad. There will be a strong emphasis upon the ballad in performance throughout, and wherever possible ballad tunes will also be included.

Text: English and Scottish Popular Ballads, ed. F.J. Child (Cambridge edition); available from Long's or at http://www.zippublishing.com/CoursesWi04/English577.html

Assignments: 1 presentation (25); 1 paper (30); 1 final exam (30). participation and attendance: (15). Except for the north-american ballads (week 10), the presentations will be given in pairs: two students will be expected to introduce the class to two different versions of the same ballad (wherever possible, one from the British Isles and the other from North America). Any student who so chooses may sing a ballad before the class instead of giving a presentation.

Jan	6	Introduction
	8	"The Gypsy Laddie"
Jan	13	Tragic Ballads
	15	presentations: "Lamkin"; "Clerk Saunders"
Jan	20	Romantic Ballads
	22	presentations: "Barbara Allen"; "Young Bateman"
Jan	27	Supernatural Ballads
	29	presentations: "Lady Isabel and the Elf Knight"; "TheWife of Usher's Well"
Feb	3	Religious Ballads
	5	presentations: "Cherry Tree Carol"; "The Bitter Withy"
Feb	10	Historical Ballads and Border Ballads
	12	presentations: "Sir Patrick Spens"; "Mary Hamilton"
Feb	17	Movie : The Songcatcher
	19	Ballad workshop: Hark Arbaugh
Feb	24	Outlaw Ballads
	26	presentations: "Geordie"; "Henry Martin"
Mar	2	Humorous Ballads
	4	presentations: "Our Goodman"; "The Farmer's Curst Wife"
Mar	9	North American Ballads
	11	presentations: "John Hardy"; "Jesse James"; "Stagolee"; "John Henry"; "Pretty Polly"

Websites
http://www.acronet.net/~robokopp/folkindx.htm
http://www.smsu.edu/folksong/maxhunter/child.html
http://www.sacred-texts.com/neu/eng/child/
http://www.contemplator.com/folk.html
http://www.contemplator.com/child/cmpltchl.html
http://requiem.net/Child/child.htm
http://www.pbm.com/~lindahl/ballads/early_child/
http://www.legends.dm.net/ballads/index.html
http://www.csufresno.edu/folklore/BalladIndexTOC.html

English 577.03: The Ethnography of Communication

Professor Amy Shuman
office: 566 Denney Hall; 292-6555; shuman.1@osu.edu

Texts:
Required:
Deborah Tannen Talking From 9 to 5: Women and Men in the Workplace: Language, Sex, and Power
Michael Stubbs Discourse Analysis
Packet of Readings

Recommended (Required for Graduate Students):
Deborah Schiffrin Approaches to Discourse

Requirements:
1. Five Examples of Course Topics
Select 5 course topics, and find an example of each, due on the date that topic is discussed. The example can come from the newspaper, television, daily life, literature, other media source, or your memory. Turn in the example (newspaper clipping or written description) with your brief notation (one sentence is fine) of the way that your example fits the topic. These do not count if turned in late. The topic will be described briefly at the end of the previous class. (Total of 5 points possible)
2. Mid-term exam
The Mid-term exam will cover the topics introduced in both Tannen and class discussion. The exam requires a brief definition and example. (Total of 15 points possible)
3. Term paper proposal
Your idea for the term paper is due **November 2**. You can change your idea if necesary after that date. The proposal itself, due when you have collected the data, should include the data for the project and the contextual information about the data: how collected, where, from whom (detailed information as relevant about age, occupation, ethnicity, race, regional identity, religion, etc), in what situation, and referring to what circumstances, cultural background. The proposal has a final deadline of **November 16**, but you are strongly encouraged to turn in the proposal as early as possible so that you can get responses and suggestions for the term paper. (Total of 30 points possible)
4. Term paper
The term paper is your major work for the course and is based on a collection of some piece of communicative interaction (a conversation, an event, a text). The paper has four components:
a) background information about the data (see the proposal); you can revise your proposal for the term paper.
b) a transcription of the data
c) an analysis of the transcription
d) a discussion on a particular topic of analysis (probably one of the topics introduced in class)
The term paper is due in class **December 2** (total of 30 points possible)
5.Oral presentation of your term paper
Using either an overhead transparency, a tape recording, or photocopies of the transcription, each

student will have an opportunity to present his/her data for class discussion. You can make your presentation anytime after you turn in your term paper proposal. For the presentation, describe what you collected and suggest what interests you about this data. (Total of 5 points possible)
6. Final exam
Definition and examples of the remaining topics covered in class (after the mid-term) and a one-page discussion of someone else's oral presentation. (Total of 15 points possible)

Grading:
96-100 A
90-94 A-
87-89 B+
82-86 B
79-81 B-
76-78 C+
71-76 C
69-71 C-
66-68 D+
61-65 D
50-61 D-

Reading Assignments

September 23. Topic: Course Introduction: What is the Ethnography of Communication

September 28. Topic: Conversational Style
Tannen, Chapter 1 pp 21-42

September 30. Topic: Ritual Apology
Tannen, Chapter 2 pp 43-77
Recommended: Goffman ARemedial Interchanges≅ from Relations in Public

October 5. Topic: Indirectness
Tannen, Chapter 3
Stubbs, Chapter 8

October 7. Topic: Talk and Gender
Tannen, Chapters 5 and 6 pp 132-203

October 12.Topic: Interruption and Turn Taking
Tannen, Chapter 7 pp 204-241
Recommended: Sacks, Schegloff, and Jefferson AA simplest systematics for the organization of turn-taking for conversation≅ Language 50 (4) 696-735.

October 14 Topic: Topic: Talk and Politics/The Politics of Talk
Tannen, Chapters 8 through end pp 242-317

October 19 Mid Term Exam

October 21 **NO Class meeting**; collect data for term paper

October 26 Topic: Analyzing Conversational Data
Stubbs, Chapter 2

October 28 Context
Stubbs, Chapter 3

November 2 Topic: courtroom talk
packet: Gumperz AFact and inference in courtroom testimony≅ Language and Social Identity

November 4 Topic: Topic: Ethnic Style in Political Rhetoric
packet: "Ethnic Style in Political Rhetoric" from Gumperz Discourse Strategies

November 9 Topic: Narrative
packet: Harvey Sacks Lectures 3, 4, 5 AStory organization...≅

November 11 Topic: Narrative continued
packet: Shuman essay

November 16 Speech Acts and Other extras
Stubbs, Chapter 4

November 18 **No class meeting**

November 23 Topic: Questions and Answers and "Adjacency Pairs"
Stubbs, chapter 6
Recommended: Stubbs chapter 7

November 30 Topic: Alignment
Stubbs, chapter 9
Recommended: Goffman "Footing" from Forms of Talk pp 124-157

December 3 Topic: Summary

English 578.01: Special Topics in Cinema:
Show Business & the Art of Money

Professor Elizabeth Hewitt
Denney Hall 565
hewitt.33@osu.edu | 292-1153

Denney Hall 250
M 1^{30}–4^{18}, W 1^{30}-3^{18}

office hours: Tuesdays 9^{00}-11^{00} and by appointment

We will study some American novels and films that depict the role of commerce, labor, and profit in the modern United States. Our task will be to think about the representation of economic labor and commerce in film and literature, as well as to consider how film and fiction represent themselves as a kind of labor.

January 3: [screening] Greed (1924: Erich von Stroheim)
January 5: discussion of Greed; begin discussion of McTeague

January 10: [screening] Wall Street (1987; Oliver Stone); discussion of McTeague and Greed
January 12: discussion of Wall Street; discussion of McTeague; ***Quiz 1***

January 17: no classes, Martin Luther King Day
January 19: discussion of The Rise of Silas Lapham

January 24: [screening] Citizen Kane (1941; Orson Welles)
January 26: discussion of Citizen Kane and Silas Lapham; ***Quiz 2***

January 31: discussion of Citizen Kane; begin discussion of The Big Money; ***Quiz 3***
February 2: discussion of Citizen Kane and The Big Money

February 7: [screening] Modern Times (1936: Charlie Chaplin); continue discussion of The Big Money; ***Quiz 4***
February 9: discussion of Modern Times; continue discussion of The Big Money

February 14: [screening] Casino (1995; Martin Scorsese)
February 16: discussion of Casino; discussion of The Day of the Locust

February 21: [screening] Double Indemnity (1944; Billy Wilder); discussion of Day of the Locust; ***Quiz 5***
February 23 discussion of Double Indemnity; discussion of Gain

February 28: [screening] Chinatown (1974; Roman Polanski); discussion of Gain; ***Quiz 6***
March 2: discussion of Chinatown; discussion of Gain

March 7: discussion of Chinatown; discussion of Where I was From
March 9: discussion of Where I was From

Texts:
Frank Norris, McTeague (1899) | Signet Classics 0451528913
William Dean Howells, The Rise of Silas Lapham (1885) | Penguin 0140390308
John Dos Passos, The Big Money (1936) | Mariner Books 0618056831
Nathaniel West, Day of the Locust (1939) | Signet Classics 0451523482
Richard Powers, Gain (1998) | Picador 0312204094
Joan Didion, Where I was From (2003) | Knopf 0679433325

Responsibilities:
a. readings
We will be reading several long novels, which means that you need to keep on top of the reading. I will give specific page assignments in class.

b. screenings
The films required for this class will be screened in class on Mondays. On days when a class begins with a screening, the film will begin five minutes after class starts. *Be on time.* All the primary films for this class will be on 24 hour reserve in the main library for supplementary screenings. In other words, you should be in class for film screenings and I will take attendance on Monday classes.

c. quizzes
In the place of a final exam, there will be six scheduled quizzes designed to make certain that the readings and screenings are being understood and adequately prepared. If you are keeping up with the work for the class, they will be fairly easy. These quizzes will be given in the first 5-10 minutes of class on the days indicated in the syllabus; no make-ups will be offered for absent and late students, so be certain to arrive at all classes on time. The lowest grade will be dropped at the end of the course provided you have taken all five quizzes. For each missed quiz over one, you will receive a "O" averaged in to your final quiz grade for the course. The quizzes are worth 25% of your final grade.

d. exam
There will be a take-home midterm, asking you to respond to three essay questions. The exam will be due on Monday, February 21st and I will give you the questions on February 14th. The exam will be worth 25% of your final grade.

e. paper
There will be a final paper for this class: a 6-8 page paper developing an argument about one or more of the texts (either film or fiction) in the class. Detailed instructions will come soon, and the paper will be due Friday, March 11th. The paper will be worth 25% of your final grade.

f. discussion
This is a large class, and as a result it will not always be easy to make certain everyone is getting a chance to have their ideas heard. We will have a web discussion forum at our WebCT class. To get to the discussion formum, merely take your brower to http://class.osu.edu/ -- then sign in

with your email name (name.##) and password (the one you use to receive osu.edu email). Go to "Discussions" section. Here we can discuss the screening and readings, raise questions, try things out, and generally "chat." This will allow everyone a chance to participate: participation on the web-based discussion site will count as part of your participation grade, which will prove especially helpful for those having a difficult time participating in class. Participation will be worth 25% of your final grade.

g. attendance

Given the pace of and the responsibilities demanded by this course, a strict attendance policy will be enforced. More than two absences will negatively affect your final grade; more than three will likely result in a failing grade in the course. If you have a personal situation that will require more than two absences, then please do not take this class.

i. academic honesty

Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

j. students with disabilities

Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss specific needs. Please contact the Office for Disability Services at 292-3307 in room 150 Pomerene Hall, who will work with you and me to coordinate reasonable accommodations for documented disabilities.

Professor Stephane Dunn
Dept. of English
Phone: 292-9108

dunn.191@osu.edu
Office Hrs.: by appointment. Mon. & Wed.

Please make sure your OSU e-mail is activated and/or forward your OSU email to the email address that you primarily use. In order to get announcements, cancellations, last-minute, or other class related business, each student will subscribe to the class listserve.

English 578.02
Gender, Race, and Sex: 1970s Black Revolution Films
Spring Quarter 2002, M, 2:30-5:18; W, 2:30-4:18

"We shall have our manhood. We shall have it or the earth will be leveled by our attempts to gain it."
-Eldridge Cleaver

"The discourse of black resistance has almost always equated freedom with manhood, the economic and material domination of black men with castration, emasculation. Accepting these sexual metaphors forged a bond between oppressed black men and their white male oppressors. They shared the patriarchal belief that revolutionary struggle was really about the erect phallus, the ability of men to establish political dominance that could correspond to sexual dominance.
-bell hooks

"I didn't see that it comes automatically to nationalist struggles to devalue the contributions of women, as well as gays or anybody else who doesn't fit the profile of the noble warrior or the elder statesman. I had already come to see that what a lot of people were referring to as revolutionary concepts were not revolutionary at all, but reactionary. What I didn't understand was just how hard it really is to even conceptualize effective revolution, the kind of revolution that might really change our present global inhumane and inegalitarian economic and political arrangements."
-Michelle Wallace

"A film may have incredibly revolutionary standpoints merged with conservative ones"
-bell hooks

Course Description:
The focus of this course is 1970s black revolution films, some of which have become cult classics in the commonly called "blaxploitation" movie genre. Specifically, our focus will be the politics of gender, race, and sex in these cinematic representations of black power and black revolution. We will utilize feminist film criticism, black feminist, and cultural criticism in our exploration of the historical, political, and social roots of this particular popular culture phenomenon, concentrating especially on their relationship to the films' images of femininity and masculinity.

Late Work Will Not Be Accepted!
I will mark and **record** your response paper card with either a checkmark for credit or an X for no credit (for **inadequate**, **incomplete**, or **sloppy** work) (10 credits=A; 9=B; 8=C+ ; 7=C; 6=D

Course papers:
In the course paper, you will further develop our class investigation in an analysis of a film not covered in class, using one or more of the theories/themes from the assigned readings and class discussions. Use class readings & critical materials as your central research tools.

- Students are responsible for understanding the meaning of plagiarism and for knowing how to cite words/and or ideas. Plagiarism and academic dishonesty will result in course failure.
- If you have a particular officially **documented** disability and need assistance please discuss this with me. Also, contact for particular needed accommodations.

TENATIVE COURSE SCHEDULE

Wk. 1
Mon., Jan. 6
Introductions.
Read: Laura Mulvey, "Visual Pleasure and Narrative Cinema"; excerpt from Jane Gaines, "White Privilege and Looking Relations" for Wednesday.

Wed., Jan. 8
Feminist Film Criticism (Mulvey, Gaines).
Read: Mary Ann Doane, excerpt from "Dark Continents"; hooks, "Race and Sex" ***in Yearning.***

Wk. 2
Mon., Jan. 13
hooks. Doane. Documentary (?).
Read: (for Wednesday) William L. Van Deburg, "What is Black Power."

Wed., Jan. 15
Black Power. Documentary.
Read: Michelle Wallace, Intro. & Part I. ***Black Macho;*** **Ed Guerrero,"The Rise and Fall of Blaxploitation."**

Wk. 3
Mon., Jan. 20

No Class: MARTIN LUTHER KING, JR. HOLIDAY!

Wed., Jan. 22
***Black Macho*. "The Rise and Fall. . ."**
Read: Gladstone Yearwood, Chapter Six (on *Sweetback*);

Wk. 4
Mon., Jan. 27
Screening: *Sweet Sweetback's Baadassss Song*
Read: excerpt from Melvin Van Peebles, Intro. to *Sweetback*.

Wed., Jan. 29
***Sweetback*. Readings on *Sweetback*.**
Read: excerpts, Eldridge Cleaver, *Soul on Ice*

Wk. 5
Mon., Feb. 3
***Sweetback* contd. *Soul on Ice*. Documentary.**

Wed., Feb. 5
Midterm exam.
Read: Yearwood, Chapt. Two, pp. 42-62, Chapt. Three, pp. 94—110.

Wk. 6
Mon., Feb. 10
Screening: *The Spook that Sat by the Door.*

Wed., Feb. 12
***The Spook*. Yearwood.**
Read : Van Deburg, "Black Power in Afro-American Culture."

Wk. 7
Mon., Feb. 17
Screening: *Shaft*

Wed., Feb. 19
***Shaft*.. Van Deburg.**
Read: Wallace, Part II.

Wk. 8
Mon., Feb. 24
Screening: *Cleopatra Jones*

Wed., Feb. 26
Cleopatra Jones. **Wallace (Part II).**
Read: excerpt from Sander Gilman, *Difference and Pathology* & Lisa Anderson,
"Myth of the Whore."

Wk. 9
Mon., Mar. 3
Screening: *Foxy Brown.*

Wed., Mar. 5
***Foxy Brown* . Gilman & Anderson.**
Read: hooks, "Representations" *(Yearning*).

Wk. 10
Mon., Mar. 10
Screening: Documentary.

Wed., Mar. 12
Representation and Popular Culture. Final paper due.

Goals:

*Explore and understand better issues of representation and the collusion of race, gender, and sexuality in the 1970s black revolution themed action film, emerging during the Black liberation movements of the late-1960s–early 1970s. We will develop the ability to critically engage and analyze film in discussion and writing as well as the political and social implications of cultural productions.

Required Texts:

Wallace, Michelle, *Black Macho & the Myth of the Superwoman*
Van Deburg, William L., *New Day in Babylon : The Black Power Movement and American Culture 1965-1975.*
Yearwood, Gladstone L *Black Film as a Signifying* Practice
***The other required readings are on electronic reserve.**

Requirements and grading:

1. Attendance is mandatory. Absence without specific approval and official written documentation of illness will be penalized.
2. Students are required to do the readings and participate actively in class discussion. Each Wednesday class (except one Monday or announced otherwise), a group of students will lead the discussion by making oral presentations of at least fifteen minutes each, focusing on the main arguments of the author(s), offering a critical evaluation, raising critical questions, and making connections to the week's film, thus helping to set the agenda for the class discussion. You should seek to highlight themes/issues relevant to those of central focus in the class generally and/or that expand these. Participation, including oral discussion 20%
3. Each student is required to send in by email a response to the forthcoming week's assigned readings. The response will be of 300-500 words (one to two double-spaced pages, 12 pt. font, courier), and must be sent to me by Sunday at 10:00 p.m. Send these as an attachment; if I experience trouble with accessing the file I will ask that you cut & paste. If you do not receive a response email of confirmation, you should check to make sure that it sent and arrived. **Response papers will not be accepted after the due time**. Your response needs to be a critical reflection that demonstrates your close reading of the texts; you will explore a central idea and/or question that the reading (s) raised for you. For Week 3 only, do two response papers, one for Wallace and one for Guerrero. 20%
4. Midterm exam (essay) on theories, readings, discussions, and screenings. 20% of final grade.
5. Final exam, same format 20% of final grade
6. Short paper, 4-5 pp. 20% of final grade

Grades:

The three papers will count for 75 per cent of the total course grade. The on-line viewing journal and in class presentations will constitute the remaining 25 per cent of the total grade.

Meeting Schedule:

This is a course in film and literature and students must be prepared to meet three times per week. We will have two class discussion and lecture meetings per week as well as a weekly film screening. All meetings are required.

English 597
Critical Issues: Disability in Film and Literature
Prof. Stephen A. Kuusisto

Overview:

Disability has historically functioned in literature and film as a difficult metaphor as disabled characters often reinforce cultural codes of "normalcy" while they also challenge the semiotics of the "heroic" body. This course explores the contradictions in the representations of disability in literature and film by examining the discourse and semiotics of disability. Specifically we will analyze representations of disability in literature and film by seeking to understand the disabled body in its political, social, and cultural contexts. Additionally we will explore tropes and images of disability in literature and film that call on readers and viewers to resist traditional judgments and assumptions about people with disabilities.

Readings:

(Course Packet)
Selections from *The Disability Studies Reader*, Lennard Davis
Selections from Roland Barthes, *Elements of Semiology; Rhetoric of the Image*
Article: "Are TV and Film Like a Language Which We Read" Matthew Williams
Article: "Bodily Semiotics and the Extensions of Man" Goran Sonesson
Selections from *The Cinema of Isolation: A History of Physical Disability in the Movies* Martin Norden
Selections from *Enforcing Normalcy*, Lennard Davis
Selections from *Aids as Metaphor*, Susan Sontag
Selections from *Staring Back*: *An Anthology*
Selections from *Prozac Diary*, Lauren Slater; Selections from *Darkness Visible;* William Styron
Selections from D.H. Lawrence, *Lady Chatterley's Lover;* Walt Whitman, *Leaves of Grass;* Robert Murphy, *The Body Silent*; Carson McCullers, *The Heart is a Lonely Hunter;* Kenny Fries, *Body Remember*; Georgina Kleege, *Sight Unseen*; Nancy Mairs, *Waist High in the World;*
Selected articles from "The Ragged Edge: A Contemporary Journal of Disability and Politics"

Films:

"At First Sight" (Mira Sorvino, Val Kilmer)
"Children of a Lesser God" (John Hurt, Marlee Matlin)
"The Deer Hunter" (Rober DeNiro, Meryl Streep, Christopher Walken)
"Depression: Fighting the Dragon"
"Freaks" (1932)
"The Elephant Man" (Anthony Hopkins, John Hurt)
"The Heart is a Lonely Hunter" (Alan Arkin)
"My Left Foot" (Daniel Day-Lewis)

"Passion Fish" (Kelly McDonnell)

Films, continued

"Philadelphia"
"Vital signs: Crip Culture Talks Back"
"When Billy Broke His Head"

Course Plan

Week One:
"The Body Politic" –Disability vs. the Healthy State
Readings: Walt Whitman; Selections from *The Disability Studies Reader;* Article: "Bodily Semiotics and the Extensions of Man" Article: "Are TV and Film Like a Language Which We Read?"
Film: *Freaks*

Week Two:
"The Medical Model of Disability"
Readings: Robert Murphy; Kenny Fries; Nancy Mairs; Georgina Kleege; Selections from *The Disability Studies Reader*
Film: *The Elephant Man*

Week Three
"Social Formations of Disability"
Readings: Selections from *The Cinema of Isolation;* Selections from *The Disability Studies Reader;* Selections from *Staring Back;* Selections from Roland Barthes, *The Rhetoric of the Image*
Film:
My Left Foot

Week Four:
"Disability and Sexuality:
Readings: Selections from Nancy Mairs; D.H. Lawrence; Selections from *Staring Back;* Selections from Kenny Fries; Selections from *The Disability Studies Reader*
Films:
At First Sight; Children of a Lesser God

Week Five:
"Heroism, Pathos, and Romantic Culture"
Readings: Selections from *The Cinema of Isolation;* Selections from *Enforcing Normalcy*; Selections from *On Meaning Making*
Film:
The Deer Hunter

Week Six:
"Graphein: Writing on the Body"
Readings: Selections from Roland Barthes, *Elements of Semiology;* Selections from *Staring Back;* Selections from *The Disability Studies Reader;* Selections from *The Cinema of Isolation* Selections from Carson McCullers
Film:
The Heart is a Lonely Hunter

Week Seven:
"Death and the Crippled Body"
Readings: Selections from *Nancy Mairs;* Selections from *The Cinema of Isolation;* Selections from *Oedipus Rex;* Selections from *The Disability Studies Reader* Selections from *Aids as Metaphor*
Film:
Philadelphia

Week Eight:
"(Re)Visioning"
Readings: Selections from *Staring Back;* Georgina Kleege; Kenny Fries; Selected articles from "The Ragged Edge"
Film:
When Billy Broke His Head
Vital Signs: Crip Culture Talks Back

Week Nine:
Visible and Invisible: Issues of Figuration"
Readings: Selections from *The Disability Studies Reader;* Selections from Lauren Slater and William Styron
Film:
Depression: Fighting the Dragon

Week Ten:
"The Onward Way: Reflections on Victimization"
Readings: Selections from *The Disability Studies Reader;* Nancy Mairs; *Staring Back* Articles from "The Ragged Edge"
Films:
"Passion Fish"
"Still/Here"

Course Requirements:

Students are required to write 3 short essays (4 pp each) as well as a semester long on-line viewing journal. Additionally students will be assigned specific dates on which they will lead in-class discussion about the readings and films.

Film Studies 250
Fall 2005

Dr. Laura Podalsky (podalsky.1@osu.edu)
Hagerty Hall 277; 6-3662
Office hours: TTh 11:30-1:00

INTRODUCTION TO FILM STUDIES

(http://class.osu.edu)

This course responds to the question: "how do you study film?" During the quarter, we will examine several important critical approaches to film analysis. Some pay particular attention to the specific properties of the text or medium (film language; digital); others highlight the commonalities that distinguish a particular group of films (genre; auteur); and still others focus on the ways in which films dialogue with larger discursive trends and ideological currents (feminist film theory, questions of racialized representation).

The reading on the day of the film will prepare you for the issues to think about during the screening; a short lecture before the film will further emphasize the basic tenets of the theoretical focus for the week. The follow-up class will review other readings and explore, through lecture and discussion, the implications, limitations, and assumptions of the theory/methods covered that week.

Text and Other Readings

Braudy, Leo and Marshall Cohen, Eds. Film Theory and Criticism: Introductory Readings 6th ed. New York: Oxford University Press, 2004.

Other readings are designated with an asterisk (*). They will be available through electronic reserve after the first week of the course. To access electronic reserve, go to OSCAR on the library website (http://library.ohio-state.edu/search). On the left side of the page, hit one of the designations for "Find reserves by..." (course: SPAN 694 or Prof/TA: Podalsky)

Screenings

All of the films will be screened in class with three exceptions. You will be asked to see *Memories del subdesarrollo / Memories of Underdevelopment* outside of class on Wednesday, November 2 (Hagerty Hall 180 at 7:30 p.m.). You will also have to see one film (to be announced) outside of class over Thanksgiving break. Finally, you will have to screen the film for your film analysis outside of class.

Evaluation

Participation	15%
Take-home midterm	25
Film Analysis (5-6 pages)	30
Final Exam	30
TOTAL	100%

Participation

Active participation during class is absolutely essential. You should come to class prepared to comment on the films and the readings under discussion. In order to do this, I encourage you to take notes on the films that you see in class (on central themes; on important sequences) as well as on the readings that you do outside of class (on the central argument and main supporting points). Note-taking will help you understand the material, better articulate your observations, and formulate questions.

Exams

Both exams will be in essay format and cover films, readings, and class materials. You will be given a choice of several questions and asked to respond in a cogent manner to 2-3 of them. The mid-term is a take-home exam and the final is an in-class exam.

Film Analysis

For your paper, you will have to analyze a single film according to 2 critical methods that we have discussed in class. In order to complete the assignment, you will have to select a film (in consultation with the professor) and choose 2 analytical approaches that offer provocative interpretations of the film. A list of potential topics will be available on our course website (see below).

Extra credit

The great Cuban filmmaker Tomás Gutiérrez Alea once credited his friend Néstor Almendros, a Cuban cinematographer who had left the island, for having encouraged him to see ALL sorts of films. Almendros told Alea that you learn from everything –from "art cinema" to the schlockiest of B-films. In order to celebrate that sensibility and to support our local arts institutions, I will give students extra credit for films that they see at the Wexner Center or at either of the Drexel theaters, as these are venues that feature films that are not widely distributed. In order to receive the extra credit, you must write me an e-mail on the course website (see below) in which you provide a brief analysis of the film (2-3 paragraphs) according to one of the critical methods we are studying in class; thoughtfulness and originality are important. Extra credit will NOT determine your grade. It will be used at the end of the course to "swing" grades upwards that are already leaning that way (e.g. from a B+ to an A-).

Course Website

The syllabus for this course and other useful materials will be available through WebCT. To use WebCT, to http://class.osu.edu and log in using the same username and password that you use to check your OSU e-mail. If you experience problems or have a question about accessing WebCT, please contact the Help Desk (688-HELP or webct@osu.edu).

Calendar

September

Thurs 22 Introduction
To see: *Touch of Evil* (US, Orson Welles, 1958, 113')

Tues 27 Formalist Approaches: Montage Theory
To see: *Now!* (Cuba, Santiago Alvarez, 1965, 5') and *A Movie* (US, Bruce Connor, 1958, 12')
To read: "Film Language" (pp. 1-3); Pudovkin, "On Editing"; Eisenstein, "The Dramaturgy of Film Form"

Thurs 29 The Long Take and Questions of Realism
To read: Bazin, "The Evolution of the Language of Cinema"; "On the Ontology of the Image"; "Myth of Total Cinema"

October

Tues 4 Genre Studies
To see: *Psycho* (US, Alfred Hitchcock, 1960, 109')
To read: "Film Genres" (pp. 657-661); Altman, "A Semantic/Syntactic Approach to Film Genre"; Schatz, "Film Genre and Genre Film"

Thurs 6 The Horror Film
To read: Williams, "Film Bodies"

Tues 11 Auteur Theory
To see: *Rear Window* (US, Alfred Hitchcock, 1954, 112')
To read: "The Film Artist" (pp. 555-557); Sarris, "Notes on the Auteur Theory in 1962"; Wollen, "The Auteur Theory"

Thurs 13 The Signature of Alfred Hitchcock
To read: *excerpts Truffaut, Hitchcock; TBA

Tues 18 Stardom and Performance
To see: *Blond Venus* (US, Josef von Sternberg, 1932, 93')
To read: "The Film Artist" (pp. 557-558); Ellis, "Stars as Cinematic Phenomenon"; Schatz, "The Whole Equation..."

Thurs 20 Marlene Dietrich's Star Text
To read: *Marshall, "The Cinematic Apparatus"; *Garber, "From Dietrich to Madonna"
TAKE HOME MIDTERM DISTRIBUTED TODAY

Tues 25 Psychoanalytical Approaches
To see: *Das Tripas Coração / Herat and Guts* (Brazil, Ana Carolina, 1982, 100')
To read: Baudry, "The Apparatus"
TAKE HOME MIDTERM MUST BE TURNED IN TODAY **IN CLASS**

Thurs 27 Feminist Film Theory
To read: Mulvey, "Visual Pleasure..."; *deLauretis, "Rethinking Women's Cinema"

November

Tues 1 Politics and Ideology
To read: Comolli and Narboni, "Cinema/Ideology/Criticism"; Woods, "Ideology, Genre, Auteur"

Wed 2 To see (**outside of class**): *Memorias del subdesarrollo / Memories of Underdevelopment* (1968, Tomás Gutiérrez Alea, 97') in Hagerty Hall 180 at 7:30 p.m

Thurs 3 An Imperfect Cinema
To read: *García Espinosa, "For an Imperfect Cinema"; *Gutiérrez Alea, "Viewer's Dialectic"

Tues 8 Questions of Race and Ethnicity
To see: *Daughters of the Dust* (US, Julie Dash, 1991, 112')
To read: Stam and Spence, "Colonialism, Racism, and Representation"; *Hall, "Cultural Identity and Cinematic Representation"

Thurs 10 Resistant Readings
To read: Diawara, "Black Spectatorship"; *Hooks, "The Oppositional Gaze"

Tues 15 The Place of the Audience / The Question of Spectatorship
To see: *Blair Witch Project* (US, Daniel Myrick and Eduardo Sánchez, 1999, 86')
To read: *Mayne, "Paradoxes of Spectatorship"; *Jenkins, "'In My Weekend-Only World'"

Thurs 17 Horror Revisited
To read: *Castonguay, "The Political Economy of the Indie Blockbuster"

Tues 22 The Digital Revolution?
To see: *Lola Rennt / Run Lola Run* (Germany, Tom Tykwer, 1998, 80')
To read: Belton, "Digital Cinema"; *Majer O'Sickey, "Whatever Lola Wants..."
FILM ANALYSIS DUE **IN CLASS**

Thurs 24 No class –Thanksgiving Break

Tues 29 The Virtual and the Real
To see (*before class*): TBA
To read: Friedberg, "The End of Cinema"; Prince, "True Lies..."

December

Thurs 1 The Virtual and the Real
To read: *Stam and Shohat, "Film Theory and Spectatorship..."
REVIEW FOR THE FINAL

PLEASE NOTE:
The FINAL EXAMINATION will take place on Wednesday, December 7 from 1:30-3:18

Readings beyond the Textbook

Castonguay, Jim. "The Political Economy of the Indie Blockbuster: Fandom, Intertextuality, and *the Blair Witch Project*." In Nothing That Is: Millenial Cinema and the *Blair Witch* Controversies. Sarah L. Higley and Jeffrey Andrew Weinstock, eds. Detroit: Wayne State University Press, 2004.

de Lauretis, Teresa. "Aesthetic and Feminist Theory: Rethinking Women's Cinema." In Female Spectators: Looking at Film and Television. E. Deidre Pribram, ed. London: Verso, 1988.

Garber, Marjorie. "From Dietrich to Madonna: cross-gender icons." In Women and Film: A Sight and Sound Reader. Pam Cook and Philip Dodd, eds. Philadelphia: Temple University Press, 1993.

García Espinosa, Julio. "For an Imperfect Cinema." In New Latin American Cinema: Theory, Practices, and Transcontinental Articulations. Vol. 1. Michael T. Martin, ed. Detroit: Wayne State University Press, 1997.

Gutiérrez Alea, Tomás. "The Viewer's Dialectic." In New Latin American Cinema: Theory, Practices, and Transcontinental Articulations. Vol. 1. Michael T. Martin, ed. Detroit: Wayne State University Press, 1997.

Hall, Stuart. "Cultural Identity and Cinematic Representation." In Film and Theory: An Anthology. Robert Stam and Toby Miller, eds. Malden, MA: Blackwell, 2000.

Hooks, bell. "The Oppositional Gaze." In Robert Stam and Toby Miller, Eds. Film and Theory: An Anthology. Malden, MA: Blackwell, 2000.

Jenkins, Henry. "'In My Weekend-Only World...': Reconsidering Fandom." In Film and Theory: An Anthology. Robert Stam and Toby Miller, eds. Malden, MA: Blackwell, 2000.

Marshall, P. David. "The Cinematic Apparatus and the Construction of the Film Celebrity." In The Film Studies Reader. Graeme Turner, ed. London: Routledge, 2002.

Majer O'Sickey, Ingeborg. "Whatever Lola Wants, Lola Gets (Or Does She?): Time and Desire in Tom Tykwer's *Run Lola Run*." Quarterly Review of Film and Video 19.2 (2002): 123-131.

Mayne, Judith. "Paradoxes of Spectatorship." In The Film Studies Reader. Graeme Turner, ed. London: Routledge, 2002.

Stam, Robert and Ella Habiba Shohat. "Film Theory and Spectatorship in the Age of the 'Posts.'" In Reinventing Film Studies. Christine Gledhill and Linda Williams, eds. London: Arnold, 2000.

Truffaut, François. Hitchcock. New York: Simon & Schuster, 1967.

FILM STUDIES H670 / GERMAN H670– Cinema and the Historical Avant Garde

Professor John E. Davidson
Office Hours:
Brown 109

Room
Meeting Times: T&R ?
Tel: 2-6985 / Email: <davidson.92@osu.edu>

COURSE DESCRIPTION

Film Studies H670 / German H670, "Cinema and the Historical Avant Garde," investigates the vital connection between new possibilities in representation, art, social philosophy, and politics in the early phases of the age of mass culture. The technological and social conditions that gave rise to the film apparatus were very much on the minds of thinkers and artists in the early twentieth century, and they were understood to signal fundamental shifts in areas ranging from society's make up to human perception. After beginning with an overview of these conditions and discussions of early films, this class will take up the notion of the "avant garde," a term used to describe those at the progressive forefront of military, political, or artistic activity. One important marker of European modernism is that many saw these aspects of the avant garde as being aligned. To understand this, we will start out from Peter Bürger's notion of the "historical avant garde," which seeks to historicize this complicated relationship between art, the institutions of art, and politics. We will test his ideas, and those of others, using examples from films of the day. Such avant-garde film practices that were quite widespread until "realism" became the primary aesthetic mode of the industry that came to dominate cinema. These alternate conceptions of what a film is, or might do, have largely been eliminated from standard notions about movies today, and the course concludes by considering the consequences of that narrowing in the cinematic spectrum.

NB: Although this class is slated for two meetings per week, it will function much like a seminar. Much of one weekly meeting will be taken up with the introduction to and viewing of films; the other session will be devoted primarily to the discussion of the reading and viewing material for that week. When films appear on both days in any given week they will be short enough to allow for ample discussion and analysis.

FS H670 assumes no prior knowledge of German or German films and is taught in English. Students registering for FS H670 must either have completed FS 250 or Eng. 263 or have permission of the instructor.

Students registering for Ger H670 will be required to read assignments in German where appropriate and write the final essay in German. They should already have completed at least one German course at the 300 or above.

GOALS

1) To introduce students to the historical conditions giving rise to modern mass culture.
2) To foster an understanding of how film has been conceived to function both as an art form and as political representation.
3) To foster a greater awareness of the inherent and often unexamined limitation of possibilities regarding the "film" culture with which students interact every day.

The class discussions, oral presentation, exams, and, especially, the final paper should provide evidence of students' ability to apply critical thought to both artistic and intellectual material pertaining to the class topics and to express that thought clearly.

REQUIRED TEXTS (at SBX; also on reserve in the Main Library Closed Reserve)

Bürger, Peter *Theory of the Avant Garde*
Kuenzli, Rudolf ed. *Dada and Surealist Film*
Course packet (Cop-Ez at Tuttle)

Where no page numbers appear below, German and English texts will be made available.

REQUIREMENTS

Item		% of Grade
Class preparation, attendance, and participation		15
Oral Presentation		10
Midterm & Final Exam	(15% each)	30
Final Paper		45

Description

Preparation, attendance & participation are mandatory. Students receive a mark (3, 2, 1, 0) after each class, with the total for the quarter divided by 4 to provide 15% of the final grade. After 2 unexcused absences, each subsequent absence will result in a 3% reduction of the *final* grade.

The oral presentation, usually 10 minutes in length, will provide fellow students a gloss on one or more reading assignments, as well as questions for further discussion.

The examinations will be short take-home tests on the films and texts from the first and second parts of the quarter respectively.

The paper, using analysis of primary and secondary material, must explore a topic approved by the instructor and developed during the second half of the quarter in stages: thesis statement (3%); outline & bibliography (7%); final paper of 8-12 pages (30%); final discussion in fifteen minute individual meeting with instructor (5%).

COURSE OVERVIEW

Week 1 Intoduction

A) Modernity/Modernism

Reading -- Begin Bürger

B) Introduction to Film History

Week 2 Notions of the Avant Garde

Reading: Complete Bürger

A) Pen and Sword -- Historical Avant Garde

Reading: Handout – selections from *The Weimar Sourcebook* / "Kinodebatte"

B) The Effects of Film -- Kino Debates

Week 3 Introduction to Montage

Reading: Kuenzli pp159-75 & 199-219;

A) DADA / Documentary

Reading: In Reader – selections from Jack Ellis, *History of Film* pp.1-70

B) *Birth of a Nation*

Week 4 Montage Theory & Materialism

Reading: In Reader – selections from Eisenstein, *Toward a Theory of Montage* pp.2-69;
from Polan *Political Language of Film & the AvG* pp33-53

A) Eisenstein's Revolutions on Film

Reading: In Reader – selections from Vertov, *Kino-Eye* pp20-62;
Prunes on Vertov: pp1-14.

B) *Three Songs of Lenin*

Week 5 Surrealism / Absolute Film / Constructivism

Reading: Kuenzli pp 28-45 & 99-127

A) *Ballet mécanique*; *L'Etoil de mer*

Reading: In Reader -- *Hans Richter : activism, modernism, and the avant-garde* pp. 72-121

B) Richter films / Russian Constructivists' Films

MIDTERM DISTRIBUTED

Week 6 Music as Structural Concept

MIDTERM HANDED IN
SUGGESTED PAPER AREAS DISTRIBUTUED

A) *Symphonie diagonale* – Visit by composer Sue Harshe

Reading: In Reader – Martin Brady: "… Adorno's transparencies on film" (pp218-30)
From Adorno, *The Culture Industry*, pp61-106

B) *Berlin, Symphony of a Great City*

Week 7 Sound and Power

Reading: Handout -- selected "Songs of Eisler & Brecht"
Handout -- Eisler, "Ask me more about Brecht";

PAPER THESIS STATEMENT HANDED IN

A) *Kuhle Wampe*

Reading: In Reader – from Polan *Political Language of Film & the AvG* pp79-99
Handout – Brecht et al on making *Kuhle Wampe*

B) Left Cinema in the 1930s

THESIS STATEMENT RETURNED

Week 8 Away from "word culture"

PAPER OUTLINE & BIBLIOGRAPHY HANDED IN

A) *The Blue Light*

Reading: Handouts – Balazs from *The visible human*; Arnheim from *Film*

B) Physiognomy and film

Week 9 Reactionary Modernisms and the Avant Garde

Reading: In reader: Herff from *Reactionary Modernism* pp1-48 & 189-237

OUTLINE & BIBLIOGRAPHY RETURNED

A) Riefenstahl Excerpts

B) *The Steel Beast*

Week 10 Modernism / Postmodernism: The Great Divide?

Reading: In Reader – Huyssen, "Mapping the Postmodern" (pp105-57)
From Zurbrugg, *Parameters of Postmodernism* pp18-27 & 129-37

A) *Koyaanisquatsi*

PAPER HANDED IN

B) Final Session, Evaluations

FINAL EXAM HANDED OUT

Exam Week (Regular Exam Period)

FINALS HANDED IN

Meet individually with professor to discuss paper.

ACADEMIC INTEGRITY STATEMENT

Academic Integrity **means earning credit honestly through your own efforts. Academic Integrity should be the number one priority for students, as the punishments for violating it are severe and embarrassing.**

The most common forms of academic dishonesty are the following:

1. **Plagiarism.** Plagiarism is the act of taking ideas, writings, or visual art of another person, including a tutor, and presenting them as your own. In writing, this could take the form of word-for-word copying, paraphrasing, or even taking the structure of someone else's work and presenting it as your own. This includes material available on the internet. In visual arts, this could take the form of copying ideas, actual structures, or entire works and presenting them as your own. If unsure, take the work to your instructor or a tutor and ask for help.

2. **Cheating on exams.** This could take the form of having someone else take the exam for you, looking on someone else's paper or letting someone look on yours, using electronic devices, and taking crib notes into the exam.

3. **Cheating on Assignments.** Copying another person's work, working too closely with a tutor or another student, giving your work to another student, splitting tasks on an assignment that is not CLEARLY designed as a collaborative one, turning in the same work for two different classes, and buying or borrowing papers.

These and other forms of academic misconduct will be reported to the Committee on Academic Misconduct.

DISABILITY STATEMENT

Any student who feels that s/he may need an accommodation based on the impact of a disability should contact me personally to discuss specific needs. Please contact the Office for Disability Services (ODS) in Room 150 Pomerene Hall, (614) 292-3307, to coordinate reasonable accommodations for those with documented disabilities.

THE OHIO STATE UNIVERSITY
DEPARTMENT OF GERMANIC LANGUAGES AND LITERATURES
WINTER 2005
German 250: German Literature and Popular Culture: East & West as reflected in popular Film and Literature (GEC course)

Instructor: Dr. Andy Spencer
Time: T R 9:30 ~ 11:18
Classroom: HH 186
Section: 10244-9 (5 cr)

Office: 481 Hagerty Hall
Tel.: 292 0688
e-mail: spencer.4@osu.edu
Office Hrs: M W F: 12:30-2 & by appt.

In this class we shall be looking at examples of popular film and literature from the US, the UK, East Germany, West Germany, and united Germany in an attempt to question and complicate the understanding which we have of Germany and recent German history.

Following the euphoria which surrounded the 1990 unification of the two German States (the Federal Republic of Germany = West, and the German Democratic Republic = East) many outside of the country made the somewhat hasty determination that we had witnessed the end of an historical epoch, that things had, if you like, returned to normal. Those same people are now at a loss to explain the popular success in Germany of films such as *Sonnenallee* (unfortunately not available in a subtitled version) and *Good Bye, Lenin* which would seem to be making a case for a re-evaluation of the overwhelmingly negative view of East German history, or, on the other hand, the controversial success of novels such as Günter Grass' *Crabwalk*, and the questioning gaze which they focus upon post-unification Germany. It is my contention that if we are to better understand contemporary Germany then we need to question where our own ideas and opinions come from and then ask questions about these recent works. To this end we shall be looking at examples of works produced both inside and outside of the country.

Required Texts (at SBX)
1. Anna Funder. *Stasiland: True Stories from Behind the Berlin Wall.* Granta Books (May, 2003)
2. Hans Magnus Enzensberger. *Civil Wars: From L.A. to Bosnia.* New Press (September 1, 1995).
3. Günter Grass. *Crabwalk.* Harvest Books (April 5, 2004)
4. Winfried Georg Sebald. *Austerlitz.* Modern Library (September 3, 2002)

I had wanted to read a fifth book - Sven Regener's *Berlin Blues*, but unfortunately, just like good bacon, it is only available in Canada. Nevertheless, if at the end of this class you would like to read further I strongly recommend it and the film based on it, *Herr Lehmann.*

Requirements

Weekly Journals (8)	40% (due 1/7, 1/14, 1/21, 1/28, 2/4, 2/18, 2/25, 3/4)
Midterm	20%
Final Paper	30%
Participation	10%
	100%

The **journals** you write will focus on single works and should incorporate ideas raised and discussed in class. In other words, I want you to write about the works in the context of our larger subject matter, but the journals should also include your own ideas and opinions. All journals should be typed in Microsoft Word format and e-mailed to me to arrive **no later than 5pm Friday**. I expect you to write around two pages, although you may write more.

The **midterm** exam will consist of short-answer questions covering the works we have looked at in class. The midterm is to be **typed, double-spaced, and handed in as a hard copy**.

There is no final exam in this class, rather a **final paper** of **at least 7 pages** (**2000 words** – include word count). The topic will be of your choosing and I shall be giving you more information as the quarter continues. It is never too early to be thinking about a topic! Since the final exam would have been **Thursday, March 17 at 9:30am**, I am setting that as the deadline for handing in papers which, as with the midterm should be **typed, double-spaced, and handed in as a hard copy.**

Class **participation** accounts for 10% of your final grade. I will evaluate you on your willingness to participate in classroom discussions and group work. **Attendance** is expected and crucial for your learning success in this class – any unavoidable absence should be cleared with me in advance. It is departmental policy that **five unexcused absences result in a failing grade in the class**.

Grading Scale

93 - 100 = A	83 - 87 = B	73 - 77 = C	63 - 67 = D
90 - 92 = A-	80 - 82 = B-	70 - 72 = C-	below 63 = E
88 - 89 = B+	78 - 79 = C+	68 - 69 = D+	

The **Office for Disability Services**, located in 150 Pomerene Hall, offers services for students with disabilities. Contact the ODS at 2-3307.

Academic Misconduct Policy

Students enrolled in courses at OSU are expected to adhere to the highest standards of academic conduct. I will be alert to any kind of inappropriate conduct in the course. Suspicion of misconduct will be handled by official rules and policies of OSU. Penalties for cheating or plagiarism may result in a failing grade in the course or expulsion from the university. The Department will abide by the decisions of the Academic Misconduct Committee.

Schedule

Week One

Jan. 4: Intro. to class and background history

The Communists Are Our Friends: US Wartime Propaganda

Jan 6.: Film: **The North Star** (dir. Lewis Milestone, 1943)

Week Two

The Communists Are Our Enemies: Espionage Films And the Image of East Germany

Jan. 11: discussion of preceding film

Film: **Torn Curtain** (dir. Alfred Hitchcock, 1966)

Jan. 13: conclusion of film and discussion with clips

Week Three
Jan. 18: Film: **The Spy Who Came In From The Cold** (dir. Michael Ritt, 1965)
Jan. 20: discussion of film with clips

Week Four
The "real" secret police
Jan. 25: Reading: Anna Funder: **Stasiland: True Stories from Behind the Berlin Wall.**
Jan. 27: continuation of discussion of reading plus additional materials to be provided

Week Five
Images of East German from Popular (East) German Culture
Feb. 1: Film: **The Legend of Paul and Paula** (dir. Heiner Carow, 1972)
Feb. 3: discussion of film with clips

Week Six
Reactions to a Unified Germany
Feb. 8: Film: **Good Bye, Lenin!** (dir. Wolfgang Becker, 2003)
Feb. 10: discussion of film with clips. Midterm questions handed out. No journal this week.

Week Seven
Feb. 15: Midterm due
Readings: Martha Gellhorn: **Ohne Mich: Why I Shall Never Return to Germany** (3 pages), Max Thomas Mehr and Regine Sylvester: **The Stone-thrower from Eisenhuttenstadt** (8 pages, both texts to be provided by instructor)
Feb. 17: Reading: Hans Magnus Enzensberger. **Civil Wars: From L.A. to Bosnia.**

Week Eight
Feb. 22: Film: **The Legend Of Rita** (dir. Volker Schlöndorff, 2000)
Feb. 24: discussion of film with clips

Week Nine
March 1: Reading: Günter Grass: **Crabwalk.**
March 3: continuation of discussion of reading plus additional materials to be provided

Week Ten
Complicating our understanding of history
March 8: Reading: Winfried Georg Sebald: **Austerlitz.**
Note: Sebald's novel is not easy reading! I would advise you to get started as early as possible.
March 10: continuation of discussion of reading and final discussions

History of Art 260
Introduction to World Cinema
Winter 2005
Call #
5 credits
Ron Green, Professor
Chester Domitz; Lisa Smith; Sam Warner --**TAs**

Class time and location: M, W: 9:30-11:18am; Wexner Theater
Office hours and location: **Green**--W 11:40am-12:15am, W 2:15-3pm, 126 Hayes.
TAs: TBA or by appointment, 224 Hayes.
Phone: **Green** 688-8193 (office), 421-2131 (home answer machine); **TAs**, 292-3198
email: green.31@osu.edu; domitz.2@osu.edu; smith.3110@osu.edu, zionhenry@hotmail.com

Professor's website, with syllabuses: http://history-of-art.osu.edu/pages/faculty/RG/RG_home.html

OSU film studies website, with 2004-2005 OSU film studies course listings: http://www.acs.ohio-state.edu/film-studies

Course description: An interpretive sampling of the history of world cinema; a chronological introduction to the art of international cinema, including its forms and varied content. A set of methods for analyzing narrative cinema of diverse origins.

Objectives: 1. View, interpret, read about, and discuss selected films from world cinema.
2. Develop a working knowledge of the vocabulary, ideas, forms and issues of films and their history.
3. Broaden the taste for historical periods and international forms of cinema.
5. Demonstrate critical methods of evaluating individual films of diverse origins.

Goal: To gain more control, through knowledge and criticism, of the experience of moving images and of the influences of that experience on individuals and society.

Grading: Students will be graded on two mid-term exams, plus a final exam. Exams will last one hour, will cover viewings, assigned readings, and class discussion. The three exams will count 33.3% each toward the final course grade. The third exam will take place during finals week--see course schedule below.
Warning! **NO MAKEUP EXAMS will be given in this course!** If you miss an exam, you need a doctor's excuse, a genuine life-and-death emergency, or you need to clear it with Professor Green ahead of time—in such approved cases, the exam will be dropped from the averaging for the final course grade.

Text: *Film: An International History of the Medium*, 2nd Edition, Robert Sklar (Prentice Hall, 2002, ISBN 0-13-034049-9). **Text available at SBX on High Street.**

FILM AVAILABILITY: Video or DVD copies of films screened will be **on reserve** in the Journalism Library **and** in Rm 11 of Lord Hall. **Lord Hall** has multiple viewing stations, but hours vary, so check. Other copies can often be found at **local libraries**, or can sometimes be **purchased** at Amazon.com, Facets.org., or elsewhere.

Schedule:

Date/Subject/Nation	Assignments	Exams
Jan 3 Early Cinema France; USA	**Course Introduction** **Screen** Early films, e.g., Lumière, Méliès, Edison studio, Porter, Griffith (1895-1910) **Lecture** Shot, edit, mise-en-scène (pronounced MEEZE-ON-SEN)	
Jan 5, Hollywood style, USA	**Read** Sklar 22-61 Screen *The Birth of a Nation* (excerpts; D.W. Griffith, 1915)	
Jan 10, German Expressionism	**Screen** *The Cabinet of Dr. Caligari* (Robert Wiene, 1919, 69m) **Read** 73-76, 116-122, 125-131	
Jan 12 Montage Soviet Union	**Exam Review** **Read** 136-144 **Screen** *Battleship Potemkin* (Sergei Eisenstein, 1925, "Odessa Steps sequence") *October* (Eisenstein, 1928, opening sequences)	
Jan 17 **MLK**	**MLK Holiday—NO CLASS**	

Jan 19 **Exam Today**	**Screen** *The Jazz Singer* (Alan Crosland, 1927, 88m.)	**EXAM** on readings, films, & class discuss. thru Jan 12.
Jan 24 Coming of Sound USA	**Read** 156-164, 168-179 **Screen** *The Jazz Singer*	
Jan 26, Classical Sound Cinema USA	**Read** 182-201 **Screen** *Stagecoach* (John Ford, 1939, 95m)	
Jan 31, Analysis of narrative film USA	**Screen** *Stagecoach* **Lecture** An analytical method for classical narrative films: description; character evaluation for "good" and "bad"; assessment of film's values; listing of images and themes; extracting of issues	
Feb 2, Classical Cinema Analysis, narrative Japan	**Screen** *I Was Born, But...* (Yasujiro Ozu, 1932)	
Feb 7	**Screen** *I Was Born, But...* **Read** 204-217	
Feb 9	**Screen** *I Was Born, But...* **Screen** *Rome, Open City* (Roberto Rossellini, 1945, 101m.)	
Feb 14, Italian Neo-realism Analysis Italy	**Read** 256-278 **Screen** *Open City*	**EXAM** on everything since last exam thru Feb 9
Feb 16 French New Wave France	**Read** 292-318 **Screen** *Breathless* (Jean-Luc Godard, 1960) **Vote** on last two films, women's choice and men's choice	
Feb 21 Middle Eastern Cinema, Tunisia	**Read** 334-348, 466-483 **Screen** "It is Scheherezade We Are Killing," 1991; "Search for Naima," 1991.	
Feb 23 Men's choice	**Read** 520-535 **Screen** Men's choice	
Feb 28 Men's choice	**Read** 486-503 **Screen** Men's choice	
Mar 2 Women's choice	**Read** 504-519 **Screen** Women's choice	
Mar 7 Women's choice	**Read** 536-553 **Screen** Women's choice	
Mar 9 Conclusions	**Exam review**	
Mar 16 Weds 9:30-10:30 Final Exam	**FINAL EXAM Wexner Theater**	**FINAL EXAM; 9:30-10:30, Wexner Theatr**

Students with disabilities: Any student who feels that s/he may need an accommodation based on the impact of a disability should contact me to discuss your specific needs. I rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (http://www.ods.ohio-state.edu) and calling them for an appointment.

Academic misconduct: OSU professors are required by their contracts to report suspected cases of academic misconduct to the Committee on Academic Misconduct. (The University's rules on academic misconduct can be found on the web at http://acs.ohio-state.edu/offices/oaa/procedures/1.0.html) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at http://gateway.lib.ohio-state.edu/tutor.

SYLLABUS - MODERN GREEK 268
MODERN GREEK FOLKLORE: TRADITIONS IN MODERN GREECE
Spring 2005

Instructor: Prof. Georgios Anagnostu
Office: 422 University Hall
Telephone: 688-4043 or 292-2744 (Dept - messages)
Mail Box: 414 University Hall (Dept. of Greek and Latin)
Email: anagnostu.1@osu.edu (Email Policy: I do not accept written assignments or excuses about missed assignments or exams through email)
Office Hours: Wednesdays 10:00 - 12:00 p.m., or by appointment

Objective: The aim of this course is to introduce students the variety of Greek traditional culture through close analysis of ethnographic texts and wide-ranging folk-genres: oral literature, traditional art, material culture, ritual behavior, beliefs, etc. It will emphasize the importance of traditional culture as a means of artistic expression and social significance. Students will be asked to think critically on tradition and reflect on its significance.

Requirements: I require **careful study** of all assigned material. Energetic, original, rigorous, and daily class participation is expected. Students who miss more than one class without a written excuse from a doctor will loose a third of the participation grade for each class missed (A becomes A- with one unexcused absence, B+ with two, etc.). Coming to class late will count as an absence. Students who miss the first three consequent weeks of the quarter will fail this class. There will be a midterm and a final exam. Students will write a term paper based on library research.

The requirements for the writing assignments are as follow:

Term Paper: You are required to write a research paper that will discuss any topic relating to Greek traditions (food, weddings, architecture, women's roles, carnival, etc) of your interest. One way to organize your paper is to ask the following questions: Who practices the tradition you investigate? (Villagers? People in the city?) When? In what context does this practice take place? What is the significance of this tradition? Is this tradition still practiced, or is it abandoned? Has it changed, and if so, how and why?

I will dedicate a class session (on May 3) to discuss the term paper in detail.

For this paper you are required to read 8 **scholarly articles** on the tradition that you are researching. You can locate the scholarly articles for your research in the following **Library Resources**:
a) The OSU library database Oscar
b) The reference guide "Modern Greek Folklore: An Annotated Bibliography" by Julia E. Miller
c) The volume Greece in Modern Times: An Annotated Bibliography of Works Published in English in 22 Disciplines During the Twentieth Century. Stratos Constantinidis, ed. Scarecrow Press (see sections on anthropology/ethnography/folklore)

Also, I encourage you to talk to me about your term paper. I require that you submit a list of the articles you chose to read (deadline: **May 5**) and receive my approval.

The term paper should be of no fewer than eight typed pages (Font 10 or 12, about 250 words per page).

Due Dates and other Policies: I will **not** accept late field notes and term papers and other due assignments. Computers crash and hard work could be lost; always save your work in back up files. **Absolute Rule: I will not grant a deadline extension no matter the circumstances; therefore you should organize your lives accordingly.**

University rules regarding academic misconduct will be strictly enforced. The paper and the reports should be typed. You are required to submit two copies of all written assignments. I will be happy to read a draft of your term paper and provide feedback.

Films and Documentaries: I expect you to attend class and take notes during the screening of the scheduled films and documentaries. I expect you to watch them carefully, make critical observations, raise questions and be fully prepared to participate in class discussions about them.

Exams: There will be a short question-answer type **midterm** and a similar type **final exam**.

Grades: Participation 20%, Midterm 25%, Term paper 30%, Final Exam 25%.

Text: None
Required Packet: Required Course Packet available at 414 University Hall.

Course Schedule

Week One: Introduction

March 29 - Introduction: Key concepts: Culture, ethnography, Folklore

March 31 - Greece: Historical Background - The Traditional Greek "folk" community in historical context.
Readings: Thomas Gallant, "The Ottoman Legacy." Gerasimus Augustinos "The Communities: Social Development in an Ethnic Configuration." and T. Gallant, "Greek Society in the 19th and early 20th Centuries."

Week 2 - Women - Cultural Change through new forms of Sociability and the Arts

April 5 - T. Gallant, "The Social World of Men and Women,"
J. Cowan, 'The Moral Geography of Public Leisure Space" (70-88).
Storace, Patricia, 1996 "Dinner with Persephone. New York: Vintage Books, Pp. 229-233 [on Stella].

SPECIFIC REQUIREMENT: April 5: You are required to attend Paul Magdalino's lecture "The Shared Culture of Byzantium and Islam," at 3:30 p.m.
The Ohio State University, Faculty Club Grand Lounge, 181 South Oval Mall

PLEASE MAKE PLANS TO ATTEND - BECAUSE OF THIS REQUIREMENT, THERE WILL BE NO CLASS ON APRIL 7.

May 12 - Humour - Readings: Ethelyn Orso, "Modern Greek Humor: A Collection of Jokes and Ribald Tales" (Excerpts) - Pp. 1-7, 42-45, 54-56, 81-82, 84-88, 115-122 (Jokes # 1, 2, 5, 6, 7, 66, 83, 84, 85, 129-138, 176-183)

Week 8 - Rites of Passage
May 17 - Laments - in Performance and the Arts: A. Caraveli, "The Lament as Social protest in Rural Greece." Handout.

May 19 - Weddings; Class and Social Differences
Readings: Selections from M. Rouvelass and V. Argyrou, "Going to Weddings" (113-144)

Week 9 - Tradition and the Search for Roots
May 24 - Readings: M. Kalafatas, "The Bellstone: The Greek Sponge Divers of the Aegean; One American's Journey Home." Pp. 2-31.
Documentary on Sponge Drivers

May 26 - Tourism and Tradition. Readings: R. Moore, "The Impact of Tourism on Tradition," Documentary

Week 10 - Conclusion
May 31 - Tradition and the 2005 Athens Olympic Games

June 2 - Final Exam (in class)

THE TERM PAPER IS DUE **ON MONDAY, JUNE 6** NOT LATER THAN 4:00 PM AT THE DEPARTMENT OF GREEK AND LATIN (414 UNIVERSITY HALL) (next to my office)

Music ~~150~~ 253 (renumbered): Introduction to Jazz
The Ohio State University
Spring 2004

Music 150 is a listener's historical introduction to jazz music. It aims to illuminate the origins, development, and character of jazz through reading, lectures and discussion, and above all through direct, critical listening. The course has no prerequisites: it is intended for musical "beginners" or anyone else interested in a basic introduction to the subject. As one of the great manifestations of American genius in the past century, jazz is well worth learning about for its own sake. At the same time, jazz provides an ideal introduction to the art of listening, with its mixture of oral and written traditions, ethnic, popular, and learned musical styles, improvisational and structural features, and stylistic patterns and influences. After a brief introductory survey of listening skills, the course follows the progression of jazz history, from its African precursors up to the present day, and touching on styles ranging from spirituals and early blues to hip hop and world music. Through listenings, readings, and discussion, we shall give significant attention to issues of race and ethnicity, high vs. low culture, and gender as they play out in the historical and social evolution of the music. By the end of the term, students should be able to recognize and name a number of specific pieces and styles upon hearing; describe analytically the techniques of diverse schools and individual players; discuss basic issues in jazz history and its social context; and reflect knowledgeably on the nature of improvisation and structure, oral and written tradition, and the historical process in music.

Lectures, Sections, Lab

The course meets five times a week. Lectures take place every day except Thursday, which is devoted to sections. On the course schedule, Fridays are left open: they will be used for further lecturing on the week's material and (once in a while, when possible) to live performances or other special events. All lectures, plus review sheets and other items, will be available on the course website, "Music 150" at http://class.osu.edu.

Exams and Writing Assignments

All exams will be in the same format, involving multiple-choice questions, listening questions, and a few other questions and/or essay. Each will draw on knowledge of individual pieces, on style, and on historical context. In addition, there will be "field reports" (for concert attendance or other musical observation), an informal "listening journal," a final paper of c. 5 pages' length, in which you reflect on the current state of jazz, and occasional quizzes in section.

Grading

The breakdown of the various assignments, as regards the final grade, is as follows:

two midterms, each.....15%	final paper.....10%	class participation.....20%
final exam 20%	other assignments.....20%	

Please note that class participation is essential for a good grade! If you have to miss lecture or section (or if you have unexpectedly done so), make sure to let me know. Please note also that all assignments must be turned in to complete the course.

Readings and Listenings

There are six items you should know about in order to study for this course, described one by one here. **(1)** The textbook, required, is Henry Martin and Keith Waters, *Jazz: The First 100 Years* (Schirmer, 2002), costing c. $57. **(2)** The book itself comes with an "Audio Primer" CD, illustrating different instruments and aspects of jazz, which you may find useful. **(3)** The book is meant to be accompanied by a separate *Two-CD Set*, costing c. $33, and also required. It provides a sample of major jazz recordings of different periods. **(4)** Since the *Two-CD Set* provides only a limited amount of music, I have also compiled the *Music 150 CD Set* for you, which includes 22 CDs and covers a far greater range of jazz. Most of the selections on the *Two-CD Set* have been incorporated into the *Music 150 CD Set*. Unfortunately this set cannot be sold, for copyright reasons. Required listenings will be assigned from this set in the course of the quarter. **(5)** The *Music 150 CD Set* is meant to be accompanied by the 90-page *Music 150 CD Guide*, also required (details to be announced). **(6)** For additional reading, the excellent compilation *Hear Me Talkin' To Ya*, edited by Nat Hentoff and Nat Shapiro, is recommended. Items **1-2**, **3**, and **6** should be available for purchase at the OSU Bookstore, as well as Long's and SBX. Items **1-6** are also on reserve for you in the Music/Dance Library (Sullivant Hall, 1813 North High St.); and items **3-4** are on reserve at Classroom Services (11 Lord Hall).

Teaching staff

Prof. Graeme M. Boone (boone.44@osu.edu; 688-4724; Office hours Tuesday, 2 - 4, Hughes Hall 101-H)

TA Jennifer VanPelt (vanpelt.7@osu.edu; 292-6400; Office hours Tues. and Weds., 9:30 - 10:15, Lord 126)

sections:
13291-8.....Thursday, 9:30 - 10:18, Hughes 317
13293-9.....Thursday, 10:30 - 11:18, Hughes 312
13294-4.....Thursday, 11:30 - 12:18, Hughes 316

Schedule of Lectures, Sections, and Assignments

WEEK 1	1.	March 29	INTRODUCTION	Reading.....(*JF100Y*, Chap. 1) Listening.....Music 150 CD 1 .....*JF100Y* "Audio Primer"
	2.	March 30	LISTENING SKILLS: Rhythm and texture	
	3.	March 31	LISTENING SKILLS: Melody and form	
		April 1	Section 1: Skills	
	4.	April 2	*Open*	
WEEK 2	5.	April 5	AFRICA TO AMERICA, 1600-1900	Reading.....*JF100Y*, Chap. 1 Listening.....Music 150 CD 2 .....*JF100Y* CD 1:1-2
	6.	April 6	EARLY BLUES	
	7.	April 7	RAGTIME	
		April 8	Section 2: Roots of jazz	
	8.	April 9	*Open*	
WEEK 3	9.	April 12	JAZZ: THE FIRST RECORDED PLAYERS	Reading.....*JF100Y*, Chaps. 2 - 4 Listening.....Music 150 CD 3 .....*JF100Y* CD 1:3-9
	10.	April 13	VOCAL BLUES AND JAZZ IN THE 1920'S	
	11.	April 14	BEYOND NEW ORLEANS	
		April 15	Section 3: Early jazz	
	12.	April 16	*Open*	
WEEK 4	13.	April 19	GROWTH OF THE BIG BAND	Reading.....*JF100Y*, Chaps. 3 - 6 Listening.....Music 150 CD 4-5 .....*JF100Y* CD 1:5-16
	14.	April 20	MASTER SOLOISTS OF THE SWING ERA	
	15.	April 21	ELLINGTON	
		April 22	Section 4: Jazz in New York	
	--	April 23	Midterm 1	
WEEK 5	16.	April 26	SWINGING TOWARD THE FORTIES	Reading.....*JF100Y*, Chaps. 6 - 7 Listening.....Music 150 CD 5-6 .....*JF100Y* CD 1:15-19
	17.	April 27	THE BOP EXPLOSION	
	18.	April 28	EXPLORING THE BOP LANGUAGE	
		April 29	Section 5: Bop	
	19.	April 30	*Open*	
WEEK 6	20.	May 3	COOL: RELAXED INTENSITY	Reading.....*JF100Y*, Chap. 8 Listening.....Music 150 CD 6 .....*JF100Y* CD 1:20-22, 2:1
	21.	May 4	BEYOND COOL: THE MJQ AND MILES	
	22.	May 5	MILES: TOWARD MODALITY	
		May 6	Section 6: Cool	
	23.	May 7	*Open*	
WEEK 7	24.	May 10	SOULFUL JAZZ: ROOTS AND FLOWERS	Reading.....*JF100Y*, Chaps. 8 - 9 Listening.....Music 150 CD 7 - 9 .....*JF100Y* CD 1:21-22, 2:1-4
	25.	May 11	BEYOND ENTERTAINMENT: FREE JAZZ	
	26.	May 12	COLTRANE	
		May 13	Section 7: Hard bop, free jazz, Coltrane	
	--	May 14	Midterm 2	
WEEK 8	27.	May 17	1960S: AROUND MILES	Reading.....*JF100Y*, Chaps. 10 - 11 Listening.....Music 150 CD 9 - 11 .....*JF100Y* CD 2:5-9
	28.	May 18	FUSION: AROUND MILES	
	29.	May 19	*RE* FUSION: OTHER DIRECTIONS	
		May 20	Section 8: Miles, fusion	
	30.	May 21	*Open*	
WEEK 9	--	May 24	*holiday* (Memorial Day)	Reading.....*JF100Y*, Chap. 12 Listening.....Music 150 CD 12-14 .....*JF100Y* CD 2:10-13
	31.	May 25	BEYOND FREE JAZZ	
	32.	May 26	JAZZ IN THE 80S: BEYOND WHAT?	
		May 27	Section 9: Jazz in the 80s	
	33.	May 28	*Open*	
WEEK 10	34.	May 31	JAZZ IN THE 80S: BACK TO THE FUTURE?	Reading.....*JF100Y*, Chap. 12 Listening.....Music 150 CD 12 - 14 .....*JF100Y* CD 2:10-13
	35.	June 1	JAZZ IN THE 90S: THRIVING TRADITIONS	
	36.	June 2	JAZZ IN THE 21ST CENTURY?	
		June 3	Section 10: Jazz today	
	37.	June 4	*Open*	

Final paper due: in section, June 3.

Final examination: Monday, June 7, 9:30 - 11:18 a.m.

Music 294, Rap Music in Context
Spring 1999
School of Music, Ohio State University
G. M. Boone

What is musical about rap, what is expressive? How does rap do what it does, and why? In this course we will attempt to answer these questions by taking a close look at rap music in its content, its context, and its history. We will read extensively about it, and listen to examples of different styles and periods; we will write several papers about it, and go out to listen to it. Emphasis will be placed on student participation: this is a seminar, in which student initiative is necessary in learning about and making sense of rap, and every participant in the class will play an important role. For this reason, enrollment is limited (based on permission of the instructor). There are no other prerequisites—except for enthusiasm, an open mind, and a tolerance for technical discussions of musical detail.

The double numbering (294 / 694) reflects the double status of the course, as available for credit to music majors and non-majors, undergraduates and graduates. Undergraduate music majors should sign up for 694. Call numbers: for Music 294—17908-9. For Music 694—17909-4. Credit: three hours.

SCHEDULE (PROJECTED)

Week 1	March 29	Initial discussion
	April 1	Student "rap autobiographies"; first readings (Toop)
Week 2	April 5	discussion of readings: rap history (Toop)
	April 8	selection, discussion of student projects
Week 3	April 12	discussion of readings: rap culture and context (Rose)
	April 15	student project presentations: bibliography
Week 4	April 19	discussion of readings: rap culture and context (George)
	April 22	student project presentations: existing research
Week 5	April 26	discussion of readings: rap and musical analysis (assigned articles)
	April 29	student project presentations: existing research
Week 6	May 3	musical analysis: assigned readings and listenings
	May 6	
Week 7	May 10	musical analysis, continued
	May 13	
Week 8	May 17	final presentations and discussion
	May 20	
Week 9	May 24	final presentations and discussion
	May 27	
Week 10	*May 31*	— *holiday*
	June 3	final presentations and discussion

Final papers due on Monday, June 7, at 5 p.m.
Final Examination: Tuesday, June 8, 11:30 - 1:18, in regular seminar room.

REQUIRED READINGS

Toop, David. *Rap Attack 2: African Rap to Global Hip Hop.* London: Serpent's Tail, 1992.

Rose, Tricia. *Black Noise: Rap Music and Black Culture in Contemporary America.* Hanover, N. H.: Wesleyan University Press, 1994.

George, Nelson. *Hip Hop America.* New York: Viking, 1998.

The first two (Toop, Rose) have been ordered and are available at the OSU Bookstore. The third (George) is on reserve in the Music/Dance Libary.

REQUIRED ASSIGNMENTS AND EVALUATIONS

- Class participation (attendance, discussion)..... 25%
- Occasional written assignments (quizzes, short reports and papers).... 25%
- Major project (research, presentations, final paper) 25%
- Final examination (summarizing readings and research projects)..... 25%

OTHER INFORMATION

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Music 646: History of Music in the United States
The Ohio State University
Spring 2003
Schedule of Lectures

WEEK 1

1. April 2 — Introduction
2. April 4 — Overview of the United States and its history

WEEK 2

3. April 9 — Chapters 1, 20: Native American Music
   - 1:25, War Dance Song from the Southern Plains Mountains
4. April 11 — Chapters 2 and 3, early religious music
   - 1:1, Mass in G Major: Kyrie, by I. de Jerúsalem
   - 1:2, Psalm: Old Hundred (anonymous)
   - 1:3, Psalm: Chester, by William Billings
   - 1:4, Psalm: Sherburne, by Daniel Read
   - 1:5, Moravian anthem, Ich will dir, by J. F. Peter

   Chapters 4–6, early secular music; African American music
   - 1:6, Popular song: The Liberty Song, by J. Dickinson
   - 1:7, Dance tune: The Irish Washerwoman (anonymous)
   - 1:8, Parlor song: My Days Have Been (F. Hopkinson)
   - 1:9, Instrumental tune: Hail Columbia, by P. Phile

WEEK 3

5. April 16 — Chapters 7–9, sacred psalmody, 1790–1850
   - 1:10, Anthem: Thanksgiving Anthem, by W. Billings
   - 1:11, Psalm: Olivet, by Lowell Mason
   - 1:12, Hymn from the Sacred Harp: Wondrous Love (anon.)
6. April 18 — Chapters 11–14, Theater, Opera, Home, and War music to 1870
   - 1:13, Theatrical Song: Home Sweet Home, by H. R. Bishop
   - 1:14, Minstrel Song: Old Dan Tucker, by Dan Emmett
   - 1:15, Minstrel Song: De Camptown Races, by Stephen Foster
   - 1:16, Parlor Piano music: Papageno Polka, by Stasney
   - 1:17, Parlor Song: Jeanie with the Light Brown Hair, by S. Foster
   - 1:18, Civil War Song: Battle Cry of Freedom, by George F. Root
   - 1:19, Civil War Song: Weeping, Sad, and Lonely, by Henry Tucker

WEEK 4

7. April 23 — Chapters 14–16, Concert and Opera music, c. 1800–1870
   - 1:20, Instrumental Dance: Helene Schottische, by Walter Dignam
8. April 25 — Chapters 17–19, Art Composers, c. 1850–1900
   - 1:21, Concert Piano Piece: The Banjo, by Louis M. Gottschalk
   - 1:22, Orchestra Piece: Symphonic Sketches, 1st mvt., by G. W. Chadwick
   - 1:23, Orchestral Piece: Gaelic Symphony, 2nd mct., by Amy Beach
   - 1:24, Short Piano Piece: To a Wild Rose, by Edward MacDowell

WEEK 5

9. April 30 — Chapters 21–22, African American music and popular song, 1850–1900
   - 1:26, Spiritual: Deep River (anonymous)
   - 1:27, Popular Song: Sweet Betsey from Pike (anonymous)
   - 1:28, Cowboy Song: Home, Home on the Range, by Daniel E. Kelley
   - 1:29, Popular Song: Silver Threads Among the Gold, by Hart P. Danks
   - 2:1, Gospel Song: Sweet By and By, by S. Fillmore Bennett
10. May 2 — Chapters 23–24, Sousa, the Phonograph, and Tin Pan Alley
    - 2:2, Band March: The Stars and Stripes Forever, by John P. Sousa
    - 2:3, Tin Pan Alley Song: After the Ball, by Charles K. Harris

WEEK 6

11. May 7 — Chapters 25 and 28, Charles Ives and art music through the Depression
    - 2:4, Art song: The Circus Band, by Charles Ives
    - 2:5, Art song: Serenity, by Charles Ives
    - 2:6, Art song: The Housatonic at Stockbridge, by Charles Ives
    - 2:14, Concert piece: El Salón Mexico, by Aaron Copland
    - 2:15, Piano piece: The Banshee, by Henry Cowell
12. May 9 — Chapters 26–27, 30, Popular music and early jazz
    - 2:7, Operetta air: I'm Falling in Love with Someone, by Victor Herbert
    - 2:8, Musical theater song: Swing Along, by Will Marion Cook
    - 2:9, Piano rag: Maple Leaf Rag, by Scott Joplin
    - 2:10, Ragtime song: Alexander's Rag Time Band, by Irving Berlin
    - 2:11, Ragtime song: That Mysterious Rag, by Irving Berlin
    - 2:12, Blues: St. Louis Blues, by W. C. Handy
    - 2:13, Concert piece: Rhapsody in Blue, by George Gershwin
    - 2:18, New Orleans jazz: Dippermouth Blues, by Joseph "King" Oliver
    - 2:19, Jazz as soloist's art: West End Blues, by Louis Armstrong

WEEK 7 13. May 14 Chapters 31–32, Swing jazz and the Broadway musical

2:20, Big-band jazz: Old Man Blues, by Duke Ellington
2:21, Big-band jazz: Diminuendo and Crescendo in Blue, by Duke Ellington
3:1, Swing improvisation: Lester Leaps In, by Lester Young
3:2, Concert folk song: Water Boy, by Paul Robeson
3:3, Broadway song: Can't Help Lovin' That Man of Mine, by Jerome Kern
3:4, Broadway song: My Heart Stood Still, by Rodgers and Hart
3:5, Broadway song: The Man I Love, by George Gershwin

14. May 16 Chapter 29, Folk and hillbilly music

2:16, Hillbilly song: Will the Circle Be Unbroken, by A. P. Carter
2:17, "Folk" song? So Long, It's Been Good to Know You, by Woody Guthrie

WEEK 8 15. May 21 Chapter 33, Art music after World War 2

3:6, String quartet: String Quartet no. 1, by Elliott Carter
3:7, Electronic-acoustic music: Philomel, by Milton Babbitt
3:8, Electronic-acoustic music: Williams Mix, by John Cage

16. May 23 Chapter 34, Rock 'n' roll

WEEK 9 17. May 28 Chapter 35, Folk, pop, and gospel after World War 2

3:9, Country song: It Wasn't God . . ., by Kitty Wells
3:10, Bluesgrass song: It's Mighty Dark to Travel, by Bill Monroe
3:11, Gospel song: Talk about Jesus, by Marion Williams

18. May 30 Chapter 36, Jazz and Broadway after World War 2

3:12, Bebop: Parker's Mood, by Charlie Parker
3:13, Free jazz: Welcome, by John Coltrane
3:14, Broadway song: Where Is the Life That Late I Led?, by Cole Porter

WEEK 10 19. June 4 Chapters 37–38, Pop music in the 1960s

3:15, Latin rock: Oye como va, by Santana
3:16, Funk: Papa's Got a Brand New Bag, by James Brown

20. June 6 Chapter 39, Music since 1970

3:17, Concerto: Violin Concerto in D: Third Movement, by William Bolcom
3:18, Minimalist opera: Einstein on the Beach, excerpt, by Philip Glass
3:19, Neo-traditional jazz: Devotional, by Wynton Marsalis
3:20, Hip Hop: It's Like That, by Run–DMC

Assignments: Occasional reports on chosen topics during class.
Final research paper: due during exam week (early June), on a topic of your choice (c. 10 pages).

Textbook: Richard Crawford, *An Introduction to America's Music* (New York: Norton, 2001).
Accompanying 2-CD set: *Recordings for An Introduction to America's Music* (Norton/Sony, 2001).

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Philosophy 240 (Philosophy of Art) **Winter, 2004**

Prof. D.M. Farrell
322 University Hall
292-1534
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Office hours: Mon. 10:30-12:00, Thurs. 2:30-3:30

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Text

Aesthetics: A Reader in the Philosophy of the Arts (Prentice-Hall: 1997), ed. David Goldblatt & Lee B. Brown (A copy of the text is on reserve at the main library)

Course aims

We'll think about the following questions, among others, with students expected to develop and defend their own answers to these questions: (i) Why do people create "art," and why are people interested in the artistic creations of other people? (ii) Is there a difference between art and ("mere") entertainment? If so, what is it? If not, why do so many people think there is? (Snobbery? Something else?) (iii) Is the difference between "good" and "bad" art just a matter of personal taste, or could it sometimes be more than that? (Think of crafts, where we don't have a lot of trouble distinguishing between good carpentry, say, and bad. Why is art different, if it is?) (iv) What *is* art anyway? Can art be defined, or is this too a matter of taste? (v) What can we say about art and morality? E.g., is there such a thing as morally bad or *immoral* art? If so, what's an example? If not, why not? (vi) What about social control of art—e.g., prohibition of pornography and obscenity? What, if anything, justifies this? (There will be other questions and issues, as the syllabus below indicates. This is just a sampling of some of the most important ones.)

We will read what others have said in answer to these questions, and you'll be tested on your understanding of what they've said. But the real goal of the course is to inspire you to think seriously about these and some related questions and to get you either to formulate your own answers or to figure out why you think these are silly questions, if that's what you think.

Requirements

There will be three short exams during the quarter and a comprehensive final at the end of the quarter. The format of the exams will be explained in class. Each of the short exams will count for twenty-percent of your final grade; the final exam will count for forty-percent of your final grade. Attendance and participation will count in a manner to be explained at the first class. It's possible we'll allow optional special projects (one per student) for special credit; we'll discuss this in class. Make-ups for missed exams will be

given only for serious medical or other emergencies and will require an acceptable (written) certification of the nature of the emergency.

Syllabus

Unless otherwise noted, references below are to the Goldblatt/Brown text. Readings not found in this text will be distributed in class.

Mon., Jan. 5th	Introduction, preview of course agenda
Weds., Jan. 7th	Photography: a possible art-form?
	Scruton, "Why Photography Is Not Art" (pp. 89-94); Cohen, "What's Special About Photography?" (pp. 103-110)
Mon., Jan. 12th	Movies: when is a movie a "work of art"?
	Carroll, "The Power of Movies" (pp. 122-127); Sesonske, "Space, Time and Motion in Film" (pp. 136-142)
Weds., Jan. 14th	Music: the "pop" art vs. "high" art controversy, or the "highbrows" vs. the "lowbrows"
	Brown, "Adorno's Case Against Popular Music" (pp. 426-432); Shusterman, "Form and Funk" (pp. 433-440)
Mon., Jan. 19th	Martin Luther King Day: holiday; no class
Weds., Jan. 21st	Some theories of art and the question of whether they matter
	Bell, "Form in Modern Painting" (pp. 10-13); Collingwood, "The Poetic Expression of Emotion" (pp. 314-319)
	First exam (at the start of class)
Mon., Jan. 26th	Assessing the theories in relation to one art-form: why do painters paint?
	Feldman, "A Formal Analysis" (pp. 13-17); Greenberg, "Modernist Painting" (pp. 17-23)
Weds., Jan. 28th	Assessment of theories continued
	Reread Feldman and Greenberg (above)

Mon., Feb. 2nd	Music: apart from lyrics, can music *represent* something, or is it always purely formal and non-representational?
	Scruton, "Representation in Music" (pp. 235-241); Kivy, "Sound and Semblance" (pp. 241-246)
Weds., Feb. 4th	Music (continued): how can music express emotions, if it can, and how does it arouse them? Is this important to what serious music is all about?
	Robinson, "The Expression and Arousal of Emotion in Music" (pp. 223-232)
Mon., Feb. 9th	Pop Art and its siblings: "But is it *art*?!"
	Readings to be announced
	Second exam (at the start of class)
Weds., Feb. 11th	More on Pop Art and its siblings
	Danto, "The Philosophical Disenfranchisement of Art" (pp. 46-50); Danto, "Aesthetics and the Work of Art" (pp. 50-56)
Mon., Feb. 16th	Poetry: what's its point and why is it so unpopular?
	Urmson, "Literature as a Performing Art" (pp. 323-330)
Weds., Feb. 18th	Fiction: what's its point and why doesn't anyone read it anymore?
	Beardsley, "The Intention of the Author" (pp. 330-336)
Mon., Feb. 23rd	Censorship: Robert Mapplethorpe vs. the Cincinnati Museum of Art
	Feinberg, "Pornography" (pp. 472-475); Devlin, essay to be distributed in class
Weds., Feb. 25th	Censorship (continued)
	Hart, essay to be distributed in class; MacKinnon, "Liberty and its Limits" (pp. 475-478)
Mon., March 1st	Theories again: can we do better than The Big Three?

	Readings to be announced in class
	Third exam (at the beginning of class)
Weds., March 3rd	Theory 4: the anti-theory theory of art
	Weitz, "The Role of Theory in Aesthetics" (pp. 518-524)
Mon., March 8th	Theory 5: the museum theory of art
	Dickie, "Art as a Social Institution" (pp. 524-529)
Weds., March 10th	To be announced

Final exam is on Wednesday, March 17th at 7:30 a.m.

Psychology 301 The Psychology of Extraordinary Beliefs
Fall 2004
TR 12:00 - 1:18, JE 100

Instructor: Trisha Van Zandt
Lazenby 230, 8-4081
Office hours: MW 11:00 - 12:00, or by appointment
E-mail: van-zandt.2@osu.edu

Web site: http://maigret.psy.ohio-state.edu/~trish/Teaching/Beliefs
Mailing list: psy301@maigret.psy.ohio-state.edu

Students with Disabilities

This syllabus is available in alternative formats upon request. In addition, if you may need an accommodation based on the impact of a disability, you should contact the instructor immediately. Students with special needs should contact the Office of Disability Services (ODS) at 292-3307 for certification if they have not already done so. Upon such certification, the ODS and the instructor will make every effort to accommodate special needs. However, to ensure that evaluation of student performance in the course is conducted in a manner that is fair to all students, special accommodations will not be granted in the absence of ODS certification.

Academic Misconduct

All students at the Ohio State University are bound by the Code of Student Conduct (see http://studentaffairs.osu.edu/resource_csc.asp). Suspected violations of the code in this class will be dealt with according to the procedures detailed in that code. Specifically, any alleged cases of misconduct will be referred to the Committee on Academic Misconduct.

Overview of the course

People commonly believe in many extraordinary things. For example, Animal Planet airs a program entitled "The Psychic," featuring a woman who tells pet owners what is troubling their animals and how to remedy behavioral problems. Many people believe that John Edward can speak to their dead loved ones and psychologist Gary E. Schwartz claims to have evidence showing that Edward really can contact the dead. Toxicologist Edward Calabrese claims that a little nuclear radiation not only won't hurt you, it will make you healthier. The United States Psychotronics Association holds their national convention in Columbus, Ohio every summer, where psychics, dowsers, and free-energy aficionados come together to learn about remote viewing, healing energies, telekinesis, and so forth. John Lott says that scientific research shows that crime rates go down as the number of guns in society goes up. Dr. Andrew Weil argues that we can think ourselves well.

If correct, some of these ideas may have great value. But if they are wrong, some can do equally great harm. So how can a person discriminate between bunkum and fact, between valuable innovation and wacky waste of time? Moreover, why do so many people continue to believe in ideas that have no apparent basis in reality? How do people come to believe in extraordinary things? This course is intended to provide answers to such questions and more generally, to provide the skills and knowledge necessary to evaluate extraordinary claims and beliefs. You might find yourself having to question beliefs that you have held as factual for a long time. Some topics that we will cover include alternative medicine, psychic phenomena, hypnosis and the nature of the brain. Many of the topics and controversies that we'll consider reflect the influence of an uncritical perspective, fallacious reasoning,

and flawed research methodology. These are the hallmarks of pseudoscience. In this course, you will learn to distinguish between science and pseudoscience, to evaluate arguments and sources of evidence.

Examinations and Quizzes

There will be two examinations in the course and two shorter quizzes. Each exam is worth 35% of the total points available in the course and each quiz is worth 15%. The final exam is cumulative only in the sense that skills and concepts discussed in the first half of the course will be applied to topics considered in the second half. Items on the exams and quizzes will be a mix of formats. However, typically at least half of the items are short essay format. Other formats, such as multiple choice and fill in the blank, will also be used where appropriate. Questions will generally require you to show that you understand the scientific principles and critical thinking skills that will be discussed in the first half of the course and that you can apply them to understand and critique the various sides of the controversial issues discussed in the remaining portion of the course. This amounts to more than simply memorizing principles or facts. Instead, it requires flexible understanding of these principles and the ability to apply them. Sample exam questions will be provided in the first few days of class to give you a better idea of what exams and quizzes will be like. Exams and quizzes are designed to draw on material covered in lecture, readings, and videos. Please note that if you miss a video you should be sure to arrange with me to view it at another time or you will be at a disadvantage on the exams and quizzes.

Policy on missing exams and quizzes

You must get approval prior to missing an examination or quiz except in the case of a true emergency. In the event of a last-minute emergency, you MUST call me or my secretary, Angie Bussett (2-4131), ON THE SAME DAY AS THE EXAM, preferably before the exam begins. Acceptable excuses for missing an exam are a death in your family, personal illness or the illness of your child or spouse, and unforseen accidents like your car breaking down or getting stuck in a elevator on the way to the exam. I will need documented proof of these events should they occur, so get a funeral card, a note from your physician (on letterhead or a form designed for this purpose), and/or an invoice from the towing company with the date on it. Makeup exams will only be given in cases of documented emergency or when prior approval has been given to miss an exam. Note that if you aren't sick enough to go to the doctor, you aren't sick enough to miss the exam.

Under certain circumstances, you may arrange to take an exam early. Discuss rescheduling an exam with me well in advance of the exam.

Grading

For a variety of reasons, I do not grade on a curve. For example, when a curve is used, no matter how well everyone in the class does on an exam, only a small percentage of students can receive an A. Instead, I prefer to give everyone a chance to get an A. Therefore, I apply the following preset cutpoints:

A	A-	B+	B	B-	C+	C	C-	D+	D
93%	90%	87%	83%	80%	77%	73%	70%	67%	60%

Exams are designed to reflect what I think is an appropriate level of mastery of the material covered. So if everyone gets an A, that's great! I'll assume such performance reflects your hard work and intelligence (and, of course, my excellent teaching). If everyone does poorly, I'll assume it was my fault, and define an A by the top scores on the test: 100% will be given as the second highest test score. So, if the top two scores were 67% and 62%, and you scored 54%, your test grade would be 54 points out of 62, or 87%.

Books (Required texts are marked with asterisks)

Park, R. (2000). *Voodoo Science: The Road from Foolishness to Fraud.* New York, NY: Oxford University Press.

> Robert Park has been following pseudoscience and its consequences in our society for many years now, in his role as the director of the American Physical Society. This book chronicles his experiences as a "professional skeptic" and gives a unique perspective on how our society and our government often facilitates the proliferation of "voodoo science."

*Ruscio, J. (2002). *Clear thinking with psychology: Separating sense from nonsense.* Pacific Grove, CA: Wadsworth.

> This book is an excellent introduction to the tools of critical thinking. The author does a very good job of explaining difficult and slippery concepts and there is no doubt that this book will hone your ability to think critically - about psychology and about life in general.

Sagan, C. (1996). *The Demon-Haunted World: Science as a Candle in the Dark.* New York, NY: Random House.

> Carl Sagan's legacy will probably be this book, of all his publications. As a popularizer of science, he did more to help nonscientists to understand the scientific method than perhaps any other person in the 20th century. This book describes not only how pseudoscience differs from science, using many common examples, but also captures the sheer joy of discovery that (true) scientists experience. Do we risk losing our technological advances to ignorance and superstition?

Shermer, M. (1997). *Why People Believe Weird Things.* New York, NY: W.H. Freeman.

> In this book, Shermer not only presents several examples of bizarre belief, he discusses why such beliefs are held and provides point-by-point counter-arguments. Reading this book is a great way to gear up for an argument with your neighbor about her abduction by aliens.

Schick, T. & Vaughn, L. (2002). *How to Think About Weird Things: Critical Thinking for a New Age.* Boston, MA: McGraw-Hill.

> A more typical psychology textbook, devoted specifically to reasoning, logical fallacies, good and bad arguments, and the interpretation of probabilities and statistics. Thankfully, it is entirely atypical in that these concepts are introduced in the context of ESP, alien visitations, fairies, and so on. An excellent book.

Stanovich, K. E. (2004). *How to Think Straight about Psychology* (7th Edition). Boston: Pearson.

> Perhaps more than other sciences, social sciences in particular, psychology suffers from a lot of pseudoscience traveling under its umbrella. This book attempts to distinguish scientific from pseudoscientific psychology, and along the way presents a number of concepts important for the critical thinker.

Vyse, S. A. (1997). *Believing in magic: The psychology of superstition.* New York: Oxford University Press.

> Much of what we observe in bizarre belief systems can be described as "magical thinking," leading to superstitious behavior. As Vyse shows, superstitious behavior is entirely natural and normal. Vyse shows how superstitious beliefs are acquired and maintained, and discusses how critical thinking provides an alternative way of dealing with life's uncertainties.

Additional Readings: Some readings come from sources other than these books. These will be made available online at `http://maigret.psy.ohio-state.edu/~wrish/Teaching/Beliefs/Readings`. I have also provided the references to them so that you can find them on your own if you wish.

Class Schedule

Week	Date	Topics, Readings and Videos
1	Sep 23	*Introduction to the Course*

Why do we need a course like this? A brief guided tour of some popular but extraordinary beliefs.

Explore some of the following web sites. While surfing, try and answer for yourself some of the following questions: What are these people selling? How do they benefit from maintaining their bizarre beliefs? What are their qualifications, e.g., are they doctors or Ph.Ds? Where is their data coming from? How could you test their ideas? Can you find other web sites that give an opposing or critical view?

`http://www.daniken.com`: The site of Erich von Daniken, who claims that ancient archeological sites contain evidence of early human contact with extraterrestrial beings.

`http://www.lovely.clara.net`: A crop circle information site. Crop circles, sometimes elaborate circular patterns appearing in fields of grain crops, have been attributed to pranksters, landing extraterrestrial spacecraft, conjunctions of force field meridians, and secret laser technology from orbiting satellites.

`http://nostradamusus.com`: Nostradamus was a 16th century physician who wrote a large number of prophetic "quatrains" that many believe have predicted some of the major events of the 20th (and 21st?) centuries.

`http://iufomc.org`: The International UFO Museum and Research Center site, which is devoted to investigating a famous crash of a UFO in Roswell, New Mexico. Many of our technological advances have been attributed to reverse engineering from the crash debris, which is purportedly held (along with the bodies of the alien pilots) at Area 51, a top-secret air base in Nevada.

`http://www.angelfire.com/stars3/breathe_light/breatharianism.html`: A Breatharian web site. Breatharians claim that the human body was designed to subsist on light alone, and that the need for food and drink is simply an addiction, similar to an addiction to cocaine or heroin.

Section I: The Scientific Toolbox

2	Sep 28	*Hallmarks of Science and Pseudoscience*

What makes a claim "scientific"? What is science and what does it do for us? What distinguishes science from pseudoscience? We will discuss several features that distinguish scientific from pseudoscientific thinking. We will also explore the distinction between science and scientism.

- Required Readings:
  - Ruscio, Preface. [6 pp.]
  - Ruscio, Chapter 1. Introduction: Pseudoscience and the Need for Clear Thinking [15 pp.]
  - Ruscio, Chapter 8. Science: Evaluating Claims to Knowledge [13 pp.]
- Supplementary Readings:
  - Sagan, Chapter 12. The Fine Art of Baloney Detection
  - Schick and Vaughn, Chapter 7. Science and Its Pretenders
  - Shermer, Chapter 2. The Most Precious Thing We Have

Week	Date	Topics, Readings and Videos
2	Sep 30	*Falsifiability and Plausibility*

One of the surest ways to ferret out pseudoscience is by examining whether or not a claim is falsifiable. Also, many bizarre beliefs are, on their face, implausible. What does "plausibility" really mean? At what point does a belief become "magical" or superstitious?

- Required Readings:
  - Ruscio, Chapter 6. Plausibility: All Beliefs Are Not Created Equal. [11 pp.]
  - Stanovich, Chapter 2. Falsifiability: How to Foil Little Green Men in the Head [15 pp.]
- Supplementary Readings:
  - Park, Chapter 7. Currents of Fear: In Which Power Lines are Suspected of Causing Cancer
  - Sagan, Chapter 10. The Dragon in My Garage
  - Balesco, P. & Cicchetti, J. (2001). Like cures like: homeopathy. The American Journal of Nursing, 101, 43-49
- Video:
  - Segment from NOVA (1993) "Secrets of the Psychics."
  - Segment from Scientific American Frontiers (1997) "Beyond Science: Healing Touch"

3	Oct 5	*The Psychology of Persuasion: Evaluating Sources of Information*

If it appears in print, it must be true, right? How do we know when a publication is reputable? How do we know whether someone is an expert? What does it mean for a study to have been "peer reviewed"? Is peer review important? How strong is a testimonial?

- Required Readings:
  - Ruscin, Evaluating Sources Whether in Print or on the World Wide Web (pp. xix-xxv) [7 pp.]
  - Ruscin, Chapter 5. Experience: The Limitations of Testimonials as Evidence [11 pp.]
  - Skurow, L. (1980). The Art of Persuasion. In *Psychology* (pp. 607-611). Dubuque, IA: Wm. C. Brown. [4 pp.]
- Supplementary Reading: Park, Chapter 3. Placebos Have Side Effects

Week	Date	Topics, Readings and Videos
3	Oct. 7	*Case Study: Deepak Chopra* Think yourself well.

- Required Readings:
  - Chopra, D. (1990). The Mystery of the Gap. In *Quantum Healing*. New York, NY: Bantam Books. [14 pp]
  - Wheeler, T. J. (1997). Deepak Chopra and Maharishi Ayurvedic Medicine. *Shameless Mind*. http://www.transcnet.org/chopra/news/ncahf.shtml [15 pp]
  - Skolnick, A. A. (1992). The Maharishi Caper. *Skeptical Inquirer*, 16, 254-259 [5 pp]
- Supplementary Readings :
  - Greenwood, M. T. et al. (1991). Letters to the Editor. *Journal of the American Medical Association* (JAMA), 266, 1769-1774.
  - Sharma, H., Tiguna, R.D. & Chopra, D. (1991). Maharishi Ayur-Veda: Modern Insights into Ancient Medicine. *JAMA*, 265, 2633-2637.
  - Sharma, H. & Chopra, D. (1991). Response to Letters. *JAMA*, 266, 1774.
  - Singer, M. et al. (1992). Letters to the Editor. *JAMA*, 267, 1337-1340.
  - Skolnick, A. A. (1991). Maharishi Ayur-Veda: Guru's Marketing Scheme Promises the World Eternal 'Perfect Health.' *JAMA*, 266, 1741-1750
  - Turner, J.A. et al. (1994). The importance of placebo effects in pain treatment and research. *JAMA*, 271, 1609-1614.
- Video: Segment from Deepak Chopra's "Quantum Healing"

4	Oct. 12	*Self-deception: How Scientists Fool Themselves* Even experts can fool themselves, sometimes with embarrassing or devastating consequences.

- Required Readings:
  - Asimov, I. (1988). The Radiation that Wasn't. *The Magazine of Fantasy and Science Fiction*, March 1988, 131-141. [10 pp]
  - Ruscio, Chapter 10. Belief: Confirmation Bias, Post-Hockery, and Overconfidence [14 pp]
  - Shermer, Chapter 3. How Thinking Goes Wrong [17 pp]
- Supplementary Readings:
  - Targ, R. & Puthoff, H. (1974). Information transmission under conditions of sensory shielding. *Nature*, 251, 602-607 [5 pp.]
  - Randi, J. (1988). The Laurel and Hardy of Psi. in *Flim Flam!* Amherst, NY: Prometheus Books.
- Video: Segment from NOVA (1993) "Secrets of the Psychics."

Week	Date	Topics, Readings and Videos
4	Oct. 14	*Quiz 1: Science and the Scientific Method* *Case Study: Gary Schwartz and John Edward* • Required Readings: – Hyman, R. (2003). How Not to Test Mediums: Critiquing the Afterlife Experiments. *Skeptical Inquirer*, 27, 20-30. [10 pp] – Schwartz, G. E. (2002). The Canyon Ranch Experiment. In *The Afterlife Experiments*. New York, NY: Pocket Books. [xx pp] • Supplementary Readings: – Greasley, P. (2000). Management of Positive and Negative Responses in a Spiritualist Medium Consultation. *Skeptical Inquirer*, 24, 45-49. – Hyman, R. (1977). "Cold Reading": How to Convince Strangers that You Know All About Them. *The Zetetic*, I(2), 18-37. – Marks, D. & Kanaman, R. (1980). Kreskin's Riddle (Ch. 4) and Solving Kreskin's Riddle (Ch. 5). In *The Psychology of the Psychic* (pp. 42-72). Buffalo, New York: Prometheus Books. – Wiseman, R. & O'Keefe, C. (2001). Accuracy and Replicability of Anomalous After-death Communication Across Highly Skilled Mediums: A Critique. *The Paranormal Review*, 19, 3-6. • Video: Segment from John Edward's "Crossing Over"
Section II: Facts and Misconceptions about the Brain and Behavior		
5	Oct. 19	*Neural processes* How does the brain really work? What are the functions of the brain that produce hallucinations? What is a near-death experience and can it be explained as a natural result of neural processing? • Required Readings: – Sdorow, L. (1998). Psychobiological Processes. In *Psychology* (pp. 54-95). Dubuque, IA: Wm. C. Brown. [41 pp.] – Blackmore, S. (1992). Near-death Experiences. *The Skeptical Inquirer*, 16, 34-45. [9 pp.] • Supplementary Readings: – Sacks, O.L. (1985). Reminiscence. In *The Man Who Mistook his Wife for a Hat* (pp. 134-149). New York, NY: Summit Books. – Shermer, Chapter 5. Through the Invisible: Near Death Experiences and the Quest for Immortality

Week	Date	Topics, Readings and Videos
5	Oct 21	*Perceptual Illusions*

Seeing is believing. It is hard to be objective about the things we see. But our perceptual system can be easily fooled. Today we talk about visual perception and the way it works. These workings can lead to interesting visual illusions, some small and some large.

- Required Readings:
  - Freeman, M. B. (1998). Sightings: UFOs and Visual Perception. *The New England Journal of Skepticism*, 1(3). [5 pp.]
  - Rock, I. (1984). Constancy. In *Perception* (pp. 15-51). New York, NY: Scientific American Books. [35 pp]
- Supplementary Readings:
  - Gardner, M. (1957). Flying Saucers. In *Fads and Fallacies in the Name of Science* (pp. 55-68). Toronto: Dover Press.
  - Rock, I. (1984). The Perception of Motion. In *Perception* (pp. 177-201). New York NY: Scientific American Books.

6	Oct 26	*Memory*

Why is it that some memories seem so strong, and others are so hard to reconstruct? Is memory like a video recorder, storing all of our experiences in a wet, gray filing cabinet, or is it something else? How reliable are our memories, anyway?

- Required Reading: Schacter, D. L. (1995). Memory Distortion: History and Current Status. In D. L. Schacter (Ed.) *Memory Distortion: How Minds, Brain, and Societies Reconstruct the Past* (1-43). Cambridge, MA: Havard University Press. [43 pp]
- Supplementary Readings:
  - Frederickson, R. (1992). Warning Signs. In *Repressed Memories: A Journey to Recovery from Sexual Abuse* (pp. 33-51). New York, NY: Simon & Schuster.
  - Loftus, E. F. (1975). Leading questions and the eyewitness report. *Cognitive Psychology*, 7, 560-572.
  - Loftus, E. F. & Ketcham, E. (1994). Lost in a Shopping Mall. In *The Myth of Repressed Memory* (pp. 72-101). New York, NY: St. Martin's Griffin.
  - Sogan, Chapter 9: Therapy

6	Oct 28	*Exam 1 (in class), material through Week 5*

Week	Date	Topics, Readings and Videos
7	Nov 2	*Judgment and Decision Making* Sometimes people make stupid choices, even very smart people. Why does this happen, and how can our decision-making mechanisms reinforce bizarre beliefs? • Required Readings: – Roscio, Chapter 13. Classical Decision Theory [12 pp] – Schick and Vaughn, Chapter 6: Evidence and Interference [25 pp] • Supplementary Readings: – Arkes, H. (1989). Principles in Judgment/Decision Making Research Pertinent to Legal Proceedings. *Behavioral Sciences and the Law, 7*, 429-456. – Park, Chapter 8: Judgment Day: In Which the Courts Confront Junk Science
7	Nov 4	*Learning: Superstition* What we have learned, past experiences, have strong effects on our decision-making processes. Often, superstitious behavior can result from past experiences. Today we discuss the development of superstition and how it relates to judgment. • Required Reading: Vyse, Chapter 3. Superstition and Coincidence [34 pp] • Supplementary Readings: – Kruger, J., Savitsky, K. & Gilovich, T. (1999). Superstition and the Regression Effect. *Skeptical Inquirer*, 23, 24-29. – Roscio, Chapter 3. Magic: The Allure of Exotic Rituals, Fantasy and Mysticism.
8	Nov 9	*Quiz 2: Brain and Cognition* *Case Study: Alien Abductions* Why do extraterrestrials need to kidnap certain people and subject them to humiliating physical examinations aboard their spacecraft? If these little gray folk are trying to be discrete, why kidnap prominent authors and artists, who seem to make lots of money writing books and selling alien portraits? • Required Readings: – Sagan, Chapter 6: Hallucinations [12 pp] – Shermer, Chapter 6: Abducted! [11 pp] • Supplementary Readings: – Blackmore, S. (1998). Abduction by Aliens or Sleep Paralysis? *Skeptical Inquirer*, 22, 23-28. – Neimark, J. (1994). The Harvard professor and the UFO's. *Psychology Today*, 44-48, 74-90. – Strieber, W. (1987). First Memories: December 26, 1985. In *Communion* (pp. 9-33). New York, NY: Avon Books. • Video: Segments from NOVA, "Kidnapped by UFOs?"

Week	Date	Topics, Readings and Videos
8	Nov 11	Veterans Day

Section III: Social Influence

9 Nov 16 *Hypnosis*

Skilled hypnotists can put a person in a trance. In this trance-like state, a person will commit crimes, remember license plate numbers, revert to a past life, demonstrate superhuman strength or resistance to pain, or act like a chicken, all at the request of the hypnotist. Or maybe not.

- Required Reading:
  - Nash, Michael, R. (2001). The Truth and the Hype of Hypnosis. *Scientific American*, 285, 46-55. [9 pp]
- Supplementary Readings:
  - Baker, R. A. (1990). Popular Misconceptions of Hypnosis. In *They Call It Hypnosis* (pp. 23-30). Amherst, NY: Prometheus Books.
  - Goldberg, B. (1982). Documented Proof of Reincarnation(Ch. 4) and On a Clear Day You Can See Yesterday: Age Regression With Hypnosis (Ch. 5).. In *Past Lives, Future Lives*. North Hollywood, CA: Newcastle Publishing.

9 Nov 18 *Group Dynamics*

Being part of a group can form an important part of a person's identity. For example, some people define themselves as devout Catholics. Others belong to gangs, militias, or the Masonic Lodge. How does group membership foster bizarre beliefs?

- Required Readings:
  - Fredrickson, R. (1992). A Dawning Reality. In *Repressed Memories: A Journey to Recovery from Sexual Abuse* (pp. 21-32). New York, NY: Simon & Schuster. [11 pp]
  - Sherrow, L. (1993). Social Influence. In *Psychology* (pp. 624-637). Dubuque, IA: Wm. C. Brown. [13 pp]
- Supplementary Readings:
  - Bearak, B. (1997). Eyes on Glory: Pied Pipers of Heaven's Gate. *The New York Times*, April 28, 1997.
  - Heaven's Representatives (1996). Do's Intro: Our Purpose – The Simple Bottom Line. In *Heaven's Gate: How and When Heaven's Gate May Be Entered* (pp. iii-iv). New Mexico: Heaven's Representatives.
  - Myers, D. G. & Bishop, G. D. (1970). Discussion effects on racial attitudes. *Science*, 169, 778-779.
  - Vallone, R. P., Ross, L. & Lepper, M. R. (1985). The hostile media phenomenon: Biased perception and perceptions of media bias in coverage of the Beirut massacre. *Journal of Personality and Social Psychology*, 49, 577-585.

Week	Date	Topics, Readings and Videos
10	Nov 23	*The Role of the Media*

Larry King is a notable, respected television journalist. His program, "Larry King Live," routinely hosts self-proclaimed psychic Sylvia Browne, during which she takes calls from the television audience and provides personalized psychic readings. Does the fact that a major news network (CNN) "endorses" these programs have any implications for the way people perceive Sylvia Browne? You betcha...

- Required Readings:
  - Park, Chapter 1, It's Not News, It's Entertainment: In Which the Media Cover Voodoo Science. [24 pp]
  - Ruscio, Chapter 9, Risk: Biased Perceptions and the Media Paradox. [9 pp]
- Supplementary Readings:
  - Murray, D., Schwartz, J., & Lichter, S. R. (2001). In *It Ain't Necessarily So: How Media Make and Unmake the Scientific Picture of Reality*. Lanham, MD: Rowman & Littlefield.
- Video: Assorted news clips and videos

10	Nov 25	Thanksgiving Day
11	Nov 30	*Conspiracy Theories*

The CIA murdered John F. Kennedy. No Jews were murdered in the terrorist attacks on the World Trade Center because they were all warned to stay home. HIV was engineered to achieve the genocide of African people. Conspiracies are all around us, evident in the most mundane of everyday events. What is the appeal of such theories and how are they perpetuated? Do they actually serve a purpose?

- Required Readings:
  - Harrington, E. (1998). Conspiracy Theories and Paranoia. *Skeptical Inquirer*, 30, 35-42 [7 pp]
  - Pipes, D. (1997). Unmasking the Conspiracy Theory. In *Conspiracy: How the Paranoid Style Flourishes and Where It Comes From*, (pp. 37-51). New York, NY: Free Press. [15 pp]
  - Sagan, Chapter 5, Spoofing and Secrecy [18 pp]
- Supplementary Readings:
  - Goldberg, R. A. (2001). In *Enemies Within: The Culture of Conspiracy in Modern America*. Yale University Press.
  - Yankin, J. & Whalen, J. (1998). Apolloscam. In *The Seventy Greatest Conspiracies of All Time: History's Biggest Mysteries, Coverups, and Cabals*. Citadel Trade.

Week	Date	Topics, Readings and Videos
11	Dec 2	*Case Study: Satanic Ritual Abuse*

Some victims of sexual abuse claim that their abusers forced them to take part in grotesque rituals. They testify that they were forced to bear the children of their abusers, and then forced to murder and cannibalize their own babies. The Satanic Cult conspiracy is vast and sophisticated, involving law enforcement, day care, teachers, big business, and funeral directors (who dispose of the incriminating remains).

- Required Readings:
  - Olsen, R. & Waters, E. (1994). Reason and Darkness: The Strange Stories of Satanic Abuse. In *Making Monsters* (pp. 177-204). Berkeley, CA: University of California Press. [27 pp]
- Supplementary Readings:
  - Larsen, J. M. & Levy, P. (1996). Selected chapters from *Breaking Ritual Silence: An Anthology of Ritual Abuse Survivors' Stories*. Trout and Sons. (*Warning: The material in this reading is sexually explicit and violent. Don't read it if you don't want to.*)
  - Smith, M. (1991). In *Michelle Remembers*. Pocket Books. (*Warning: The material in this reading is sexually explicit and violent. Don't read it if you don't want to.*)
  - Trott, J. (1991). Satanic panic. *Cornerstone*, 20, 9-12.
  - Victor, J. S. (1991). Satanic cult survivor stories. *Skeptical Inquirer*, 15, 274-280.
- Video: Segments from Frontline's "The Search for Satan"

Exam II (during Finals Week), material from Week 6 through Week 11

Russian 360
Russian Dreams and Nightmares: The Modern Russian Experience through Film
GEC in Visual/Performing Arts
Non-Western Focus

Winter 2003
M – 9:30-12:18 UH 43; W – 9:30-10:18 MP 1035

Professor Yana Hashamova
Office Hours: M 1-3 p.m. Cunz Hall 450
Tel. 2 4987
email: hashamova.1@osu.edu

In this course we will explore some of the most revealing hopes and disappointments of Russian people presented in internationally acclaimed Russian films. (Knowledge of Russian not necessary; all films are with English subtitles.) We will examine how the Revolution and socialism encouraged people to dream and to believe in the "bright future" of socialism, and how reality crushed their dreams. In the second part of the course we will focus on the transition to democracy after the collapse of the Soviet system and will discuss why freedom brought the rise of nationalism, crime, and violence. We will watch Academy Awards nominated films and Winners by Menshov, Tarkovsky, and Balabanov, and we will attempt to decipher the cinematic medium and study how to read these films.

Course policies

In addition to viewing the films the students will be assigned additional texts which will guide and stimulate class discussions. Students will be responsible for the presentation of one film/director during the term. There will be two reviews (250 words each), one paper (3-5 pages), and a final exam. Detailed instructions on the writing assignments will be given.

Grade policies

Attendance and participation – 20%

Reviews -	10% (5% each)
Presentation -	15%
Paper -	25%
Final exam -	30%

100 -93 A
90-92 A-
88-89 B+
83-87 B
80-82 B-
78-79 C+

73-77 C
70-72 C-
68-69 D+
65-67 D
< 65 E

Attendance & Participation – 20%

A – clear evidence of preparation, frequent voluntary participation, and significant contribution to class discussions – 20%

B – clear evidence of preparation and some participation – 16%

C – presence, evidence of preparation, and no voluntary participation – 13%

Late assignments – minus 1% each

Absence (beyond three) – minus 3% (each)

Oral Presentations

Present the author and the work in their cultural, social, and political context. Also, prepare questions for a discussion which would shed light on the work and the period. (Handouts are encouraged.)

Course plan

Jan. 6 - **Introduction; The Dream of the revolution and Russian post-revolutionary society**
Eisenstein, *October*

Jan 8 – Eisenstein, *October* (Giannetti, *Understanding Movies*, chapters "Photography" and "Editing" – SBX)

Jan. 13 - Aleksandrov, *Circus* and Vasilev, *Chapaev* (*Understanding Movies*, chapters "Movement" and "Sound" – SBX)

Jan. 15 – Maya Turovskaya "The Tastes of Soviet Moviegoers during the 1930s," *Late Soviet Culture* **in Main Library - Closed Reserve**

Jan. 20 – **World War II**
Kalatozov, *Cranes Are Flying* (*Understanding Movies*, chapter "Acting" – SBX)

Jan. 22 – "Russian Cinema - National Cinema? Three Views," *Russia on Reels* **in Main Library - Closed Reserve**
Review 1

Jan. 27 - Week 3 – **Post WWII – Hopes and Disappointments**
East-West (dir. Régis Wargnier) (*Understanding Movies*, chapter "Story" – SBX)

Jan. 29 – Natasha Zhuravkina, "Fathers for the Fatherland," in *Russia on Reels: The Russian Idea in Post-Soviet Cinema,* (ed. B. Beumers) **in Main Library - Closed Reserve**

Feb. 3 – **Building Socialism – Victory and Failure**
Mirror (dir. A. Tarkovsky) (*Understanding Movies*, chapter "Mise en scene" – SBX)

Feb. 5 - selected chapters from Tarkovsky's *Sculpting In Time* **in Main Library - Closed Reserve**
Review 2

Feb. 10 – *Moscow Does Not Believe In Tears* (dir. Menshov) (*Understanding Movies*, chapter "Drama" – SBX)

Feb.12 – Anna Lawton, "The Waning of the Brezhnev Era," *Kinoglasnost* **in Main Library - Closed Reserve**

Feb. 17 – **The Transition to Democracy – Spoils of Freedom**
Window to Paris (dir. Mamlin)

Feb. 19 – Susan Larsen, "In Search of an Audience: The New Russian Cinema of Reconciliation," *Consuming Russia: Popular Culture, Sex, And Society Since Gorbachev* **in Main Library - Closed Reserve**

Feb. 24 – *To See Paris and Die* (dir. Proshkin)

Feb. 26 – TBA
Paper

March 3 –*Of Freaks and Men* (dir. Balabanov)

March 5 – Richard Taylor, "Now That the Party's Over: Soviet Cinema and Its Legacy," *Russia on Reels* **in Main Library - Closed Reserve**

March 10 - *War* (dir. Balabanov)

March 12 – Conclusions
Exam

Bibliography

Barker, Adele Marie. *Consuming Russia: Popular Culture, Sex, And Society Since Gorbachev.* Durham: Duke U Press, 1999.

Beumers, Birgit, ed. *Russia on Reels: The Russian Idea in Post-Soviet Cinema.* London: I.B. Tauris, 1999

Braudy, Leo, ed. *Film Theory and Criticism*, New York: Oxford University Press, 1999.

Iyengar, Shanto. *Late Soviet Culture: From Perestroika To Novostroika.* Durham: Duke U Press, 1994.

Horton, Andrew and Michael Brashinsky. *The Zero Hour: Glasnost and Soviet Cinema in Transition.* Princeton: Princeton UP, 1992.

Lahusen, Thomas. *Late Soviet Culture: From Perestroika To Novostroika.* Durham: Duke U Press, 1994.

Lawton, Anna. *Kinoglasnost: Soviet Cinema in Our Time.* NY: Cambridge UP, 1992.

---------- ed. *The Red Screen: Politics, Society, Art in Soviet Cinema.* London: Routledge, 1992.

Liehm, Mira and Antonin J. *The Most Important Art: Soviet and East European Film After 1945.* Berkeley: U of CA P, 1977.

Woll, Josephine. *Real Images: Soviet Cinema and the Thaw.* London: I.B. Tauris, 2000

The Ohio State University
Papaleonardos
Spring 2005

SOCIOLOGY 302
Technology, Society & Social Change

Instructor: Dr. Chris T. Papaleonardos
E-mail address: ctp@columbus.rr.com
Office: 363B Journalism
Office Hours: Tues & Thurs, 1:30-2:30 & by appointment
Phone: 688-3085 (my office) 292-6681 (Sociology Main Office)

COURSE OBJECTIVES:

The use of technology is a basic feature of all human societies, and our technologies strongly influence the way we live. Equally important but less obvious, technology itself is a product of social, economic, political and cultural patterns. This course will help the student understand the process from innovation to implementation, and the relationship of technology and social change, through examination of the social consequences of technological change, as well as the social forces that shape and produce it. The increasingly rapid pace of technological change presents numerous new challenges that we must face, as individuals and as societies, and this course will touch on some of these.

REQUIRED BOOKS:

- Rogers, Everett (2003), **Diffusion of Innovations** (5th Edition), Free Press
- Feenberg, Andrew (1999), **Questioning Technology**, Routledge
- Bijker, Wiebe E. (1997), **Of Bicycles, Bakelites, and Bulbs: Toward a Theory of Sociotechnical Change (Inside Technology)** The MIT Press; Reprint edition
- Easton, Thomas (ed.) (2004) **Taking Sides : Clashing Views on Controversial Issues in Science, Technology, and Society** (6th edition), McGraw-Hill/Dushkin

COURSE REQUIREMENTS:

Course grading will be based on the following requirements (separate handouts will be distributed detailing requirements for the papers):

1. **Class participation**: (10% of course grade) Students are expected to attend class regularly and participate in class discussions.
2. **Paper on Bijker**. (15% of course grade). Each student will write a 4-5 page paper on Bijker's book.
3. **Paper on Feenberg**. (15% of course grade). Each student will write a 4-5 page paper on Feenberg's book.
4. **Midterm exam**. (30% of course grade).
5. **Final exam**. (30% of course grade).

A FEW CLASS RULES:

1. Requirements are just that – **requirements**. Failure to complete the assigned papers or exams will result in an E for the course.
2. Late assignments may not be accepted, or if accepted, may incur a late penalty.
3. **You are responsible for all announcements made in class.** It's a good idea

to exchange phone numbers (or e-mail addresses) with 2 or 3 other students in the class so you can get lecture notes and any announcements made in class.

4. Attendance is strongly recommended; it will not be possible to get a decent participation grade if attendance is spotty.
5. A makeup midterm will be offered **only** in the case of documented emergencies. The makeup midterm will only be offered on Friday, June 3rd, at 12 noon, in my office. You must contact me within one week of the regular exam date to get my approval to take the makeup.
6. There will be no extra credit or incompletes given for this course.
7. Cellular phones and/or pagers must be turned off or set to a silent setting.
8. **Academic misconduct will not be tolerated.** All cases of suspected academic misconduct will be referred to the University Committee on Academic Misconduct for investigation. Please refer to the University's Student Code of Conduct for further clarification of academic misconduct, and to the section below, specifically about plagiarism.

ABOUT PLAGIARISM:

Plagiarism is a form of academic misconduct that is sometimes not fully understood by students, and therefore it may be helpful to give separate attention to it.

From OSU's Code of Student Conduct:

> *"Plagiarism is the representation of another's work or ideas as one's own; it includes the unacknowledged word-for-word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas"*

In other words, plagiarism is the act of stealing the ideas and/or the expression of ideas of another and representing them as your own.

The most obvious form of plagiarism is copying someone else's work word-for-word, in whole or in part, without acknowledgment, whether that work is a magazine article, a portion of a book, a website on the internet, a newspaper piece, another student's essay, or any other composition not your own.

Changing a few words of another's composition, omitting a few sentences, or changing word order or sentence structure does not constitute original composition and, therefore, is plagiarism.

All aspects of plagiarism and academic misconduct apply equally to all computer usage.

The University regards plagiarism as a very serious matter and deals with it appropriately. The penalties for plagiarism and other forms of academic misconduct are heavy and severe. All cases of plagiarism are turned over to the University Committee on Academic Misconduct to be investigated and, in cases where violation of the Code of Student Conduct is established, a penalty is imposed which may range from recommending an "E" in the course to dismissal from the University.

TENTATIVE COURSE SCHEDULE

TUES 3/28	Intro to Course / The Nature of Technology
TUES 4/5	Effects & Sources of Technological Change Rogers, ch 1, 4

TUES 4/12 Science, Technological Advance and the Diffusion of Technology
Rogers, ch 5-6
TS: Issue 3

TUES 4/19 The adoption and diffusion of technology;
Organizations & technological change
Rogers, ch 7-10
TS: Issues 11, 13

TUES 4/26 *discussion of Bijker's book*
****** Paper on Bijker due at beginning of class TUES 4/26 *****
Technology, Energy & The Environment
TS: Issues 5, 6, 7

TUES 5/3 **MIDTERM EXAM – TUES 4/26**
Work in Nonindustrial Societies

TUES 5/10 Employment, Technology and change in the workplace
- Liker, Haddad, & Karlin: "Perspectives on Technology and Work Organization" (on JSTOR) http://links.jstor.org/sici?sici=0360-0572%281999%2925%3C575%3APOTAWO%3E2.0.CO%3B2-O

TUES 5/10 The Printed Word and Electronic Media
TS: Issues 14, 16

TUES 5/17 Technology and Its Creators: Who Controls Whom?
- Weinstein, "Feeling Helpless: The Idea of Autonomous Technology in Social Science" (on JSTOR) http://links.jstor.org/sici?sici=0304-2421%28198107%2910%3A4%3C567%3AFHTIOA%3E2.0.CO%3B2-O

TUES 5/24 *discussion of Feenburg*
****** Paper on Feenburg due at beginning of class TUES 5/24 *****
Global inequality and technological diffusion
- Gruhn, "Towards Scientific and Technological Independence?" (on JSTOR): http://links.jstor.org/sici?sici=0022-278X%28198403%2922%3A1%3C1%3ATSATI%3E2.0.CO%3B2-9

TS: Issue 18

TUES 5/31 Governing Technology
Rogers, ch 11
TS: Issues 1, 15, 19

FINAL EXAM: Tuesday JUNE 7, 11:30-1:18

STUDENTS WITH DISABILITIES

Contact me privately to discuss your specific needs if you feel you need an accommodation based on the impact of a disability. Please contact the Office for Disability Services at 614-292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented

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The Ohio State University
Papaleonardos
Spring 2005

SOCIOLOGY H367.01
Politics and American Society

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Office: 363B Journalism
Office Hours: Tues & Thurs, 1:30-2:30 & by appointment
Phone: 688-3085 (my office) 292-6681 (Sociology Main Office)

ABOUT THIS COURSE:

All societies socialize their members into the dominant value system – and this includes values and beliefs about the political system. This course will encourage critical examination of the dominant values and beliefs about the American political system, by exploring issues of power, the role of citizens, and the impact of media. We will also examine the extent to which our political system tolerates or encourages dissenting views. Pop culture, and music in particular, will also be explored to see how they reflect attitudes regarding the American political system – both attitudes of cynicism, as well as attitudes of empowerment.

REQUIRED BOOKS:

- Domhoff, G. W. (2001), ***Who Rules America***, McGraw-Hill, 4th edition
- Crenson, Matthew & Benjamin Ginsberg (2004), ***Downsizing Democracy: How America Sidelined Its Citizens and Privatized Its Public***, Johns Hopkins University Press
- McChesney, Robert W. (2000), ***Rich Media, Poor Democracy: Communication Politics in Dubious Times***, New Press
- Lapham, Lewis (2004), ***Gag Rule: On the Suppression of Dissent and the Stifling of Democracy***, Penguin Books

COURSE REQUIREMENTS:

Course grading will be based on the following requirements (separate handouts will be distributed detailing requirements for the papers and assignments) :

20% - **Paper on Crenson & Ginsberg**. Each student will write a 5-6 page paper on the book *Downsizing Democracy*.

15% - **Paper on McChesney**. Each student will write a 4-5 page paper on the book *Rich Media, Poor Democracy*.

10% - **Essay on Lapham**. Each student will write 3-4 page reaction essay on the book *Gag Rule*

30% - **Final exam**.

10% - **Domhoff project.** After reading Domhoff's book, students will complete a small group project exploring the local power structure of Columbus, Ohio.

5% - **Song assignment.** Each student will select and present a song that illustrates some aspect of politics in the US

10% - **Class participation.** Students are expected to attend class regularly and participate in class discussions.

A FEW CLASS RULES:

1. Requirements are just that – **requirements**. Failure to complete the assigned papers or exams will result in an E for the course. Failure to complete any of the other assignments will result in a "0" for that assignment, as well as a reduction of your final course grade by one letter grade.
2. Late assignments may not be accepted, or if accepted, may incur a late penalty.
3. **You are responsible for all announcements made in class.** It's a good idea to exchange phone numbers (or e-mail addresses) with 2 or 3 other students in the class so you can get lecture notes and any announcements made in class.
4. Attendance is strongly recommended; it will not be possible to get a decent participation grade if attendance is spotty.
5. There will be no extra credit assignments.
6. There will be no incompletes given for this course.
7. Cellular phones and/or pagers must be turned off or set to a silent setting.
8. **Academic misconduct will not be tolerated.** All cases of suspected academic misconduct will be referred to the University Committee on Academic Misconduct for investigation. Please refer to the University's Student Code of Conduct for further clarification of academic misconduct, and to the section below, specifically about plagiarism.

ABOUT PLAGIARISM:

Plagiarism is a form of academic misconduct that is sometimes not fully understood by students, and therefore it may be helpful to give separate attention to it.

From OSU's Code of Student Conduct:

> *"Plagiarism is the representation of another's work or ideas as one's own; it includes the unacknowledged word-for-word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas"*

In other words, plagiarism is the act of stealing the ideas and/or the expression of ideas of another and representing them as your own.

The most obvious form of plagiarism is copying someone else's work word-for-word, in whole or in part, without acknowledgment, whether that work is a magazine article, a portion of a book, a website on the internet, a newspaper piece, another student's essay, or any other composition not your own.

Changing a few words of another's composition, omitting a few sentences, or changing word order or sentence structure does not constitute original composition and, therefore, is plagiarism.

All aspects of plagiarism and academic misconduct apply equally to all computer usage.

The University regards plagiarism as a very serious matter and deals with it appropriately. The penalties for plagiarism and other forms of academic misconduct are heavy and severe. All cases of plagiarism are turned over to the University Committee on Academic Misconduct to be investigated and, in cases where violation of the Code of Student Conduct is established, a penalty is imposed which may range from recommending an "E" in the course to dismissal from the University.

April 7 – NO CLASS (for attending Paul Magdalino's lecture on April 5th)

Week 3: Dance and Music

April 12 – Readings: "Gail Host, On Rembetika" (50-56), D. Monos. "Rebetico: The Music of the Greek Urban Working Class"
Documentary: Rembetika

April 14 –Reflections on the Social Significance of Dance
Readings: J. Cowan, "Dance as a Problem for Women," (191-205) and "Aphrodite's Tables; Breakdown, Blame and Female Sexuality" (206-224). C. Callinicos, "Panegyri," (282-289)

Week 4 – Traditional values

April 19 – Traditional Values and Practices: Hospitality, decoration, kefi, The importance of names in Greek society, Name Days, The value of *nikokirio*.

Readings: Short essays from the "Insight Guides: Greece," and TBA.

April 21 – Parea and Friendships
Readings: "Parea: from "Insight Guides: Greece," and "E. Papataxiarchis, "Friends of the Heart: Male Commensal Solidarity, Gender, and Kinship in Aegean Greece"

Week 5 – Tradition and Modernity: Views from a Greek island
April 26 - Readings: D. Sutton, "Kalymnos: The Barren Island" and "Kalymnian Constructions of Identity."

April 28 – Midterm

Week 6 – Writing and Greek Orthodoxy
May 3 – SEMINAR ON THE TERM PAPER AND WRITING
Readings: TBA

May 5 – Religion Harris Andy and Terry, A Taste of the Aegean, Greek Cooking and Culture, Pp. 59-63 (Course packet), C. Stewart, "Demons in Modern Greece: More than just Zucchini"

**********LIST OF YOUR EIGHT RESEARCH SOURCES IS DUE **********

Week 7 – Tradition as Performance: Humour: Reading Jokes, Performing Comedy

May 10 – Tradition as Conflict - With Whom do you Side? Class Debate
Readings: "Debates on an Explosive Custom," Sutton David, Pp. 57-78

TENTATIVE COURSE SCHEDULE

All dates are ***tentative***; we may move more quickly or more slowly depending on class circumstances, and these dates are subject to change. Any changes will be announced in class.

Week of	*Topic*	*Reading*
TUES 3/28	Intro to Course / What is power?	Domhoff, intro/ch 1
TUES 4/5	Pluralist and conflict perspectives of the state: Is there a ruling class in the U.S.?	Domhoff, ch. 2-4
TUES 4/12	What is the role of elections?	Domhoff, ch. 5-8
TUES 4/19	The declining role of the citizen	Crenson & Ginsberg, ch. 1-4
TUES 4/26	The decline of group politics	Crenson & Ginsberg, ch. 5-8
TUES 5/3	The decline of democracy? *****Paper on Crenson & Ginsberg due TUES 5/3*****	Crenson & Ginsberg, ch. 9-10
TUES 5/10	The role of media in a democracy	McChesney, intro & ch. 1-3
TUES 5/17	Media and Ideology *****Paper on McChesney due THURS 5/19*****	McChesney, ch. 4-6 & conclusion
TUES 5/24	Who rules Columbus? Dissent in the U.S. – History & present	Lapham, ch. 1-2
TUES 5/31	The future of democracy & politics in America *****Essay on Lapham due TUES 5/31*****	Lapham, ch. 3-4

FINAL EXAM: Thursday JUNE 9, 9:30-11:18

STUDENTS WITH DISABILITIES

Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Please contact the Office for Disability Services at 614-292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities.

This and other course material is available in alternative formats upon request. For information specific to this department, please contact Undergraduate Student Services at 292-1175.

THE OHIO STATE UNIVERSITY

Social Movements

Sociology 606, Fall 2004

Professor: Andrew W. Martin
Office: 324 Bricker Hall
Phone: 247-6641
Email address: martin.1026@sociology.osu.edu
Course website: sociology.osu.edu/classes/soc606/martin
Instructor website: www.sociology.ohio-state.edu/awm/

Office Hours:
M W 12:00-1:30
or by appointment
Class Information:
125 Mendenhall Lab
M W 1:30-3:18

Course Overview

In all societies, present and historical, people have joined together to press for or against social change. When engaging in collective action, groups must make important decisions about the goals, tactics, and organizational strategies of the movement. Often external factors, including the response of the state, availability of external resources, and cultural factors, shape these movement dynamics. In this course we will be exploring all of these issues by examining both individual movements and theoretical explanations for movement processes. By the end of the course you should have a better sense of not only of the range of movements that exist, but the theoretical foundations used to examine social movement dynamics.

Course Objective

As stated above, the foci of the course are twofold: explore specific movements and review important social movement theory. Too often movement theory is read without a substantive understanding of what the social movement landscape actually looks like. To this end, the course will begin first by examining movements of particular social importance. This will be achieved by a general survey of social movements in America and a more in-depth reading of a specific movement of the student's choosing. We will then turn our attention to important theoretical issues explored by social movement scholars. Throughout the course, students will be evaluated through a series of written papers, including a book review, short reactions to readings, and a longer paper on a specific movement. The goal of these writings is not only to encourage you to think more deeply about a specific topic, but also to develop your skills as a writer.

Course Materials

One book and a course packet are required for the course. The book is available at the OSU bookstore:

Goldberg, Robert A. 1990. *Grassroots Resistance: Social Movements in Twentieth Century America.* Waveland Press.

For those articles that are available electronically, there is an active link to the article from the online version of this syllabus. Please note that in order to access these articles, you must be working from an OSU lab. All other readings are available either on the library's closed reserves or electronic reserves (links included).

Course Requirements:

In-Class Participation
Both graduate and undergraduate students are expected to complete the required readings prior to class. This will facilitate a lively in-class discussion on important topics raised in the readings.

Reactions to Readings
Students will periodically complete a short reaction to the day's reading assignment. This includes both a question about the theme of the reading as well as a brief (one-half page) answer to the question. Please note that once we begin reading theoretical works, your reaction should link the particular theory to the movement you have chosen. Students should be prepared to discuss both their question and answer in class. Graduate students are required to submit 10 reactions, while undergraduates are required to submit six, which should be spread throughout the course. The reaction must be emailed to me by 9:00 am of the morning of class.

Book Review
Students are required to write a short (4-5 page) book review on a manuscript that covers a movement of their choosing. A list of manuscripts will be distributed the second week of class. The book review should not be merely a description of the book but rather must address a series of important questions, which will be handed out along with the manuscript list. The particular movement you choose is important because you will be writing a subsequent research paper on a particular topic relevant to your movement. Therefore, the book review will serve as a beginning to the larger project. The due date for the book review is 10/18/2004. Students will also be required to give a very short (5 minute) overview of their manuscript in class 10/13/04.

Final Exam
There will be a final exam, consisting of multiple choice, short answer, and essay questions, given during finals week. The exam will cover the theoretical substance of the course, including all readings on and after October 18.

Research Paper
The research paper entails a detailed analysis of a particular social movement using the theories and concepts we will be studying in class. Therefore, it must move beyond a description of the movement to an analysis of important movement dynamics. I will go over this assignment in more detail the second week of class. Please note that classes are canceled the week of November 8 to allow students to meet with me to discuss their proposal and to give students time to work on their paper. The due date for the paper is 11/24/04. In addition, you will be expected to exchange your research paper with another student to solicit peer feedback. The date of this exchange is 11/13/2004.

Undergraduate Students Only

Undergraduate students will be expected to write a 5-10 page paper exploring a particularly critical challenge your movement faced during its lifecourse. Some possible examples include: the difficulty of mobilizing constituents, the reality of state repression, or overcoming broader cultural barriers and stereotypes. Using social movement theories discussed in class, you will describe possible reasons for this challenge, how the movement sought to overcome it, and its implications on the overall functioning of the movement.

Graduate Students Only

Graduate students will be expected to write a 10-20 page research proposal that addresses an important theoretical issue within the movement you have chosen. This will include not only an overview of the movement and the issue to be studied, but also a description of your data collection strategy. To facilitate the development of the proposal, I will be scheduling two one-hour meetings with the graduate students at some point during the course. Graduate students who are interested in collecting data on the movement using Proquest's *New York Times* Historical Archive will be given the option of skipping the final exam. This increases the expected length of the research paper (20-30 pages) and result in a greater portion of the grade based on this project (400 points, or one-third of the entire grade). Interested students should contact me about this possibility.

Course Evaluation

Your final grade will be reckoned on the basis of your performance on the following evaluations:

In-Class Participation	50 points
Book Review	100 points (due 10/18/04)
Reactions to Readings	50 points
Research paper	200 points (due 11/24/04)
Final Exam	200 points
TOTAL	600 points

Scale (%)

A	94-100	C+	76-79
A-	90-93	C	73-76
B+	86-89	C-	70-72
B	83-86	D	61-69
B-	80-82	F	60 and lower

Disability Statement

Any student who feels she or he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Please contact the Office for Disability Services at 614-292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities.

Daily Course Outline and Reading Assignment

Date	Topic/Reading Assignment
9/22	*Introduction to social movements.* Find information on social movement activity in America or any other country (use the web, newspapers, or other popular sources). Be prepared to discuss what you find in class the next day.

Historical Introduction to American Social Movements

9/27	*Overview of social movements* GR, Ch. 1 Meyer and Tarrow, A Movement Society Gamson-SSP-Ch. 1
9/29	*The "Old" Left-Communism and Industrial Syndicalism* GR, Ch. 3 & 5
10/4	*Right-Wing Movements-John Birth and the KKK* GR, Ch. 4 & 6
10/6	*Women's Movements-Temperance and NOW* GR, Ch. 2 & 9
10/11	*The 1960s-Civil Rights and the Student Movement* GR, Ch. 7 & 8
10/13	*Student presentations of book reviews*

Precipitating Conditions of Movements

10/18	*Strain Theories of Movements* (Book Review due) Useem and Goldstone-Forging Social Order and Its Breakdown Gurr-A Casual Model of Civil Strife
10/20	*Resources and Social Movements* McCarthy and Zald-Resource Mobilization Cress and Snow-Mobilization at the Margins Gamson-SSP-Ch. 5
10/25	*Political Opportunity Structure* Meyer-Protest and Political Opportunities Jenkins and Perrow-Insurgency of the Powerless

Culture and Identity in Movements

10/27	*Framing in Social Movements* Benford and Snow-Framing Processes Babb-A True American System of Finance
11/1	*Collective Identity* Bernstein-Celebration and Suppression Roscigno and Danaher-Media and Mobilization
11/3	*Who Participates in Movements and Why?* (Exchange papers) Snow et al.-Social Networks and Social Movements McAdam-Recruitment to High Risk Activism

Week of November 8-No Class-set up meeting time to discuss paper

Movement Dynamics

11/15	*Repertoires/Strategies used by Movements* McAdam-Tactical Innovation Beckwith-Hinges in Collective Action Gamson-SSP-Ch. 6
11/17	*Diffusion/Cycles of Protest* (Return papers w/comments) Connell and Cohn-Learning from Other People's Actions Koopsmans-The Dynamics of Protest Waves
11/22	*What Determines Success? Movement Outcomes* Cress and Snow-The Outcomes of Homeless Mobilization Andrews-Social Movements and Policy Implementation Gamson-SSP-Ch. 3
11/24	*Internal Movement Dynamics* (Final paper due) Minkoff-Bending in the Wind Voss and Sherman-Breaking the Iron Law of Oligarchy Gamson-SSP-Ch. 7
11/29	*Movement Methodology* Earl et al.-The Use of Newspaper Data in the Study of CA Lofland-Social Movement Organizations-Ch. 2 Gamson-SSP-Ch. 2
12/1	*Course Wrap-Up*
12/8	*Final Exam* 11:30-1:18 PM

Course Reading Package for Soc. 606 (Autumn 2004)
Professor Martin

Gamson, William A. 1975. *The Strategy of Social Protest.* Homewood, IL: The Dorsey Press-Chapters 1, 2, 3, 5, 6, 7 Closed Reserves-Thompson Library Room 127

Meyer, David S. and Sidney Tarrow. 1998. "A Movement Society: Contentious Politics for a New Century." Pp. 1-28 in *The Social Movement Society*, edited by David S. Meyer and Sidney Tarrow. Electronic Reserves

Useem, Bert and Jack A. Goldstone. 2002. "Forging Social Order and Its Breakdown: Riot and Reform in U.S. Prisons." *American Sociological Review* 67: 499-525. Electronic Reserves

Gurr, Ted. 1968. "A Casual Model of Civil Strife: A Comparative Analysis Using New Indices." *The American Political Science Review* 62: 1104-1124. link

McCarthy, John D. and Mayer N. Zald. 1977. "Resource Mobilization and Social Movements: A Partial Theory." *American Journal of Sociology* 82: 1212-1241. link

Cress, Daniel M. and David A. Snow. 1996. "Mobilization at the Margins: Resources, Benefactors, and the Viability of Homeless Social Movement Organizations." *American Sociology Review* 61: 1089-1109. link

Meyer, David S. 2004. "Protest and Political Opportunities." *Annual Review of Sociology* 30: 125-145. link

Jenkins, J. Craig and Charles Perrow. 1977. "Insurgency of the Powerless: Farm Worker Movements (1946-1972)." *American Sociological Review* 42: 249-268. link

Benford, Robert D. and David S. Snow. 2000. "Framing Processes and Social Movements: An Overview and Assessment." *Annual Review of Sociology* 26: 611-639. link

Babb, Sarah. "'A True American System of Finance': Frame Resonance in the U.S. Labor Movement, 1866 to 1886." *American Sociological Review* 61: 1033-1052. link

Bernstein, Mary. 1997. "Celebration and Suppression: The Strategic Use of Identity by the Lesbian and Gay Movement." *American Journal of Sociology* 103: 531-565. link

Roscigno, Vincent J. and William F. Danaher. 2001. "Media and Mobilization: The Case of Radio and Southern Textile Worker Insurgency, 1929 to 1934." *American Sociological Review* 66: 21-48. link

Snow, David A., Louis A. Zurcher, Jr., and Sheldon Ekland-Olson. 1980. "Social Networks and Social Movements: A Microstructrual Approach to Differential Recruitment." *American Sociological Review* 45: 787-801. link

McAdam, Doug. 1986. "Recruitment to High-Risk Activism: The Case of Freedom Summer." *American Journal of Sociology* 92: 64-90. link

McAdam, Doug. 1986. "Tactical Innovation and the Pace of Insurgency." *American Sociological Review* 48: 735-754. link

Beckwith, Karen. 2000. "Hinges in Collective Action: Strategic Innovation in the Pittstown Coal Strike." *Mobilization* 5: 179-200. Electronic Reserves

Conell, Carol and Samuel Cohn. 1995. "Learning From Other People's Actions: Environmental Variation and Diffusion in French Coal Mining Strikes, 1890-1935." *American Journal of Sociology* 101: 366-403. link

Koopmans, Ruud. 1993. "The Dynamics of Protest Waves: West Germany, 1965 to 1989." *American Sociological Review* 58: 637-658. link

Cress, Daniel M. and David A. Snow. 2000. "The Outcomes of Homeless Mobilization: The Influence of Organization, Disruption, Political Mediation, and Framing." *American Journal of Sociology* 105: 1063-1104. link

Andrews, Kenneth T. 2001. Social Movements and Policy Implementations: The Mississippi Civil Rights Movement and the War on Poverty, 1965 to 1971. *American Sociological Review* 66: 71-95. link

Minkoff, Debra. 1999. "Bending with the Wind: Strategic Change and Adoption by Women's and Racial Minority Organizations." *American Journal of Sociology* 104: 1666-1703. link

Voss, Kim and Rachel Sherman. 2000. "Breaking the Iron Law of Oligarchy: Union Revitalization in the American Labor Movement." *American Journal of Sociology* 106: 303-349. link

Earl, Jennifer, Andrew W. Martin, John D. McCarthy, Sarah A. Soule. 2004. "The Use of Newspaper Data in the Study of Collective Action." *Annual Review of Sociology* 30: 65-80. link

Lofland, John. 1996. *Social Movement Organizations: Guide to Research on Insurgent Realities*. Aldine de Gruyter: New York. Chapter 2 Electronic Reserves

SOCIOLOGY 608 – GENDER, RACE, CLASS, AND MEDIA

Spring 2005 –
M/W 11:30-1:18
Room: 110 RA

Instructor: Brooke Miller
Office: 001 Raney - H
Office Hours: M, W 1:30-3:30 or by appt.
Office Phone: 688-4371
E-mail: miller.2965@osu.edu

COURSE OBJECTIVES:

The main focus of this course is to introduce you to the sociological perspective of Media and to critically examine the role of Media in enabling, facilitating, or challenging the social constructions of gender, race, and class. Throughout the quarter, we will examine the influence of Media on our everyday lives in terms of our beliefs, norms, and actions. In this sense, Media is not a passive sociocultural institution, but instead a more active agent influencing our lives in ways that we may not even notice. Although Media may act as a form of entertainment and education, we must ask ourselves what is really being presented and how truthful is it? In order to fully understand the effects of Media, we must take a comprehensive approach and look at theoretical foundations, empirical research, and visual media.

Hopefully this course will teach you to apply a more critical eye when consuming Media and expand your overall sociological understanding of the world around you. You will acquire the skills necessary to explore gender, race, and class issues in Media and understand the diverse audiences' responses to media representations. By the end of the quarter, you will come to see how Media could be considered the sixth major social institution of society.

My position as your teacher is to provide you with relevant information that will help you grow and develop but I expect you to take responsibility in your own education. I would like to think that you are actively "claiming" your education and not merely "receiving" the information passively. Learning is a collaborative experience so you owe it to your classmates to contribute to their learning, as well as your own. This entails coming to class prepared and ready to participate. Many of the issues we will discuss will personally affect you so be prepared to be challenged and to challenge the readings and other classmates.

REQUIRED READINGS:

Individual articles and readings are available on electronic reserve at the Main Library and/or hard copies are available at the reserve desk. I have attached a sheet containing directions for accessing the electronic reserves.

COURSE REQUIREMENTS:

Both Undergraduate and Graduate Students:

Since this is an upper level course, there may be both graduate and undergraduate students. Therefore, the readings will be challenging and students are expected to actively participate in the class discussions. This will help to facilitate more interesting class discussions.

Readings/Participation: In order to insure that students are completing the assigned readings, each student is required to submit questions on the readings 4 times throughout the quarter. By 10:00 the morning of class, you must submit a discussion question/comment on the readings, and a brief description of the issue or answer to the question (3-5 sentences). **Please identify in the subject line: *weekly question/comment* so I can easily identify the e-mail.** You must then be prepared to talk about your question (and the answer to it) in class. You must do this every other week, and you must begin within the first month or you will lose participation points

(you may not wait until the last 2 weeks of class). Each question is worth 5 points. I will also be keeping track of participation during class discussions, which will also account for this part of your grade (worth up to 10 points).

In/Out of Class Assignments: In addition, there will be a few in-class/out-of-class assignments, which will count towards your participation grade. They will consist of response papers or short individual exercises that you will have to complete outside of class. There will also be some in-class group work in which you will have to turn in your responses. Therefore, poor attendance will negatively affect your participation grade.
TOTAL POINTS: 50

Undergraduates Only

Paper: For your paper, you may choose any topic/question relating gender, race, class and/or sexuality to Media. You will be required to turn in a brief (1/2 page) proposal describing your paper idea (due April 30th). The final paper should incorporate sociological theories and concepts in order to answer or explore the question. In terms of format, the paper should be 5-7 pages, double-spaced, and you are expected to use proper grammar and spelling. I will go over some example topics and possible formats in class and I will provide you with more detail about the paper within the coming weeks.
TOTAL POINTS: 100

Exams: There will be 2 exams, both of which will include a combination of multiple choice, short answer, and long essay questions.
TOTAL POINTS: 200

In-class/Participation	50pts.
Paper	100pts.
Midterm	100pts.
Final	100pts.
TOTAL	350pts.

Graduate Students Only
Paper: For your paper, choose a topic/question relating gender, race, class, and/or sexuality to Media. You will be required to write a 14-16 page paper (double-spaced) using theories from class to answer and explore the question. You can choose to write either a literature review or a research proposal. A brief proposal (1/2 page) describing your paper idea will be due on April 30th.
TOTAL POINTS: 300

Graduate student course grades will be determined on the basis of their class participation/exercises (50 points) and course paper (300 points) only.

ABSENCES AND MAKE-UPS:
- While I understand that unforeseen circumstances may arise during the quarter that will cause you to miss class, I would like for you to e-mail me to let us know you will be absent from class for that day.
- In terms of make-up exams and late assignments, I will only allow you to make-up an exam or turn in an assignment late in the case of an illness or family emergency and I expect you to present the proper documentation.

CLASSROOM RULES:

- While I would like for everyone to feel comfortable expressing their opinions and ideas in class, I expect you to respect your fellow classmates. I do encourage you to approach the discussions with openness and tolerance; therefore I will not accept any sexist, racist, homophobic, or derogatory comments that may potentially offend others. In addition, please be courteous and refrain from talking while others are speaking.
- Please come to class on time. If there are unavoidable circumstances that will delay your arrival to class, notify me ahead of time. Also, do not pack up until I am done with class.

PLAGIARISM: Basically, do not do it. Make sure to use proper citations (in your paper) and if you need assistance, refer to the APA style manual. If you are unsure as to what constitutes plagiarism, here is a convenient definition from The Ohio State University, Committee on Academic Misconduct: Procedures and Rules:

> **"Plagiarism is the representation of another's work or ideas as one's own; it includes the unacknowledged word-for-word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. For the purposes of academic misconduct, plagiarism of published resources (e.g., books, journals, etc.), the Internet, or other printed/electronic resources (e.g., course syllabi, instructors' manuals, etc.) is considered a violation of the University's Code of Student Conduct."**

Week 1: March 28, 30

3/28 M Course introduction – No Readings

3/30 W Theoretical Foundations of Media

Ryan, W. & Wentworth, W. M. (1999). "Classical Sociological Theory and the Mass Media". *Media and Society: The Production of Culture in the Mass Media*. Boston: Allyn & Bacon, 23-42.

Week 2: April 4, 6

4/4 M Society and Media

Wilson, C. C. & Gutierrez, F. (1995). "Communication, Media, and Society". *Race, Multiculturalism, and the Media: From Mass to Class Communication*. Thousand Oaks, CA: Sage Publications, 33-58.

4/6 W TBA

Week 3: April 11, 13

4/11 M Consumerism/Marketing

Schor, J. (2003). "The New Politics of Consumption". *Gender, Race, and Class in Media*. Thousand Oaks: Sage Publications, 183-195.

4/13 W **TOPIC SENTENCE DUE**

Stabile, C. R. (2003). "Nike, Social Responsibility, and the Hidden Abode of Production". *Gender, Race, and Class in Media*. Thousand Oaks: Sage Publications, 196-203.

Lipsitz, G. (2003). "The Greatest Story Ever Sold: Marketing and the O. J. Simpson Trial". *Gender, Race, and Class in Media*. Thousand Oaks: Sage Publications, 176-182.

Week 4: April 18, 20

4/18 M Gender and Media

Anderson, M. L. (1997). "Images of Gender: Women and the Social Construction of Knowledge". *Thinking about Women: Sociological Perspectives on Sex and Gender*. Boston: Allyn & Bacon, 53-77.

Van Zoonen, L. (1991). "Feminist Perspectives on the Media". *Mass Media and Society*. New York, NY: Routledge, 33-54.

4/20 W Gender and Media Continued

Law, C., & Labre, M. P. (2002). "Cultural Standards of Attractiveness: A 30-year look at changes in male images in magazines". *Journalism and Mass Communication Quarterly, 79*(3), 697-711.

Strate, Lance. (1992). "Superman/Superboys/Supermen: The Comic Book Hero as Socializing Agent". *Men, Masculinity, and the Media.* Newbury Park, CA: Sage Publications,

Week 5: April 25, 27

4/25 M **EXAM #1**

4/27 W Race and Media

Frankenberg, R. (2002). "Whiteness as an 'Unmarked' Cultural Category". *Sociology: Exploring the Architecture of Everyday Life*. Thousand Oaks, CA: Pine Forge Press, 338-344.

Hall, S. (1995). "The Whites of their Eyes: Racist Ideologies and the Media". *Gender, Race, and Class in Media*. Thousand Oaks: Sage Publications, 18-22.

Week 6: May 2, 4

5/2 M Race and Media Continued-

Greenberg, B. S., Mastro, D., & Brand, J.E. (2002). "Minorities and the Mass Media: Television into the 21st Century". *Media Effects: Advances in Theory and Research.* Mahwah, New Jersey: Lawrence Erlbaum Associates, Publishers, 333-352.

5/4 W Race and Media Continued

Springwood, C. F., & King, C. R. (2000). "Race, Power, and Representation in Contemporary American Sport". *Multiculturalism in the United States: Current Issues, Contemporary Voices*. Thousand Oaks, CA: Pine Forge Press, 161-174.

Lewis, J. & Jhally, S. (2000). "Television and the Politics of Racial Representation". *Multiculturalism in the United States: Current Issues, Contemporary Voices*. Thousand Oaks, CA: Pine Forge Press, 145-159.

Week 7: May 9, 11

5/9 M Sexuality and Media

Stern, S. E., & Handel, A. D. (2003). "Sexuality and Mass Media: The Historical Context of Psychology's Reaction to Sexuality on the Internet". *The Journal of Sex Research, 38*(4), 283-291.

5/11 W Sexuality and Media Continued

Gross, L. (1995). "Out of the Mainstream: Sexual Minorities and the Mass Media". *Gender, Race, and Class In Media*. Thousand Oaks: Sage Publications, 61-76.

Week 8: May 16, 18

5/16 M Obscenity and Media - **PAPER DUE**

Article to be announced.

5/18 W Class and Media

Mantsios, G. (2004). "Class in America – 2003". *Race, Class, and Gender in the United States: An Integrated Study* (6th ed.). New York, NY: Worth Publishers, 193-206.

Week 9: May 23, 25

5/23 M Class and Media continued

Mantsios, G. (2000). "Media Magic: Making Class Invisible". *Readings for Sociology*. New York: W.W. Norton, 169-176.

5/25 W Media Effects and Violence

Sparks, G. G., & Sparks, C. W. (2002). "Effects of Media Violence". *Media Effects: Advances in Theory and Research*. Mahwah, New Jersey: Lawrence Erlbaum Associates, Publishers, 269-286.

Week 10: May 30, June 1

5/30 M Violence and Media

Wise, T. (2004). "School Shootings and White Denial". *Race, Class, and Gender in the United States: An Integrated Study* (6th ed.). New York, NY: Worth Publishers, 393-395.

Jenkins, H. (2003). "Lessons from Littleton: What Congress doesn't want you to hear about youth and media". *Gender, Race, and Class in Media*. Thousand Oaks: Sage Publications, 385-395.

6/1 W Wrap-Up and Exam Review

White, J. R. (2001). "Terrorism and the Media". *Terrorism: An Introduction*. Belmont, CA: Wadsworth Thomson Learning, 256-266.

Week 11: June 8

6/8 W FINAL 11:30-1:18 same room

* Readings may be subject to change throughout the quarter but I will provide notification ahead of time.

STUDENTS WITH DISABILITIES:

The student must contact the Office of Disabilities in 150 Pomerene Hall (292-3307) to make arrangements for special considerations in this course. Students with documented disabilities are responsible for making their own needs known to the instructor and seeking available assistance in a timely manner.
This syllabus is available in alternative formats on request from the Sociology Advising Office in 304 Bricker Hall (292-2056).

This material is available in alternative formats upon request. Please contact an advisor in our Undergraduate Services in Bricker Hall, 292-1175 or 292-2056.
We will do our best to assist you in the course. However, students with disabilities must make their needs known to us, an seek the available assistance in a timely manner.o

SOCIOLOGY 640 - SOCIOLOGY OF EVERYDAY LIFE
Autumn 2005 - (18502-7) - TO 0250
Mon- Wed 11:18 AM - 1:18 PM

Instructor: DR. STEPHANIE SPEARS
Office: 363A JR
Office hours: T/R 9-9:50 AM& 11:18 to 12
by appointment and e-mail
spears.1@osu.edu
Phone 292-1385 / Dept.#292-6681

REQUIRED BOOK:
Packet of readings at copez.

COURSE REQUIREMENTS AND STUDENT EVALUATION:
Grades will be determined on the basis of performance on 2 test, 2 short assignments and one paper project (8-10 pages in length).Dates for these are given on the class schedule. Exams will consist of short answer questions and essays from the reading materials, lectures, and any other class activities.

- THE PAPER PROJECT- The 8-10 page paper for this class will be a major part of the work you do this quarter for 640. There will be a minimum of 15 references for this paper and to assure the appropriateness of these references you will be given class credit for a short (2-3 sentences on each reference) bibliography of each reference. (Bibliography list to be turned in by Nov. 7.) The topic of the paper will be anything of interest to you in the area of sociology with a focus on understanding and exploring your everyday world - which opens this paper up to almost anything. To assure the appropriateness of your topic you will turn in, for class credit, a brief topic statement on Oct. 5. (2 sentences) More about the paper as the quarter goes forward.

COURSE OBJECTIVES:
This course will be an exploration into a sociological understanding of everyday life. During the quarter we will give the world around you a "hard look" with the goal of gaining an understanding of how sociologists view your world. Sociological theories as well as your own common sense understanding of the nature of human nature will be employed in the exploration. We will explore not only the influence of academic empirical research on an understanding of the social, but also how the media, and other social forces, have influenced societal understanding of the world around us. The most important objective of this course will be to give you a chance to have a "hands on" look at a topic of your choosing which explores everyday life. Through your efforts you should acquire some feel for both the breadth and depth of how sociology attempts to bring meaning and understanding to your everyday world.

LEARNING TO OBSERVE:
During the quarter you will learn or practice the skill of sociological observation. You will be introduced to the tools of participate observation and underlying principles of ethnomethodology. You will be asked to formally observe activities in your everyday world and write two short papers about those observations. While these papers will be turned in for credit they will be of a "journal" nature. The grade will be determined by the amount of detail you include. More about this later - but for now - start looking at your world as if you had to explain everything you see (the beauty and richness of the social world is in the details).

WEEK	DATE	ASSIGNMENTS
1	9/21	introduction
2	9/26	
	9/28	MILLS, C. WRIGHT. *The Sociological Imagination.* Oxford University Press (1959).
3	10/3	VAN MANEN, MAX. "Investigating Experience as We Live It." In *Researching Lived*

		Experience: Human Science for an Action Sensitive Pedagogy. State University of New York Press. (1990)
	10/5	JONES, RUSSEL A. "Observing Social Behavior." *In Research Methods in Social and Behavioral Sciences*. Sinauer Associates, Inc. (1985)
		(Topic Sentences due)
4	10/10	JORGENSEN, DANNY L. "The Methodology of Participant Observation." In *Participant Observation: A Methodology for Human Studies*. Sage Publications(1989)
	10/12	Du Bois, William and R. Dean Wright. "The Sociologist as Artist." In *Applying Sociology: Making a Better World.*, by William Du Bois and R, Dean Wright. Allyn and Bacon(2001).
5	10/17	COOK, GARY A. "The Development of Mead's Social Psychology." In George Herbert *Mead: The Making of a Social Pragmatist*. University of Illinois Press (1993)
	10/19	RITZER, GEORGE. "Ethnomethodology." In *Sociological Theory*:4ed. McGraw-Hill (1996).
6	10/24	Wrap-up
	10/26	Test 1 - in class
7	10/31	HERITAGE, JOHN. "A Parsonian Backdrop." In *Garfinkel and Ethnomethodology*. Polity Press (1984)
	11/2	HILBERT, RICHARD A. "Ethnomethodology's Peculiar Place in The History of Sociology." In *The Classical Roots of Ethnomethodology*. University of North Carolina Press. (1992)
8	11/7	HEKMAN, SUSAN J. "The Subjective Critique." In *Weber, The Ideal Type, and Contemporary Social Theory*. University of Notre Dame Press. (1983)
		(Bibs due in class)
	11/9	STRAUSS, ANSELM L. "Chapter 1: Part 2 - Grounded Theory Analysis." In *Qualitative Analysis For Social Scientists*. Cambridge University Press (1987)
9	11/14	BECKER, HOWARD S. "Moral Entrepreneurs: The Creation and Enforcement of Deviant Categories." In *Outsiders: Studies in the Sociology of Deviance*. The Free Press (1963).
	11/16	GOFFMAN, ERVING. "Stigma and Social Identity." *In Stigma: Note on the Management of Spoiled Identity*. Simon and Schuster (1963)
10	11/21	**paper due - in class**
	11/23	
11	11/28	
	11/30	Wrap-up

GRADING PROCEDURES:

Test 1	20%	Oct. 26 in class
Final	30%	Monday Dec. 5 in class form 11:30-1:18
Paper	30%	Due in class Nov. 21
Topic	2%	Due in class Oct 5
Bib.	8%	Due in class Nov 7
short paper	5%	
short paper	5%	

Sociology 655: Sociology of Sport

Summer Quarter 2005
Monday & Wednesday 1:30 to 3:18
0250 Denney Hall (DE)
Course Call #: 14921-5
5 Credit Hours

Instructor:	Rob Anthony
Office Location:	001 Raney Hall
Office Hours:	By Appointment (Please e-mail first)
E-mail:	anthony.74@sociology.osu.edu (put "Soc 655:" in subject heading)
Mail Box:	301 Bricker Hall (directly in front of the elevator)
Phone #:	688-4232

Course Objectives

This course is an introduction to the Sociology of Sport. However, in many ways it is a continuation of your education in Sociology in general; especially since most of the theoretical perspectives and terminology will be both familiar and useful to you. Readings of the Coakley text, *Sport in Society: Issues and Controversies* will help make you aware of what kinds of research have been done in the field. Because this is an upper level course, a second objective beyond the readings is to extend your understanding of sports as a social phenomenon by developing a more general theoretical approach for examining sports as social forms. This will require you to think theoretically about some of the issues and topics. Both the Coakley text and my lectures will aid in this task.

Course Rules and Requirements/ Attendance

The assignments for the course are indicated in the sections below. The student is expected to keep his or her assignments up-to-date at all times, and to attend class regularly. All exams are to be taken as scheduled. Enthusiastic student participation in class discussions is encouraged. No incompletes are given except for certified illness (university rules also require that you have competed 60% of the course assignments). Absences should only be used to take care of emergency situations, illnesses, or other catastrophes. There is not an "attendance policy" but be warned missing too many classes will count against you (see participation section).

Required Texts:

Sport in Society: Issues and Controversies by Jay Coakley, 7th or 8th Ed, 2001. McGraw-Hill.

Assignments and Grading

Your final grade will be based on *two tests* (a mid-term and final), and a *written report*.

Tests (50% total)

Mid-term: (25%) the mid-term will consist of fill-in the blank, short answer, and essay questions.
Final: (25%) the final will follow the same format as the mid-term.

Topic Write-Ups (15%, 5% each write-up section)

There will be 3 short write-ups. I will give you a topic and it will be your responsibility to write on it. See the handout at the end of the syllabus for more detail.

Written Report: (25%)

After watching the documentary *Go Tigers!*, you will be expected to write a 5 to 8 page paper in response to the film. Your response should focus on critically assessing and applying ideas from Coakley's text, the articles we read, and alternative perspectives we develop. Your paper will be graded on your sociological analysis and how well you articulate yourself and use logic. Late or e-mailed papers will not be accepted, papers that do not meet the requirements (i.e. length) will suffer penalties. I will give you 2 weeks to write them so no excuses for late papers. A handout at the end of this syllabus gives more detail about the assignment.

Note: ALL written material to be graded (write-ups and the report, should be typed using 12 pt or 11pt Times New Roman Font and double spaced. Any other formats will not be graded.)

Participation: (10%) Good attendance and participation in class discussions are important for getting participation points. Regardless of the reason, if you are not in class, you are not participating. Excessive absences, even excused, will count against your participation points for the final grade. If you miss more than 4 unexcused classes you will forfeit all of your participation points.

Grades:

As mentioned before, grades will be determined by the number of accumulated points out of 100 you have received from the tests and the paper. Below is the final grading scale:

Grading Scale

Letter Grade	Percent Range	Points
A	93-100	93-100
A-	90-92	90-92
B+	87-89	87-89
B	83-86	83-86
B-	80-82	80-82
C+	77-79	77-79
C	73-76	73-76
C-	70-72	70-72
D+	63-69	63-69
D	60-62	60-62
E	0-59	0-59

All assignment will be kept on file for 2 quarters at the end of the course.

Classroom Behavior

Be respectful of others and their opinions during class discussions. While you may disagree with the opinions of other students, addressing each other with respect is paramount. Also, disruptive behavior will not be tolerated. Please be quite during lectures unless adding to the discussion, and when other are speaking, make sure to turn off pagers and cell phones or place them on vibrate. If you have to take a call please exit the room to do so.

Academic Honesty

Any suspected case of academic dishonesty will be dealt with according to university procedures.

Outside Sources of Help for this Class

Writing Center	Learning Skills Center	Counseling Center
485 Mendenhall Lab	206 Enarson Hall	4TH Floor Ohio Union
688-4291 or 292-5607	292-1467	292-5766

ATTENTION: Students with Disabilities/Special Needs

Students may contact the Office of Disability Services in 150 Pomerene Hall (292-3307) to make special arrangements for this course. Students with documented disabilities are responsible for making their needs known to the instructor and seeking available assistance in a timely manner. Course materials are available in alternative formats for students with special needs.

General Course Outline Summer 2005

Date	Readings/Topic	
M 6/20	**Introduction:**	**Go Over Class Requirements and Discuss "What is a sport?"**
W 6/22	**Chapter 1:** Article:	**The Sociology of Sport- What is the sociology of sport? Why study it?** "Sport and Society"
M 6/27	**Chapter 2:**	**Using Social Theories- What can they tell us about sports in society?** **Positivism and Idealism- Overview of Sociology's Epistemologies**
W 6/29	**Social Environment vs. Biology: What determines Sport?** Articles Film:	 *Science Magazine* PDF Article (will E-mail) "Spectator Booing and the Home Advantage" Donald L. Greer (1983) *JSTOR* Athens Olympics 2004-Men's Gymnastics
M 7/4	**NO CLASS**	
W 7/6	**Chapter 4:**	**Sports and Socialization**
M 7/11	**Chapter 5:** **Write-Ups Due**	**Sports and Children**
W 7/13	**Chapter 6:** Articles:	**Deviance in Sports- Is it out of control?** "Socialization via Interscholastic Athletics: Its Effects on Delinquency" "Interscholastic Athletics and Delinquent Behavior: Appraisal or Applause?" "Appraisal, Not Applause: A Rejoinder to Peek, Picou, Alston and Curry"
M 7/18	**Chapter 7:** Article:	**Violence in Sports- How does it affect our lives?** "Effects of Observing Athletic Contests on Hostility", Goldstein and Arms (1971) *JSTOR*
W 7/20	**Chapter 14:** Article:	**Sports in High School and College- Do varsity sports contribute to education?** "From Idealism to Pragmatic Detachment: The Academic Performance of College Athletes"
M 7/25	*****MID-TERM*****	(Chapters 1-7 & *14*)

Date	Readings/Topic	
W 7/27	**Movie:**	***Go Tigers!***
M 8/1	**Chapter 8:** Article: Film:	**Gender and Sports- Does equality require ideological change?** "A Critique of Critiques: Radical and Feminist Writings on Sport" HBO Gender, Sex, and Sports Special
W 8/3	**Chapter 9:**	**Race and Ethnicity**
M 8/8	**Chapter 10:**	**Social Class**
W 8/10	**Chapter 11:** Article:	**Sports and the Economy- What are the characteristics of commercial sports?** "Studying the commercialization of sport: The need for a critical analysis"
M 8/15	**Chapter 12:**	**Sports and the Media- Could they survive without each other?**
W 8/17	**Chapter 13:**	**Sports and Politics- How do governments and globalization influence sports?** **!!!Go Tigers Paper Due!!!**
M 8/22	**Chapter 15:** Article:	**Sports and Religion- Is it a promising combination?** "Sport as Ritual: Interpretations from Durkheim to Goffman"
T 8/24	***FINAL***	**Time TBA**

Article Bibliography

Adler, Peter; Adler, Patricia. 1985. "From Idealism to Pragmatic Detachment: The Academic Performance of College Athletes." *Sociology of Education* 58(4):241-250. ***J-STOR***

Birrell, Susan. 1981. "Sport as Ritual: Interpretations from Durkheim to Goffman." *Social Forces* 60(2):354-376. ***J-STOR***

Frey, James; Eitzen, Stanley D. 1991. "Sport and Society." *Annual Review of Sociology* 17:503-522. ***J-STOR***

Landers, Daniel M.; Landers, Donna M. 1978. "Socialization Via Interscholastic Athletics: Its Effects on Delinquency." *Sociology of Education* 51(4): 299-303. ***J-STOR***

Landers, Daniel M.; Landers, Donna M..1979. "Appraisal Not Applause: A Rejoinder to Peek, Picou, Alston and Curry." *Sociology of Education* 52(4): 243-248. ***J-STOR***

Murphy, Raymond. 1995. "Sociology as If Nature did not Matter: An Ecological Critique" *The British Journal Sociology* Vol. 46:4 p. 688-707. ***J-STOR***

Peek, Charles W.; Picou, Steven; Alston, Jon P.; Curry, Evans W. 1979. "Interscholastic Athletics and Delinquent Behavior: Appraisal or Applause?" *Sociology of Education* 52(4): 238-243. ***J-STOR***

Theberge, Nancy. 1981. "A Critique of Critiques: Radical and Feminist Writings on Sport." *Social Forces,* 60(2):341-353. ***J-STOR***

Slack, Trevor. 1998. "Studying the commercialization of sport: The need for critical analysis." *Sociology of Sport Online.* http://physed.otago.ac.nz/sosol/v1i1/v1i1a6.htm

Write-Up Guide Lines

DUE 7/11/05

Directions: The write-ups are to get you thinking about fundamental issues in the sociology of sport before you really learn what other have to say. Simply discuss each topic from a sociological perspective. What you develop in them may be useful for your final paper. The write-ups should not include any cited material from any source. All information that you present on the topic should come from your own creative thinking/experiences in sports. You can use the *ideas* and *theories* of others, I just want you to use you own words when using them in your discussions. This being said, the write-ups do not have to be written using a formal academic tone. You can approach them like you would a spoken discussion, but they need to be readable and make sense (i.e. do not use incomplete sentences, separate your ideas with new paragraphs, and use proper grammar).

Length: Each topic should be 3-4 typed pages.

Grade: Each write-up is worth 5% of your total grade for a total of 15%. I will grade them on a 0 to 5 scale. Length, effort, and creativity will influence your grade. So for instance, if you hand in 2 pages of a really good discussion I will give you 3 or 4 points but you will not get 5 because of the length. On the other hand if you hand in 4 incoherent pages you may get a 2 or 3 because you failed to develop a clear position. So length and content will matter but most of the grade is based on the effort you put into this and if you follow directions. This should be an easy 15% of your grade!

Due Dates: All 3 topics should be handed in together by the Mid-Term (May 3rd 2005 is the last day I will accept them for any reason. Beyond this day you forfeit these points). You can turn them in earlier. You do not need to know anything about the sociology of sport to discuss the topics, so technically you could finish all 3 the first week of class.

Note: ALL written material to be graded (write-ups and the report, should be typed using 12 pt or 11pt Times New Roman Font and double spaced. Any other formats will not be graded.)

TOPIC 1 What are the defining characteristics of a sport? That is, what makes a sport a sport?
TOPIC 2 What roles do sports play for individual integration into society?
TOPIC 3 In what ways are the structures/interactions that take place in sports (amateur, professional, recreational, commercial, intramural) like a microcosm of the structures/ interactions of society as a whole?

*Remember you can always e-mail me your questions about these topics. I cannot tell you *what* to write but I can help you with or give you my comments on the ideas or positions that you want to discuss.

Paper Guidelines for *Go Tigers!* Due 8/17/05

General Information:
For the paper you are free to write on whatever aspect of the movie you choose as long as it relates to the class and is relevant to the issues we have or will cover. The paper should be no more than 8 pages and no less than 5 (papers less than 5 pages will automatically receive a 10% penalty). However, how well you make your points, incorporate the material we've learned so far into the class, and logically lay out your analysis will influence the grade you receive. Below are some general and minimal requirements for what I expect a paper to have in order to receive the grade listed.

Although each list is not complete because writing styles and choice of topic will vary, the information should give you a general indication as to what I expect in the papers. Because this is a 600 level class and most of you are juniors and seniors, I expect you to be able to write a *college level paper* to receive an A or B. Grammar will matter to a point. These papers should be written and revised several times before they are handed in if you wish to receive a high passing grade. I am not looking for extravagant writing but clear and concise writing with supported arguments and logic. If you need help with your grammar please go to the writing lab. The contact information for the writing lab can be found in the syllabus.

A Paper
- Analysis is grounded in one or more theoretical perspectives and the theory/theories applied are properly used
- Analysis goes beyond the obvious and makes clear connections to larger social issues, processes, or structures
- Logical arguments are supported with detailed examples and/or cites other relevant sociological material (you can find an article or 2 in a sociological journal to support your analysis, they do not have to be sport related but could be. Or even easier use some findings citied by Coakley that are relevant to the points you make in your paper)
- Paper is easy to read and there are only minor grammatical errors
- Paper meets stylistic guidelines set out in the syllabus

B Paper
- Analysis is grounded in one or more theoretical perspectives and the theory/theories applied are properly used
- Analysis makes a good attempt at going beyond the obvious and makes some clear connections to larger social structures, issues, or processes, but may have some minor inconsistencies
- Logical arguments are supported with examples and cites findings discussed by Coakley
- Paper is easy to read although some grammatical errors exist
- Paper meets stylistic guidelines set out in the syllabus

C Paper
- Analysis is grounded in at least one theoretical perspective, but some of the logic used when applying the perspective is incorrect or partially realized
- Analysis makes little or no attempt at going beyond the obvious and has somewhat unclear connections to larger social structures, issues, and processes
- Paper is somewhat difficult to read because of grammatical errors and faulty logic
- Paper meets stylistic guidelines set out in the syllabus

D Paper
- Analysis is not grounded in any theoretical perspective(s) but is more of a summary of the movie
- Analysis does not go beyond the obvious and makes no attempt at making connections to larger social structures, issues, or processes
- Paper is littered with grammatical mistakes and is difficult to read
- Paper meets some of the stylistic guidelines set out in the syllabus

E Paper
- There is no theoretical analysis and the paper is a summary of the movie
- Paper is unreadable with frequent grammatical mistakes
- Paper does not adhere to the stylistic guidelines set out in the syllabus

Theatre 367.01: Self Images: America on Stage, 1830 to the Present
Winter Quarter, 2005 5 credit hours
MWF 10:30 1015 McPherson Chemical Laboratory

Instructor: Dr. Alan Woods
woods.1@osu.edu 292-6614
1430 Lincoln Tower
office hours: M 1-3, T 9-11 and by appointment

Recitation Instructors:
Melanie House
MelJhou24@aol.com
TR 9:30 &10:30 0141 Biological Sciences
Karen Mozingo
mozingo.3@osu.edu
TR 9:30 & 10:30 0668 Biological Sciences
offices: 1430 Lincoln Tower 292-6614
office hours: to be announced

Prerequisite: English 110/111

Course Description:

Exploration of the images of Americans presented on popular stages through written analysis of theatrical and critical texts.

Course Objectives:

1. To examine performance texts, the society which produced the writers, the social context within which audiences gather, and the perception of the role that theatre plays within the American culture.
2. To offer examples of how "others" and "otherness" are created and reinforced by images on the popular stage.
3. To provide the opportunity to polish writing techniques and skills acquired during the first writing course experience.
4. To offer a richer understanding of how Americans have regarded themselves in the past, and how current images projected in theatrical entertainment help to shape our perceptions of our place in American society.

Background Statement:

The theatre has always been an interdisciplinary arena of theory and practice, drawing upon literature, the fine arts, performance skills, and mass communications to form its own unique performance. An exploration of the theatre requires, therefore, an examination not only of the literary aspects of play texts, but also of the society which produces the writers, the social context within which audiences gather, those elements of the performance which attract audiences, and the perception of the role that theatre plays within its culture--most often, on the margins of the mainstream society, regarded as faintly suspect (if not downright immoral). Yet, at the same

time, the popular theatre has always reflected and shaped the dominant culture's view of itself.

The theatre, therefore, provides a lens through which the dominant culture's hegemony can be both revealed and explored, revealing both the expression of the hegemony as well as subversions of the majority's viewpoints. The American theatre has, as well, historically appealed to a broad cross section of the public, and contained representations of every social ranking and ethnic group among its dramatis personae.

Course Writing Requirements:

1. A research paper, due in four stages on the dates specified on the class schedule: a) a one-paragraph topic description which will be approved by your recitation instructor, who will either approve or make suggestions for alternate topics; b) a one or two page outline and annotated bibliography (minimum of ten sources); c) a first draft of at least 4 pages; d) an eight page final draft with bibliography. A sample outline is included in the course packet. All material submitted must be typed, double-spaced with normal margins. Consult Writers Inc (Sebranek, Meyer, and Kemper) for bibliographic and footnote format. Make sure that all ideas that are not your own are footnoted.
2. Two performance critiques, of Another Part of the House (February 9-26), and Two Planks and a Passion (February 23-March 5) (both at OSU), approximately 3 pages in length each. Ticket information will be distributed in class; guidelines are on line; due dates are on the class outline.
3. A short (1-2 page) chart with explanation of your own place within the OSU hegemony, due Friday, January 7th. Details will be given in lecture, and on line.
4. Three in-class writing assignments based on the material being covered; these will be spontaneous responses, and no preparation will be required other than the regular course assignments. Topics will be posted online the day prior to writing.
5. A two-hour final examination, which will include one essay for one hour, and several short answers for one hour.
6. All written work submitted, with the exception of the final research paper, may be rewritten and resubmitted for a possible change of grade. Written work will be returned to you within a week and a half of its submission, and must be resubmitted by a week after its return.

If you need additional support with your writing, contact the Center for the Study and Teaching of Writing, 485 Mendenhall Lab, or call 688-4291, Monday through Thursday, 9-4:30, online at **http://cstw.osu.edu**. Their services can be very helpful.

Other Course Requirements

1. All assignments, whether play texts, additional readings, or written work, must be completed as scheduled. Late work will not be accepted.
2. All written work must be submitted in processed form or via email to your recitation instructor. Handwritten work will not be accepted.
3. Your attendance and participation is an important part of the course experience and, therefore, you may earn a significant portion of your grade by your involvement in the course, both in

recitation and in lecture.
4. Course material is available online on the WebCT page for Theatre 367.01. Information and changes in course requirements will be announced there. Go to **http://class.osu.edu/** to login; you are authorized to login once enrolled in the course.
5. Occasional unannounced quizzes on the required readings will be given in the lecture and recitation sections.

Texts:

Texts are all available online. Readings are listed on the class schedule below. There are also copies of all required readings and play texts on closed reserve in the Main Library (1st floor) and at the Lawrence and Lee Theatre Research Institute, 14th floor of Lincoln Tower.

Grading Scale:

Your grade will be based on a combination of the following:

play critiques (2) 10 points each	20 points
"Otherness" chart	5 points
unannounced quizzes	10 points
active participation/recitation	20 points
In-class writing assignments (3) 10 points each	30 points
Research paper:	
topic statement	5 points
4 page draft & bibliography	10 points
Final draft	20 points
Midterm examination	30 points
Final examination	45 points
TOTAL POSSIBLE POINTS:	200 points

Grading points:

A 185 and above	A- 180-184	B+ 174-179
B 166-173	B- 160-165	C+ 154-159
C 146-153	C- 140-145	D+ 130-139
D 120-129 E 119 and below		

Any student who feels s/he may need an accommodations based on the impact of a disability should contact the recitation instructor privately to discuss specific needs. Please contact the Office of Disability Services at 292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities.

This syllabus is available in alternative formats upon request to your recitation instructor.

USG ESCORT SERVICE: 292-3322

Class Schedule

M 1/3: Introduction; background: The changing face of the American family as reflected in dramatic literature

W 1/5: Concepts of majority/outsider culture; **Have read Bruce McConachie, "Using the Concept of Cultural Hegemony to write Theatre History."**

F 1/7: Creation of stereotypes and mythology: **have read Anna Cora Mowatt: *Fashion*; "Otherness" paper due**

M 1/10: Establishing national images; **have read Dion Boucicault: *The Octoroon***

W 1/12: National mythologies; **have read Anna Deveare Smith, "A Two-Year-Old Professor"; "Current Bias" articles**

F 1/14: Images of gender; **have read Wendy Wasserstein: *An American Daughter***

M 1/17: **Martin Luther King, Jr., Day Celebrated. No class.**

W 1/19: Portrayals of gender; **have read Catherine Filloux: *The Beauty Inside***

F 1/21: Images of gender; **have read Fatema Mernissi, "Size 6: The Western Women's Harem"**

M 1/24: Ethnicity: the other defined by the dominant culture; **have read bell hooks, "Representing Whiteness in the Black Imagination" Research paper topic statement due.**

W 1/26: Ethnicity: challenging stereotypes: **have read Adrienne Kennedy: *The Ohio State Murders***

F 1/28: Ethnicity: Challenging stereotypes;. **have read Stacy A. Teicher, "Double Bias ; Petra Bartosiewicz "The New New Yorkers"; Harvey Araton, "Perpetuating Stereotypes About Women and Athletics"; William C. Rhoden, "In 'Monday Night' Fallout, A Deeper Racial Issue"**

M 1/31: Ethnicity: controlling the image: **have read John Leguizamo: *Mambo Mouth***

W 2/2: Shattering stereotypes: Spike Lee, *Bamboozled*

F 2/4: Challenging stereotypes: **have read Kirsten Greenidge: *Sans-Culottes in the Promised Land***

M 2/7: **midterm examination**

W 2/9: Shattering stereotypes; **have read Karyn-Siobhan Robinson, "Young, White, and Out of Control"**

F 2/11: Exploring stereotypes; **have read David Henry Hwang, *Flower Drum Song***

M 2/14: "Otherness" and marginal experience; **have read Erika Hayasaki, "Cultural Divide on Campus"; research paper outline and bibliography due**

W 2/16: "Otherness" and marginal experience: **have read Terrence McNally: *Love! Valour! Compassion!***

F 2/18: Challenging the dominant culture; **have read Diana Son: *Stop Kiss***

M 2/21: Attempts to move from margin to central; **have read Graham Brink, "Gay Couples Sue," and Kelly Pate Dwyer, "Transsexual Charges Snoopers Bias"**

W 2/23: Confronting stereotypes; **have read Jonathan Tolins: *The Last Sunday in June***
F 2/25: Confronting stereotypes; **research paper draft (4 pages minimum) due**

M 2/28: ***Another Part of the House* papers due**
W 3/2: Confronting stereotypes; **have read Caridad Svich: *Prodigal Kiss***
F 3/4: Backlash: **have read Edward Rothstein: "Ethnicity and Disney: It's a Whole New Myth"**

M 3/7: Backlash:. ***Two Planks and a Passion* papers due**
W 3/9: Backlash: **have read Culture Clash: *Chavez Ravine*; Gregory Kane, "'Of color' usage points to certain core beliefs."**
R 3/10: (recitation) **Research papers due**
F 3/11: Summary and conclusions

W 3/16: 9:30 a.m.: Final Examination (2 hours)

Theatre 367.03 Syllabus
Criticizing Television
U / 5 Credits
Spring 2006

CLASS TIME: Tuesdays and Thursdays
2:30 PM – 4:30 PM
LOCATION: [Classroom Pool]

INSTRUCTOR: TBA
OFFICE:
OFFICE EMAIL:
OFFICE PHONE:
OFFICE HOURS:

This course fulfills section 1B, "Writing and Related Skills: Second Course," of the General Education Curriculum requirements.

Course Description:
In this course we will critically examine television, in all its aspects, by viewing it, reading about it, writing about it, and making short TV segments of our own. We will consider all programs types, including news, sports, weather, "reality TV," movies made for TV, advertising, talk shows, comedy, drama, and other modes of programming. We will employ a variety of critical methodologies.

Course Objectives:

- To enjoy critically viewing television in an informed way.
- To become a more thoughtful, responsible, and articulate citizen by attending critically (positively and negatively) to television.
- To become better readers by carefully reading and responding to writing on television.
- To become better writers by thoughtfully writing about television.
- To increase articulateness in orally responding to issues raised by television.

Required Texts:
Jonathan Bignell, *An Introduction to Television Studies*, London: Routledge, 2004. (Chapters 2 & 6 are not required, but are optional readings.)

Andrea Lunsford, *The Everyday Writer*, 3rd ed. New York: Bedford/St. Martin's, 2005. (This is a reference book on how to write. Readings will not be assigned in it, but you are responsible for a demonstrated working knowledge of its contents.)

Occasional topical articles to be distributed in class (via the course web page), for example:

> Jon Gertner, "Our Ratings, Our Selves," (In Houston, a couple of thousand paid volunteers will soon start wearing Portable People Meters. Along with other advances in measuring what we watch and listen to, they may finally answer the question: Does advertising really work?), *The New York Times Magazine*, April 10, 2005, pp. 34-41.
>
> Joy Press, "Full of Grace" (Court TV's secret weapon brings her flaring nostrils and female rage to CNN Headline News), *Village Voice*, April 11, 2005.

Course Assignments:
Readings: Respond to each of the assigned readings in two sections:

1) Objective Summary. In about 50-100 words (minimum), summarize what you think to be the most important points of the reading. Do not comment on them, but report them accurately.

2) Personal Response. Pick one sentence from the reading that is particularly important to you, for whatever reason, quote the sentence, and tell your classmates what this sentence means to you and why it is significant to your life.

Short Papers: There will be four (4) short papers (about 5 double-spaced pages) on topics that will be assigned in class. Generally, the assignments will ask you to write critically (positively or negatively) about some aspect of television. The papers will be spaced throughout the quarter, with at least one-week to complete a paper.

Sample possible paper assignments:

> 1) Metacriticism. Search the Web, or a library, for three critical reviews of the same television show newly or still on the air. You may use either or both academic journals and the popular press. Compare the television critics. Where do they agree? Where do they disagree? What does each conclude? Who has the most persuasive position? With whom do you most agree? Why?
>
> 2) Place yourself in a racial and ethnic group. Chose one episode of one program now on television, and explain how the program's representations of your group affect the sense of who you are.
>
> 3) Which two television programs made in the United States and currently on view are the *most* and *least* suitable for international distribution? Why is this?

In-class Activities: We will reflectively discuss readings, beginning with what topics you bring up in your Personal Responses to weekly reading assignments.

We will experience the making of television by producing, directing, and acting in short programs of our own.

We will watch and critique, positively and negatively, excerpts from television programs by applying different critical methodologies.

Grading:
Because this is a writing course (Level II), all written assignments will be graded by two criteria:

1) the quality of the writing, and
2) the content of the writing.

Reading Responses	30% (One may be rewritten for a higher grade.)
Short Papers	40% (One may be rewritten for a higher grade.)
In-class Participation	10%
Mid-term	10%
Final	10%

Prompt attendance is mandatory. Tardiness and absences will result in a lower grade.

Late assignments will be penalized by one grade point (that is, from a C to a D, for example).

Course Policies:
All written assignments must be word-processed, double-spaced, and printed on only one side of the paper.

There are no make-up exams for a missed mid-term or final exam.

"Incompletes" for the course will not be given without serious cause, to be determined by the instructor and the student.

Any suspected cases of academic misconduct will be reported to the Committee on Academic Misconduct. The University's rules on academic misconduct can be found on the Web at http://acs.ohio-state.edu/offices/oaa/procedures.1.0.html. The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material you have found on the Web. The University provides guidelines for research on the Web at http://gateway.lib.ohio-state.edu/tutor.

Students with disabilities: If anyone needs an accommodation based on a disability, you should contact the Office of Disability Services to verify the need and to authorize the necessary accommodation. Students with disabilities are encouraged to view the office of Disability Services' website http://www.ods.ohio-state,edu and to call the office for an appointment.

Tentative Course Calendar

Week 1 Introduction

Class 1 Read and Respond: Bignell, Ch. 1 Studying Television
Class 2 Introductory discussion

Week 2 Cultural Imperialism

Class 3 Read and Respond: Bignell, Ch. 3 Television Cultures
Class 4 Critical viewing of TV – the News

Week 3 Narrative Structures

Class 5 Read and Respond: Bignell, Ch. 4 Television Texts & Narratives
Class 6 Critical viewing of TV – TV Commercials

Week 4 Television Genres

Class 7 Read and Respond: Bignell, Ch. 5 Television and Genre
Class 8 Critical viewing of TV – Reality TV

Week 5 Postmodernism and Globalization

Class 9 Read and Respond: Bignell, Ch. 7 Postmodern Television
Class 10 Mid-Term Exam on Readings

Week 6 Realism and Ideology

Class 11 Read and Respond: Bignell, Ch. 8, Television Realities
Class 12 Producing TV "programs" in class - News

Week 7 Gender and Ethnicity

Class 13 Read and Respond: Bignell, Ch. 9 Television Representation
Class 14 Producing TV "programs" in class – A Feminist Approach

Week 8 Free Speech and Regulation

Class 15 Read and Respond: Bignell, Ch. 10 Television You Can't See
Class 16 Producing TV "programs" in class – Reality TV

Week 9 Children and Television

Class 17 Read and Respond: Bignell, Ch. 11 Shaping Audiences
Class 18 Critical viewing of TV—Programming for Kids

Week 10 Summary of Key Points

Class 19 Read and Respond: Bignell, Ch. 12 Television in Everyday Life
Class 20 Concluding discussion

Final Exam on Readings since the Midterm

Theatre 597
Issues of the Contemporary World:
Censorship and Performance

Instructor: Dr. Alan Woods
1433 Lincoln Tower
292-6614
woods.1@osu.edu

Office hours: MW 10 - 12
and by appointment

Class Meetings: MW 1:30-3:18 p.m.
2068 Drake

Credit: 5 UG credits
GEC: Contemporary Issues
Prerequisite: Senior status

Course Description:
Theatre 597 explores the ways in which censorship of performance has been employed by governmental groups in both western and Asian societies as an instrument of public policy, or in response to pressure groups within those societies. Recent and historically significant instances of censorship (or attempts at censorship) will be examined, with case studies drawn primarily from theatre and performance. Students are asked to consider their positions on the use of censorship in the contemporary world.

Course Objectives:
1. To study the interaction between cultures with differing (and often mutually exclusive) societal value systems
2. To explore the ways in which the cultures of contemporary societies have become interdependent, and some of the stresses that interdependence creates
3. To give students the opportunity to gain a richer comprehension of issues of censorship and governmental control in the contemporary world, especially as pertains to various forms of theatrical performance
4. To discover how different contemporary societies perceive the role of government in controlling what information citizens can freely access

GEC Description:
Theatre 597 fulfills the GEC requirement for Section 8, Issues of the Contemporary World. The course is meant to draw students from diverse majors. The issue to be explored is censorship, with instances and examples drawn from both Western and Asian communities, particularly in relation to theater and other forms of performance. With the advent of global media and the Web, instances of censorship are often "going global." The course looks both at particular instances of censorship and at responses to censorship that have reached beyond particular communities. Through group projects and class discussion, the course promotes interaction among students. A significant part of the course is the requirement that each student produces a research paper and annotated bibliography (as well as participating in group presentations).

Background Statement:

As culture becomes global, one response has been an increasing conservatism and nationalism, often expressed in efforts by governmental bodies to control or shape information and opinion. Those efforts frequently result in censorship (whether overt or covert), often defended on moral, cultural, political, or educational grounds. Worries about secular Western influences in fundamentalist Islamic countries which led to the banning of cable television in Iran, the concern about the imposition of American sexual freedom on Chinese youth which caused the Chinese government to ban a production of Eve Ensler's *The Vagina Monologues*, an Oregon secondary official cutting the text of Arthur Miller's *All My Sons* so as not to expose students to profanity, or efforts to block pornographic websites (defined in radically diverse ways) in American libraries, schools and homes—all are recent manifestations of beliefs that governments must regulate expression. However justified, such efforts often are met with fierce resistance and at least some measure of public debate. Theatre 597 will explore selected examples of censorship, or attempts to establish censorship, in a variety of western and eastern cultures, to examine the issues that such efforts expose.

Course Readings:

The first part of the course will briefly survey past instances of censorship. Required readings (as well as any readings listed below) will be available online, on the course webpage, or on reserve through the Ohio State University Libraries. Additional copies will be available in the reading room of the Jerome Lawrence and Robert E. Lee Theatre Research Institute, 14th floor of Lincoln Tower. Required Readings will be drawn from:

Bolton, Richard, ed. *Culture Wars: Documents from the Recent Controversies in the Arts*. New York: New Press, 1992.

Barish, Jonas. *The Anti-Theatrical Prejudice*. Berkeley: U of California P, 1981.

Joshi, Aparna, and Hetal Adesare. "Television Censorship: Is anyone keeping a watch?"

Martyris, Nina. "Gujarat censor board bans Maulana Azad play"

Although research topics will be varied to take advantage of current events, the initial course offering will explore the following cases of censorship or attempted censorship. Students will choose from topics listed below and develop presentations. Group research will involve developing a bibliography that includes books as well as source material from contemporary newspapers (accessed through *Lexis/Nexis*) and any pertinent primary documents housed at OSU.

SEX ON STAGE:

Olga Nethersoleís trial for obscenity in Clyde Fitchís *Sapho*, New York, 1900.

Maude Allan, Salome, and libel in London, 1918.

The Vagina Monologues, North America, China, India, Europe, 1997-2004.

RELIGION ON STAGE:

Christopher Durang, the Roman Catholic Church, and *Sister Mary Ignatius Explains It All To You*, St. Louis and elsewhere, 1980s.

Corpus Christie: Terrence McNally and a gay parable, New York and elsewhere, 1998-2003.

POLITICS

"Kucch Bhi Ho Sakta Hai" (Anything Can Happen) banned in Pakistan (2004)
Maulana Azad and the Gujarat Censor Board, India, 2003.
Berlusconi, Ronconi, and Aristophanesi *The Frogs* in Sicily, 2002.
Porgy and Bess and cultural diplomacy, Europe and the Soviet Union, 1952-56.
Paradise in Cincinnati, 2002.

SEX AND POLITICS

Annie Sprinkle, Karen Finley, and Tim Miller: the NEA 4 updated, United States, 1990-2005.

EDUCATIONAL CENSORSHIP

Arthur Millerís *All My Sons* in Oregon, 2003; *The Breakfast Club* in Washington, 2004; *Footloose* in Georgia, 2003.

FURTHER READING (in addition to popular press pieces):

Alpert, Hollis. *The Life and Times of Porgy and Bess: the Story of An American Classic*. New York: Knopf, 1990.

Angelou, Maya. *Singin' and Swingin' and Getting' Merry Like Christmas*. New York: Random House, 1976.

Callis, Ann Everal. 'Olga Nethersole and the Sapho Scandal.' M.A. Thesis. Ohio State University, 1974.

Cherniavsky. Felix Benjamin. *The Salome Dancer: the Life and Times of Maud Allan*. Toronto: McClelland & Stewart, 1991.

Hamilton, Marybeth. *When I'm Bad, I'm Better: Mae West, Sex, and American Entertainment*. New York: HarperCollins, 1995.

Heins, Marjorie. *Not In Front of the Children : "Indecency," Censorship, and theInnocence of Youth*. New York : Hill and Wang, 2001.

Hoare, Philip. *Oscar Wilde's Last Stand: Decadence, Conspiracy, and the Most Outrageous Trial of the Century*. New York: Arcade Pub, 1998.

Hunter, James Davison. *Culture Wars: The Struggle to Define America*. New York: Basic Books, 1991.

Levinson, Nan. *Outspoken: Free Speech Stories*. Berkeley: U of California P, 2003.

Sova, Dawn B. *Banned Plays: Censorship Histories of 125 Stage Dramas*. New York: Facts on File, 2004.

West, Mae. *Three Plays by Mae West*. Ed. Lillian Schlissel. New York : Routledge, 1997.

PRIMARY DOCUMENTS and SUBJECT FILES

The rich resources of the Jerome Lawrence and Robert E. Lee Theatre Research Institute will permit student participants to use primary source materials for some of their work. In particular, the Charles McCaghy Collection documenting the

history of burlesque and strip tease will be particularly valuable, as will files of materials amassed by the course instructor for research and previous graduate seminars on censorship and in his work as a dramaturg for local professional theatre companies.

Course Requirements:

Student participants will be organized into small research teams of 3-4 members each and will explore specific instances of attempted censorship. The explorations will result in classroom presentations, a research paper, and an annotated bibliography. Each individual student will also prepare a personal manifesto regarding his or her own response to the larger issue of the role of government in regulating information.

Research Project Oral Report:

Each group will identify a case study to research during the quarter. Groups will present their finding in an oral presentation. Presentations should be 20-25 minutes in length and need to involve all group members. The presentation should cover the instance of censorship, media/Web coverage of the event (if applicable), and what has happened since the event. As well, the group should provide some contextualization, providing background that led up to the (attempted) censorship. Following each presentation, there will be time for questions from the rest of the class.

Research Project Written Paper and Annotated Bibliography:

Individually, each student will write a 5-8 page research paper. Students will be asked to focus on their group's case study, but to compare/contrast the event or instance with at least 2 other events that have been addressed in class. Accompanying the paper, students will develop an annotated bibliography of works cited. Written reports and bibliographies may, at the student's option, be submitted in the form of a webpage.

Peer Evaluation:

Individual students will also write a peer evaluation of their colleagues on the research team, covering such elements as timeliness of contributions, ability to accomplish assignments, the usefulness of contributions, value of contribution to the overall project, willingness to participate in the group project.

Personal Manifesto:

Each student will prepare a personal manifesto of 3 pages regarding his or her own response to the larger issue of the role of government in regulating information. A draft version is due at the beginning of the quarter, with a final manifesto due at the end of the term, during the Examination Week.

Additional Course Guidelines:

1. All written work must be submitted in processed form or via e-mail. Handwritten work will not be accepted.

2. Students should consult the *MLA Handbook for Writers of Research Papers*, 6th Edition, for standards of style.
3. Course material will be available online, via the course webpage. Instructions on how to access the course webpage will be distributed in advance of the course via e-mail, and during the first class session.

Grading Scale:
The final grade will be based on a combination of the following:

Research project oral report:	60 points
Research project written report:	60 points
Research project annotated bibliography:	20 points
Peer evaluations:	20 points
Personal manifesto: preliminary draft	10 points
Personal manifesto: final version	20 points
Participation and attendance:	10 points
TOTAL POSSIBLE POINTS:	200

Grading Standard:

A	185 and above
A-	180-184
B+	174-179
B	166-173
B-	160-165
C+	154-159
C	146-153
C-	140-145
D+	130-139
D	120-129
E	119 and below

Disability Accommodation:
Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; http://www.ods.ohio-state.edu/. This syllabus is available in alternative formats upon request.

Academic Misconduct:
It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487).

For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp>http://studentaffairs.osu.edu/info_for_students/csc.asp).

USG ESCORT SERVICE: 292-3322.

Class Schedule:

Week 1: *Backgrounds*

M 3/27: definitions of types of censorship, discussion of reasons for efforts to censor

W 3/29: governmental and public policy issues; formation of research teams; have read Davison, introduction; Bolton, Chapter 1.

Week 2: *Overview of Censorship in the West through the mid 1600s*

M 4/3: Classic through early Medieval periods; assignment of research project topics; Barish, chapters 1-3. Personal manifesto preliminary draft due.

W 4/5: Medieval through Renaissance periods; Barish, chapters 4-6.

Week 3: *Overview of Censorship in the West post-Renaissance*

M 4/10: history of censorship in the west, post Renaissance; Barish, chapters 7-9

W 4/12: censorship in the twentieth and twenty-first centuries: Barish, conclusion.

Week 4: *Censorship in the Asia*

M 4/17: instances of censorship Asia; Joshi article

W 4/19: instances of censorship Asia; Martyris article

Week 5: *Case Studies*

M 4/24; case studies: the Lord Chamberlain in England, 1747-1968; Socialist Realism in the Soviet Union

W 4/26: case study: Mae West: *Sex, The Drag;* the Motion Picture Code in the United States, 1934-1955.

Weeks 6-10: Case Studies Presented by Student Groups

M 5/1: student reports: groups 1-2

W 5/3: student reports: group 3

M 5/8: student reports: groups 4-5

W 5/10: student reports: group 6

M 5/15: student reports: groups 7-8

W 5/17 student reports: group 9

M 5/22: student reports, groups 10-11

W 5/24: student reports, group 12

M 5/29 MEMORIAL DAY; NO CLASSES

W 5/31: summary and conclusions; final papers and bibliographies submitted or mounted on webpage

W 6/7: Final exam period: discussion of personal manifesto. final version due

WS 215 Reading Women Writers: Women, Race, and Science Fiction
Tues/Thurs 1:30PM-3:18PM Derby Hall (DB) Rm 024

Professor Catrióna Rueda Esquibel
Office hours: Wednesday 12-2
286H University Hall

WS 215, which fulfills GEC requirements in social diversity, explores the experiences and contributions of diverse groups of women through literature and popular culture. This course foregrounds concepts of gender, race, class, and sexual orientation, and is intended to introduce you to feminist analysis and critical thought as a way of "making knowledge." We will be looking at Science Fiction as a way of looking at Race, Class, and Gender. Students will examine the construction of ethnic and racial identities in visual and narrative culture texts. We will focus on the ways that science fiction constructs "the Other," through race, ethnicity, species, and gender. We will examine parallels between science fiction and history, comparing "first contact" stories and films with Europe's first encounter with the Americas. We will examine the race and gender ideologies emergent in science fiction, including cold war stereotypes, nativism, immigration policies, and reproductive technologies.

Course Objectives:
Upon the successful completion of this course, students will have acquired introductory-level knowledge of

1. Core concepts of women's studies and the humanities
2. Gender and Race as concepts and their histories and meanings
3. Interrelationship between gender, race, class, and sexuality
4. The relationship of race and gender to social structures and opportunities

Key Terms: Utopia, Dystopia, Tropes, Conquest, Colonization, Epic, Myth, Fairy Tale, Santería, Time Travel, Construction of Gender, Construction of Race, Species, Hybridity, Mestizaje, Aliens, Immigration, Space-Time Continuum, Alternate Futures, Patriarchy, Underclass

Class Website: class.osu.edu
This is a WebCT website, you login using your regular OSU username (name.##) and password. Please email the instructor through the class website.

Required Texts
All texts are available at SBX bookstore and are on Closed Reserve at the Main Library

Octavia Butler. *Kindred*. 1979.

Marge Pierce. *Woman on the Edge of Time*. 1976.

Nalo Hopkinson. *Brown Girl in the Ring*. 1999.

Course Reader: (SBX)

James Tiptree, Jr.: "The Women Men Don't See"
Octavia E. Butler "The Evening and the Morning and the Night"
Candas Jane Dorsey, "(Learning About) Machine Sex)"
Sonya Dorman Hess "When I Was Miss Dow"
Derrick Bell, "The Space Traders"

Films (To be screened in class)

Alien Resurrection ([1997] Jean-Pierre Jeunet)
Space Traders ([1994] Trey Ellis, Derrick Bell, Reginald Hudlin)

TV Series Episodes (To be screened in class)

Dark Angel
Star Trek: Voyager, Episode 14, "Faces"
Star Trek: The Next Generation, Episode 117, "The Outcast"

Requirements

Exams:

Midterm and Final. The exams will be "open note" (*not* "open book"). The exams will cover reading, films, and class discussion. (100 points each)

Projects:

Two creative (written and/or artistic) projects to be presented to the class. The class (100 points each). Each project should address issues of race, class, and gender.

Project One: Time Travel/Genealogy/History

Using Octavia Butler's Kindred as a model, develop an outline for your own time travel story. You should conduct research on your own family's history and migration, ancestor's names, dates, locations. Like Dana, you should go back as far as you can. If you don't have information (i.e. a particular town, a particular year) make an approximation and then back it up with research. This project should be approximately 5 pages long and may include photos, sketches, documentation. Further guidelines will follow. Due Date: **Thursday, October 9**.

Project Two: The Future: Utopia/Dystopia

Using either Nalo Hopkinson's Brown Girl in the Ring, Marge Piercy's Woman on the Edge of Time, or Dark Angel as a model, develop an outline for a specific period in the future. Be specific as to how it is related to our current time or history, whether you think it is positive, negative, etc. You will be extrapolating based on our readings, discussions, class lectures, etc. Further guidelines will follow. Due Date: **Tuesday, December 2.**

3. **Attendance, Participation, Discussion** (100 points)

Attendance is mandatory. Five (5) points will be deducted from your overall grade for each absence. I will excuse the first two absences but the third absence will cause a fifteen (15) point deduction from your grade. Arriving late or leaving early will lower your grade. More than five absences will result in a failing grade. Moreover, it is very important that you come to class prepared to discuss the assigned reading. During class, we will have lectures, small group discussion, large group discussion, and informal writing assignments. If students are not prepared for discussion, we will also have quizzes on the reading.

Total 500 points..

Standard Grading Scale: 94-100%=A, 90-93%=A-, 87-89%=B+, 83-86%=B, 80-82%=B-, 77-79%=C+. 73-76%=C, 70-72%=C-, 67-69%=D+, 63-66%=D, Below 62%=E

4. Bonus: **Extra Credit** (up to 50 points)

Extra-curricular events will allow for extra credit. You may write a short (1-2) reaction paper to a science fiction film, TV-series episode, etc. You must submit the topic to me in advance for approval. Discuss how the text represents Race and Gender, ans identify conventions (time travel, first contact, etc.) Up to 10 points for each paper.

Policies:

Please turn off all **communication devices** during class.

Accommodation of students with disabilities: If you need an accommodation based on the impact of a disability, you should contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs and explore potential accommodations. I rely on the Office For Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the Office for Disability Services, I encourage you to do so. The Office for Disability Services is located in room 150 Pomerene hall (614-292-3307).

Plagiarism: As defined by University Rule 3335-31-02, plagiarism is "the representation of another's works or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas." Plagiarism is one of the most serious offenses that can be committed in an academic community. The Women's Studies department and all of its instructors are required to report **all** cases of suspected plagiarism to the Committee on Academic Misconduct (COAM).

- Always ask questions **before** you turn in an assignment if you are uncertain about what constitutes plagiarism.

To preserve the integrity of OSU as an institution of higher learning, to maintain your own integrity, and to avoid jeopardizing your future, **DO NOT PLAGIARIZE!**

SCHEDULE

Week One

Thursday, September 25: Course Introduction
(Important: For first creative project—due in week 3—you will need to draw out your family tree, as far back as you can. Start contacting family members and doing historical research if necessary.)

Week Two

Tuesday, September 30:
Lecture: Time Travel, Oedipus, the Question of Origin
Read: Kindred *1-51*
Thursday, October 2: *Kindred* 52-107
Lecture: Race and Racialization, What is Historical Construction?

Week Three

Tuesday, October 7: *Kindred 108-188*
Lecture: How is Race Gendered? Theories of Intersectionality

Thursday, October 9 *Kindred* 189-264
Lecture: Coming to Terms with the Past
Creative Project #1 **DUE**!

Week Four

Tuesday, October 14 *Brown Girl in the Ring* 1-82
Lecture: Culture, Hybridity, Identity

Thursday, October 16 *Brown Girl in the Ring* 83-166
Lecture: Utopia, Dystopia (I)

Week Five

Tuesday, October 21 *Brown Girl in the Ring* 167-end
Lecture: The Other outside, the Other Inside

Thursday, October 23: Film: *Star Trek: The Next Generation*, "The Outcast"
Film: *Star Trek Voyager:* "Faces"

Week Six

Tuesday, October 28 Octavia Butler "The Evening and the Morning and the Night"
Sonya Dorman Hess "When I Was Miss Dow"
Lecture: What's Science Got to Do With It?/ Being the Alien

Thursday, October 30: Midterm Exam

Week Seven

Tuesday, November 4
Lecture: How is Female Sexuality imagined/constructed/understood?
Reading: James Tiptree, Jr.: "The Women Men Don't See"
Screening: *Dark Angel* "Meow Meow"

Thursday, November 6
Lecture: Hybridity, Utopia, Dystopia (II)
Candas Jane Dorsey, "(Learning About) Machine Sex)"
Screening: *Dark Angel* Episode "Freak Nation"

Week Eight
Tuesday, November 11: Veteran's Day - No Classes
Woman on the Edge of Time (Read Chapters 1-5)

Thursday, November 13
Lecture: The Present and the Future for Women of Color
Woman on the Edge of Time (Read Chapter 6-10)

Week Nine
Tuesday, November 18 *Woman on the Edge of Time* (Read Chapter 11-15)
Lecture: Madness and Imagining

Thursday, November 20 *Woman on the Edge of Time* (Read Chapter 16-20)
Lecture: Alternatives

Week Ten
Tuesday, November 25: Film: *Alien Resurrection*

Thursday, November 27: Thanksgiving Holiday - No Classes

Week Eleven
Tuesday, December 2
Creative Project #2 **DUE**!
Presentation of Projects

Thursday, December 4 - Closing Ceremony, Course Evaluations, Final day to turn in Extra Credit.

Final Exam: Wednesday, December 10 1:30pm – 3:18pm

Women's Studies 317
Women and Film
Spring, 2000

Terry Moore
Office:204B Botany & Zoology
Mailbox: 286 University Hall
Phone: 688-4715
E-mail: moore.29@osu.edu
Office Hours: Tues., 10-12
Thurs., 10-11

REQUIRED TEXTS (Available at SBX)

Berger, Ways of Seeing
Landy & Villarejo, Queen Christina
Dash, Daughters of the Dust

OPTIONAL: LaValley, ed., Mildred Pierce

In addition to these texts, a packet of required course material is for sale at COPEZ.

COURSE DESCRIPTION AND OBJECTIVES

This course is a critical survey of cinematic works by and about women, with examples drawn from different modes of cinematic expression (mainstream fiction films as well as alternative film and video [including documentaries, experimental, & narrative]) and from different historical periods (from the 1930s to the present). The goals of this course are to understand how the film medium has functioned, historically and aesthetically, in its representations of women and to understand how and why women filmmakers have created alternative visions of women in film.

COURSE REQUIREMENTS

Because there is a great deal of foundational material to be covered in this class and because much of class time will be devoted to the viewing of films, discussion time in both the lecture and recitation classes will be limited. Our goals are to give you guidelines for ways of reading the films discussed in this class and to raise questions in the lectures and recitations for you to ponder after class (even, perhaps, in discussions with your classmates). If you are having difficulty with the course or have questions, please visit either myself or your TA during our office hours.

Paper: There will be one paper for this class, which will be six to eight pages, typewritten and double-spaced. Details and topics will be discussed later in the quarter. This paper will account for 25% of your final grade.

Midterm: The midterm examination will be a combination of short identification and essay questions. The midterm will cover all required material read/seen/discussed up to that point--including films, class lectures and discussions, and readings. The midterm will account for 30% of your final grade.

Final: The final examination will consist of short and long essay questions. The final examination will account for 25% of your final grade.

Quizzes: Five short quizzes will be given in the recitation sections. These quizzes will account for 10% of your final grade.

Class Participation: The final 10% of your grade will be based on class participation in both the lecture and recitation sections. Attendance will be taken and you are expected to attend all lecture and recitation classes as part of your class participation grade.

Please note that the paper is due on the date designated in the syllabus. If an emergency arises and you make arrangements with the TA ahead of time, the TA may agree to accept a late paper. If the TA does not agree or if prior arrangements with her have not been made, you will receive a lowered grade for that assignment. **Make-up quizzes, midterm, and/or final exam will be administered only if you have an official university excuse**.

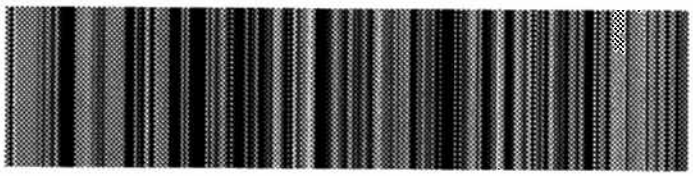
Films noted by * * are on reserve in Denney 060 for a second viewing. Other films are owned by OSU and are **not** in Denney (or at video rental stores).

CLASS SCHEDULE

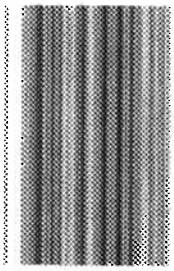
T, 3/30	Introduction
	PACKET: "Film Glossary"
R, 4/1	Discussion continued
	PACKET: Rosen, M. - "Popcorn Venus"
	Bordwell & Thompson - "The Work of Film Production"
	Bordwell & Thompson - "The Significance of Film Form"
T, 4/6	Discussion continued
	READING: Berger, Ways of Seeing
	PACKET: Kaplan, Part Two from Women and Film
R, 4/8	Screening of Queen Christina (USA, Rouben Mamoulian, 1933) **
T, 4/13	Discussion of Queen Christina: Women and the classical Hollywood cinema
	READING: Landy & Villarejo, Queen Christina
R, 4/15	Screening of Mildred Pierce (USA, Michael Curtiz, 1945) **
	READING: LaValley, Mildred Pierce (OPTIONAL)
	PACKET: LaValley - "A Troublesome Property to Script"
T, 4/20	Discussion of Mildred Pierce: Women and the classical Hollywood cinema
	READING: Williams - "Feminist Film Theory: MP and the Second World War"
R, 4/22	Screening of Dance, Girl, Dance (USA, Dorothy Arzner, 1940) **
T, 4/27	Discussion of Dance, Girl, Dance: A female director in Hollywood
	PACKET: Johnston, C. - "Dorothy Arzner: Critical Strategies"
	Cook, P. - "Approaching the Work of Dorothy Arzner"

	Kay, K. & Peary, G. - "Dorothy Arzner's DGD"
R, 4/29	**MIDTERM**
T, 5/4	Screening of Union Maids (USA, James Klein & Julia Reichart, 1976)
	Discussion of Union Maids: Feminist alternative cinema (documentaries)
	PACKET: Lesage, J. - "Political Aesthetics . . ."
	Gordon, L. - "Union Maids . . ."
	Citron, M. - ""Women's Film Production . . ."
R, 5/6	Screening of Daughter Rite (USA, Michelle Citron, 1978)
	Discussion of Daughter Rite: Feminist alternative cinema (experimental)
	PACKET: Feuer, J. - "Daughter Rite: Living with Our Pain and Love"
T, 5/11	Screening of The Displaced View (Canada, Midi Onodera, 1988)
	Discussion of The Displaced View: Feminist alternative cinema (experimental)
	PACKET: Onodera, "Locating the Displaced View"
	Banning, "The Canadian Feminist Hybrid Documentary"
R, 5/13	Screening of First Comes Love (USA, Su Friedrich, 1991)
	Discussion of First Comes Love: Feminist alternative cinema (experimental)
	PACKET: Kuhn, definitions from Women in Film
	Dargis, M. - "Don't Blink"
	Klawans,S. - The Nation article
T, 5/18	Screening of A Question of Silence (Netherlands, Marleen Gorris, 1983) **
T, 5/18	**SECOND SCREENING OF UNION MAIDS and DAUGHTER RITE (6:00-8:00 P.M. IN ROOM 19, LORD HALL)**
W, 5/19	**SECOND SCREENING OF UNION MAIDS and DAUGHTER RITE (6:00-8:00 P.M. IN ROOM 19, LORD HALL)**
R, 5/20	Discussion of A Question of Silence: Feminist alternative cinema (narrative)
	PACKET: Root, J. - "Distributing A Question of Silence"
	Glaspell, S. - A Jury of Her Peers"
	Williams, L. -"A Jury of Their Peers"
T, 5/25	SCREENING OF FIRST COMES LOVE, THE DISPLACEDVIEW, AND ILLUSIONS
	PACKET: Bobo, J. - "The Color Purple . . ."
	Larkin, A. - "Black Women Film-makers . . ."
R, 5/27	Screening of Illusions (USA, Julie Dash, 1982)
	Discussion of Illusions: Feminist alternative cinema (narrative)
	PACKET: Harris, K. - "New Images"
	Mayne, J. - excerpt from The Woman at the Keyhole
	Welbon, Y. - "Calling the Shots"
	PAPER DUE
T, 6/1	Screening of Daughters of the Dust (USA, Julie Dash, 1992) **

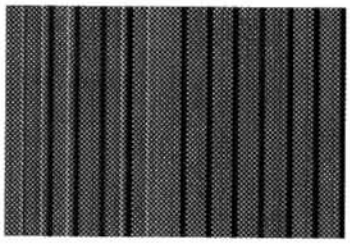
R, 6/3 Discussion of Daughters of the Dust: Feminist alternative cinema (narrative)
READING: Dash, Daughters of the Dust
PACKET: Rich, B. R. - "In the Eyes of the Beholder"
FINAL EXAM: Tuesday, June 8, 3:30-5:18



Women and Visual Culture: Motherhood and Maternal Bodies
Women's Studies 375
Winter 2004
T/R 10:30-12:18
University Hall 36



Dr. Ruby C. Tapia
286-G University Hall
292.9939
Office Hours: Thursdays, 1:30-4:00 pm



Course Description:

At the end of Toni Morrison's novel *Beloved*, a fleshed-out girl ghost articulates a profound struggle by posing the question "*How can I say things that are pictures?*" This course on Women and Visual Culture will ponder the implications and insights of this question: it will examine visual culture as a site within which the relationship between (women) speaking and pictures (speaking women) is a process of complex negotiation across time and texts, a process shaped and inflected by the technologies of race, class, and sexuality, *as well as* gender. While this relationship between language and images can be analyzed through an engagement with a variety of themes, the course will focus specifically on the textual and visual language that produces motherhood and maternal "bodies," both physical/material bodies and ideological bodies. By reading critically the ways that motherhood is treated in a range of theoretical and cultural texts, students will analyze the complex meanings and experiences of motherhood in our current historical moment, as well as establish an understanding of how theoretical discourse, institutional practices, and popular cultural representations work together to construct the visualties used to fix, interrogate, transform, and/or resist women's "natural" relationship to motherhood.

Required Texts

Print: All available at SBX.

- Women and Visual Culture Course Reader, Edited by Dr. Ruby C. Tapia
- Evelyn Nakano Glenn, Grace Chang, and Linda Rennie Forcey. Mothering: Ideology, Experience, and Agency. New York: Routledge, 1994.
- Gayl Jones. Corregidora. Beacon Press, 1990.
- Toni Morrison. Beloved. New York: Plume, 1987.
- Cherrie Moraga. Waiting in the Wings. LPC Group, 1997.

Films:

Ethnic Notions
Losing Isaiah
The Murder of Emmett Till
The Cell
Beloved

Course Website:

Women's Studies 375 has its own WebCT website, which students can access by opening their web browser (such as Netscape Navigator or Explorer), going to http://class.osu.edu, and clicking on the course name: WOMST 375: Women and Visual Culture. The course syllabus, requirements, assignments, and announcements can be found on the web site. Note that students must send all email communications to the instructor through this web site. Some colleges have their own WebCT servers; you may, therefore, have several WebCT accounts. Please call 688-HELP if you have trouble accessing the site for this course. To learn more about using WebCT and setting up your home computer, go to http://telr.osu.edu/webct/overview/sovervw.cfm, especially the section on "browsers."

Course Requirements and Grading System:

The success of students' performance in this course depends on their fulfillment of all requirements stipulated in this syllabus. Students must

- attend all class meetings
- arrive on time and stay for the full class period
- prepare for classes by completing all reading assignments by their due dates
- contribute to a productive learning environment by participating appropriately and respectfully in class discussions
- complete every assignment by its due date

Students will earn their grade based on the following grading system and breakdown of assignments and percentages:

		B+	87-89%	C+	77-79%	D+	67-69%
A	93-100%	B	83-86%	C	73-76%	D	63-66%
A-	90-92%	B-	80-82%	C-	70-72%	D-	60-62%

Attendance	**10%**
Class Participation	**15%**
Midterm	**15%**
Group Presentation	**15%**
Reading Response Journal	**20%**
Final Exam	**25%**

Attendance (10%) and Participation (15%)

The seminar format of the class is designed to accommodate and to promote substantive analyses and discussions of the assigned readings and visual material. While these texts will be supplemented by periodic mini-lectures, the intention of the course is to establish a temporary formal work group,

every member of which will contribute constructively to the *collective* project of exploring the course themes. It will be impossible for students to have an optimal learning experience if they do not attend every class meeting, having read every assigned text carefully and well enough in advance to allow themselves time to absorb the material. Attendance will be taken during every class meeting. Students should be certain to sign the roll sheet. Examination and quiz make-ups will only be offered in cases of extreme emergency. In this case, students must contact the professor with written documentation of the emergency and obtain explicit consent to make up the assignment.

Midterm (15%)

Students will take a midterm that assesses their engagement with and understanding of important course concepts. The format will consist of identifications and short answers.

Group Presentation (15%)

Students will complete one small-group oral presentation on an assigned text. The professor will make the group assignments at the beginning of the quarter and distribute details about each group's responsibilities one week in advance of their presentation.

Reading Response Journal (20%)

Each student is required to keep a journal of responses to the assigned texts. Each weekly response should total 350-400 words, and should briefly address the following questions with regard to one of the assigned texts for that week. (Consult assignment schedule to determine which text).

1. What is the author's main argument/s? (If the text is a work of literary or filmic "fiction," what were the themes addressed?)
2. What ideas or discussions about motherhood is the author building upon and/or critiquing?
3. What did you find most compelling about the work? What new experience/notion/image of motherhood did it present for you?

On days when reading responses are due, ten to fifteen minutes will be devoted to a reading response exchange, in which students will pair up and share with one another their responses for that week. This exercise is meant to encourage diligent reading habits, to facilitate critical thinking, and to provide an alternative to more traditional modes of sharing knowledge and ideas in the classroom. The instructor will collect the responses at the end of the class period and return them to students with a grade based on evidence of careful reading, effective writing, and the level of engagement with the

Women's Studies 527
Studies in Women and Cinema
Autumn, 2003
Topic: Women and the Horror Film
Prof. L. Mizejewski, 286 University Hall, phone 292-1021
Office hours: Wed 1-3 and by appointment
email: WebCT only

Texts: Barry Grant, ed., Dread of Difference
Zip Publishing packet

Course description: Early feminist film theory criticized the horror film as a misogynist genre that punished female sexuality and identified women with monsters. But recent feminist film critics have produced more complicated explorations of this genre's renditions of difference, sexuality, race, disability, and reproduction. This course draws on this new criticism to focus on the slasher tradition (Frankenstein through Scream), female monstrosity (Cat People, Carrie), and issues of motherhood (Alien, Rosemary's Baby). Our topics will include female spectatorship, the impact of gender on genre, and psycho/sexual theories of horror.

Goals: The purpose of the course is to provide students with the strategies of feminist film theory and feminist theories of the horror film, as well as to provide them with training in the close reading of film texts. By the end of this course, students should be able to produce in the course paper a sophisticated analysis and interpretation of a film based on the theories studied in this class.

WebCT: The syllabus for this course and the Power Point presentations, as well as other material that might prove useful, will be available on the WebCT. This is also your email route for me, so that mail for this course doesn't get lost in my other email. To use WebCT: Open your web browser, and go to this address (URL):http://class.osu.edu. To log in, use the same username and password you use to check your OSU e-mail and to check your grades online. If your username contains a hyphen (-), include it (for example, doe-jones.999). When entering your username, be certain caps lock is off and that you type it all in lowercase.
If you have an OSU Internet username in a format other than name.#, please contact the Help Desk (688-HELP or via e-mail to webct@osu.edu). Once you've successfully logged in, your 'myWebCT' screen appears. All the WebCT courses you have on the OIT 'class.osu.edu' server are listed. To enter a course, click on its name.

Grading and course requirements for undergraduates:

--**Attendance is required!** Final grade goes down one-half grade (B to B-) with every two unexcused absences.

--**Final exam**, 25% of final grade. YOU MUST AVERAGE A PASSING GRADE (D or 65%) ON THE FINAL EXAM TO PASS THIS COURSE; TO DO THIS, REGULAR ATTENDANCE IS HIGHLY RECOMMENDED. The final exam will cover films, readings, and

class material and will consist of multiple choice questions of the type used for the quizzes, as well as definitions of terms and theories discussed in class.

--**Five quizzes**: 25% of final grade. These multiple-choice quizzes will be given at the beginning of the class on the dates marked in the syllabus and will include the material due for that day's class. No make-up quizzes will be given. Instead, I will drop the lowest grade, giving everyone one chance to be absent or otherwise incapacitated.

--**Midterm essay**: 25% of final grade. This essay is a comparison-contrast of two essays you will read for class, Tony Williams' "Trying to Survive" and Carol Clover's "Her Body, Himself" This paper asks you to describe their debate about slasher films and comment on it. What are Clover's and Williams's main ideas? What do you think are the chief weaknesses and strengths of each essay? On what points do they agree? What are the main points of Williams's quarrel with Clover? Finally, where do you fall in this debate? In your concluding paragraphs, join the conversation with your own evaluation of this argument and how it affects your reading of Halloween. For short quotations for this assignment, use internal citation. I.e. Clover claims that "pornography . . . has to do with sex . . . and horror with gender" (69). **NOTE CORRECT PUNCTUATION**. Also, include a bibliography at the end that cites the two essays you used. See the bibliography in your ZIP packet for the correct format of bibliographical entries.

--**Course paper due last day of class or at final exam (4-5 pp)**: 25% of final grade. This assignment asks you to write a paper on the model of Elizabeth's Young's essay, "Here Comes the Bride." That is, it should map out a psychoanalytic reading of the film as well as a cultural-studies (historical/social) reading. Your midterm essay is also a preparation for this paper, because it similarly examines two different theoretical modes of analysis. Your topic will be a horror film which you would like to study on your own and one which we have NOT discussed in class or in the anthology. You should NOT be doing additional research for this. Your only sources for the theories should be the essays used in class. Cite page numbers as described above for the short paper. For the cultural part of this essay, you need to point out what elements of the film would come under question and what kinds of social/historical questions you think this film raises. That is, you are not expected to be an expert in the era or social period of the film.
If you hand in the paper on the last day of class, I will grade it with comments and return it on the day of the final. Papers collected on the day of the final exam will not be returned.
Highly recommended for film paper:
H20 (the final Halloween)
Alien Resurrection
Scream
Blair Witch Project
The Ring
Jeepers Creepers
If you have another preference for a course paper, you must clear it with me first.

Requirement and grading for graduate students: Graduate students will take the quizzes (25%) and write the midterm essay (25%) according to the guidelines above. The course paper (25%) will be more substantial and more researched, ideally 8-10 pages and suitable for a conference presentation. In addition, graduate students will read one additional book and write a

3-4 page scholarly book review, (25%) due Nov. 6. Examples of scholarly book reviews can be found on the internet, where Film Quarterly posts its reviews. Search for "Film Quarterly book reviews." You will need to order your book choice on your own:

Rhona Berenstein, Attack of the Leading Ladies: Gender, Sexuality, and Spectatorship in Classic Horror Cinema (1996)

Carol Clover, Men, Women, and Chainsaws: Gender in the Modern Horror Film (1992)

Barbara Creed, The Monstrous Feminine: Film, Feminism, Psychoanalysis (1993)

Reynold Humphries, The American Horror Film: An Introduction (2002)

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Accommodation of students with disabilities. Students who need to have an accommodation for disability are responsible for contacting the professor and TA as soon as possible. The Office for Disability Services (150 Pomerene Hall; 292-3307; 292-0901 TDD) verifies the need for accommodations and assists in the development of accommodation strategies.

SCHEDULE:

Sept. 25	Introduction; clip from Scream 2 Screening: Whale, Frankenstein (1931)
Sept. 30	Grant, "Introduction" Screening: Whale, Bride of Frankenstein (1935)
Oct. 2	Young, "Here Comes the Bride" **(QUIZ includes today's reading)**

Oct. 7	Freud, "The Uncanny" (in ZIP packet) Screening: Hitchcock, Psycho (1960)
Oct. 9	Hemmeter, "Horror Beyond the Camera" (in ZIP packet)
Oct. 14	Williams, "When the Woman Looks" Screening: DePalma, Dressed to Kill (1980)
Oct. 16	Williams, "Film Bodies" (in ZIP packet) **(QUIZ includes today's reading)**
Oct. 21	Tony Williams, "Trying to Survive" Screening: Carpenter, Halloween (1978)
Oct. 23	Clover, "Her Body, Himself" **MIDTERM ESSAY DUE**
Oct. 28	Screening: Candyman (1992)
Oct. 30	Briefel and Ngai,"Candyman: Urban Space, Fear, and Entitlement," ZIP packet
Nov. 4	Screening: Alien (1978) Doherty, "Genre, Gender and the Alien trilogy" **(QUIZ on readings for today and Oct. 30)**
Nov. 6	Creed, "Abject Horror" **(grad students' book reviews due)**
Nov. 11	HOLIDAY—NO CLASS
Nov. 13	Screening: Browning, Freaks (1932) Cahill and Norden, "Violence, Women, and Disability" (Zip packet).
Nov. 18	Screening: DePalma, Carrie (1976)
Nov. 20	Lindsey, "Horror, Femininity" **(QUIZ includes today's reading)**
Nov. 25	Screening: Roeg, Don't Look Now (1973)
Nov. 27	THANKSGIVING, NO CLASS
Dec. 2	Screening: Polanski, Rosemary's Baby (1968)
Dec. 4	Fischer, "Birth Traumas" Sobchak, "Bringing it All Back Home" **(QUIZ on today's reading)** Final papers due for those wanting comments

Dec. 10 **FINAL EXAM AND FINAL PAPERS DUE**

WOMEN'S STUDIES 517: WOMEN FILM DIRECTORS

Winter Quarter, 2004
Professor Terry Moore
Office: 113B University Hall
Office hours: R, 10-12:30; 3:30-4:00
Phone: 688-4715
Email: moore.29@osu.edu

Required texts (available at SBX):
Dash, Julie. *Daughters of the Dust: The Making of an African American Film.* NY: New Press, 1992.

Lane, Christina. Feminist Hollywood from *Born in Flames* to *Point Break*. Detroit: Wayne State UP, 2000.

Mayne, Judith. *Directed by Dorothy Arzner.* Bloomington: Indiana UP, 1994.

Zip Publishing Course Packet (also available at SBX)

Course description and objectives:
This course is a survey of the work of women filmmakers, from the earliest years of cinema to the present. The first part of the course will be devoted to the study of women film pioneers: Alice Guy Blaché, Lois Weber, and other early women directors who contributed to the birth and early development of the cinema; Dorothy Arzner, who had a successful career as a film director during the "golden age" of Hollywood; and Maya Deren, one of the founders of avant-garde, experimental cinema. We then will turn to contemporary (i.e., of the last three decades) women filmmakers who have attempted to reinvent the cinema in relationship to women's subjectivity and women's points-of-view. For contemporary women filmmakers, three types of cinema have been particularly important: the feminist documentary film; avant-garde/experimental cinema; and the narrative feature (both "mainstream" and "alternative"). We will examine representative examples of these categories by filmmakers Michelle Citron, Lourdes Portillo, Julie Dash, Marleen Gorris, Cheryl Dunye, Midi Onodera, Ngozi Onwurah, Sadie Benning, Yvonne Welbon, and Cecilia Barriga.
Emphasis throughout the course will be on close readings of individual films. Objectives include: furthering the development of students' analytical/critical skills in reading and writing; understanding the interaction between theories of women's filmmaking and the practice of cinema; and investigating the relationship between central issues within feminism—including gender, race, sexuality, and class—and women's filmmaking.

Course Requirements:
Examinations (40%): There will be a midterm examination which will account for 20% of your final grade and will consist of both identifications and short essays. The final examination also will account for 20% of your final grade and will consist of a combination of identifications and short essays.

Scene Analysis (15%): A 2-3 page (typed, double-spaced) analysis of a particular scene (your choice) and its significance in *Christopher Strong* will account for 15% of your final grade.

Short Paper (10%): A one-page analysis of one example of feminist aesthetics evident in Sadie Benning's film(s) will account for 10% of your final grade. Obviously, attendance at least one of the Wexner Center's screenings of Benning's films is required. The schedule is attached.

Paper (25%): You will write a 4-6 page (typed and double-spaced) analysis of feminist aesthetics in one of the following films:

Fire (Deepa Mehta, 1996)
Monsoon Wedding (Mira Nair, 2001)
Entre Nous [*Coup de foudre*](Diane Kurys, 1983)
What's Cooking? (Gurinder Chadha, 2000)
Love and Basketball (Gina Prince-Bythewood, 2000)
Real Women Have Curves (Patricia Cardoso, 2002)
Stranger Inside (Cheryl Dunye, 2001)

Unless arrangements have been made with me ahead of time, late papers will receive a full grade lower than the original earned grade (i.e., B- becomes C-).

Class Participation (10%): You will be expected to have completed all assignments by the day they are listed on the syllabus so that you can play an active part in class discussions. Regular class attendance is expected. More than two unexcused absences will lower this grade.

Plagiarism: As defined in University Rule 3335-31-02, plagiarism is "the representation of another's works or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas." Plagiarism is one of the most serious offenses that can be committed in an academic community; as such, it is the obligation of this department and its instructors to report **all** cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed, a hearing takes place and if the student is found guilty, the possible punishment ranges from failing the class to suspension or expulsion from the university. Although the existence of the Internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make documenting the offense very simple.

- Always cite your sources (your TA and/or professor can help with this)
- Always ask questions **before** you turn in an assignment if you are uncertain about what constitutes plagiarism
- Always see your TA or professor if you are having difficulty with an assignment.

To preserve the integrity of OSU as an institution of higher learning, to maintain your own integrity, and to avoid jeopardizing your future, **DO NOT PLAGIARIZE!**

Accommodation of students with disabilities: Students who wish to have an accommodation for disability are responsible for contacting the professor as soon as possible. The Office for Disability Services (150 Pomerene Hall; 292-3307; 292-0901 TDD) verifies the need for accommodations and assists in the development of accommodation strategies.

Availability of films: Except for films owned by OSU, films are on reserve in 10 Lord Hall for a second viewing. (You must bring your own headphones and a student ID to use the facilities in Lord.) Some of the films also are available at local video stores. To see a film owned by OSU, you need to talk to me. Lois Weber films shown by Kerrie and the films of Sadie Benning are **not** available.

COURSE SCHEDULE

WEEK ONE	T, 1/6	Introduction to the course: Screening of *Women Who Made the Movies* (Gwendolyn Foster-Dixon, 1991) and *Reel Models* (Koch, 2000)
	R, 1/8	Screening of *Sisters in Cinema* (Yvonne Welbon, 2003)

Readings:
--Slide, Anthony. "Alice Guy Blaché." *Early Women Directors*. South Brunswick and New York: A. S. Barnes & Co., 1977. 15-33.
--Redding, Judith M. and Victoria A. Brownworth. "Yvonne Welbon." *Film Fatales: Independent Women Directors*. Seattle: Seal Press, 1997. 112-16.

WEEK TWO	T, 1/13	Women directors in Hollywood: Screening of films by Lois Weber Guest lecture: Kerrie Welsh

Readings:
--Koszarski, Richard. "Lois Weber." *Hollywood Directors 1914-1940*. New York: Oxford UP, 1976. 49-53.
--Kaplan, E. Ann. "*How Men Propose.*" *Before Hollywood: Turn of the Century Film From American Archives*. New York: American Federation of the Arts, 1986. 150.
--Koszarski, Richard. "The Years Have Not Been Kind to Lois Weber." *Women and the Cinema: A Critical Anthology*. Ed. Karyn Kay and Gerald Peary. New York: Dutton, 1977. 146-152.

	R, 1/15	Women directors in Hollywood: Dorothy Arzner Screening of *The Wild Party* (1929)

Reading:
--Mayne, *Directed by Dorothy Arzner*: 1-90

WEEK THREE
Film Assignment:
Christopher Strong (Dorothy Arzner, 1933)-- available for screening in 10 Lord Hall—bring your own earphones).

T, 1/20 Discussion of *The Wild Party*

Reading:
--Mayne, *Directed by Dorothy Arzner*: 90-181

R, 1/22 Discussion of *Christopher Strong*
SCENE ANALYSIS DUE

WEEK FOUR T, 1/27 Maya Deren and avant-garde cinema:
Screening and discussion of *Meshes of the Afternoon* (Maya Deren, 1943-59)

Reading:
--Rabinowitz, Lauren. "Maya Deren and an American Avant-Garde Cinema." *Points of Resistance: Women, Power and Politics in the New York Avant-Garde Cinema, 1943-1971.* Urbana and Chicago: U. of Illinois Press, 1991. 49-91.

R, 1/29 The feminist film movement: the theory and practice of image-making
Screening and discussion of *Daughter Rite* (Michelle Citron, 1978)
BRING PACKET TO CLASS

Readings:
--Lane, Christina. *Feminist Hollywood*, "Introduction" (11-64).
--Lesage, Julia. "The Political Aesthetics of the Feminist Documentary Film." *Issues in Feminist Film Criticism*. Ed. Patricia Erens. Bloomington: Indiana University Press, 1990. 222-37.
Please <u>do not</u> read the following until <u>after</u> the screening of *Daughter Rite*:
--Rich, B. Ruby. *Chick Flicks: Theories and Memories of the Feminist Film Movement*. Durham: Duke University Press, 1998. 207-19.
--Citron, Michelle. "Women's Film Production: Going Mainstream." *Female Spectators*. Ed. E. Deidre Pribram. New York: Verso, 1988. 45-63.
--Feuer, Jane. "*Daughter Rite*: Living with Our Pain and Love." *Films for Women*. Ed. Charlotte Brunsdon. London: BFI, 1986. 24-30.

WEEK FIVE T, 2/3 Feminism and documentary: Screening & discussion of *Las Madres: The Mothers of the Plaza del Mayo* (Lourdes Portillo and Susana Muñoz, 1985).

Readings:

-- Gaines, Jane. "White Privilege and Looking Relations." *Multiple Voices in Feminist Film Criticism*. Ed. Diane Carson, et al. Minneapolis: University of Minnesota Press, 1994. 176-90.

--hooks, bell. "The Oppositional Gaze." *Black Looks: Race and Representation*. Boston: South End Press, 1992. 115-31.

--Fusco, Coco. "*Las madres de la Plaza de Mayo*: An Interview with Susanna Muñoz and Lourdes Portillo." *Cineaste*. 15. 1 (1986): 22-25.

-- Redding, Judith M. and Victoria A. Brownworth. "Lourdes Portillo." *Film Fatales: Independent Women Directors*. Seattle: Seal Press, 1997. 212-18.

--Recommended web site: http://www.lourdesportillo.com/

R, 2/5 **MIDTERM EXAM**

WEEK SIX T, 2/10 Feminist experimental cinema: Screening & discussion of *The Displaced View* (Midi Onodera, 1988)

Reading:

--Onodera, Midi. "*Locating the Displaced View.*" *Feminisms in the Cinema*. Ed. Laura Pietropaolo and Ada Testaferri. Bloomington: Indiana UP, 1995. 20-27.

R, 2/12 Feminist experimental cinema: Screening & discussion of Ngozi Onwurah: *The Body Beautiful* (1991; 23 mins.)

Reading:

--Foster, Gwendolyn. "Ngozi Onwurah." *Women Filmmakers of the African and Asian Diaspora*. Carbondale, Southern Illinois University Press, 1997. 24-42.

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Filmmaker Sadie Benning may come to one class during the last four weeks of the quarter to discuss her work. If she is able to attend, our schedule will be adjusted accordingly. If she is not able to come to class, we still will have a discussion of her work during the last week of class. Assigned reading for the Wexner retrospective of her work (as well as your paper) is: Chris Holmlund, " When Autobiography Meets Ethnography . . ." (in your packet).

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WEEK SEVEN T, 2/17 Feminist narrative film: Screening of *A Question of Silence* (Marleen Gorris, 1984)

Reading:

-- Redding, Judith M. and Victoria A. Brownworth. "Marleen Gorris." *Film Fatales: Independent Women Directors*. Seattle: Seal Press, 1997. 173-78.

R, 2/19 Discussion of *A Question of Silence*

Readings:

--Glaspell, Susan. "A Jury of Her Peers." *American Voices, American Women*. Ed. Lee Edwards and Arlyn Diamond. New York: Avon, 1973. 359-81.

--Root, Jane. "Distributing *A Question of Silence*': A Cautionary Tale." *Screen*. 26.6 (1985): 58-64.

--Williams, Linda. "A Jury of Their Peers: Marlene Gorris's *A Question of Silence*." *Postmodernism and Its Discontents*. Ed. E. Ann Kaplan. London: Verso, 1988. 107-115.

WEEK EIGHT T, 2/24 Independent feature film: Screening of *Daughters of the Dust* (Julie Dash, 1991)
NOTE: Film will run over by 5 minutes

Reading:

--Dash, *Daughters of the Dust*: 75-171.

R, 2/26 Discussion of *Daughters of the Dust*

Reading:

-- Dash, *Daughters of the Dust*: xi-xvi, 1-71.

WEEK NINE T, 3/2 Independent Feature Film: Screening of *The Watermelon Woman* (Cheryl Dunye, 1996)
SHORT PAPER DUE

R, 3/4 Discussion of *The Watermelon Woman*

Reading:

--Sullivan, Laura L., "Chasing Fae: *The Watermelon Woman* and Black Lesbian Possibility." *Callaloo*. 23.1 (2000): 448-60.

WEEK TEN T, 3/9 Recreating the cinema: films about film
Screening and discussion of
--Julie Dash, *Illusions* (1983, 34 mins.)

Reading:
--Mayne, Judith. "Screen Tests" [on *Illusions*]. *The Woman at the Keyhole.* Bl;oomington: Indiana UP, 1990. 59-67.

R, 3/11 Recreating the cinema: films about film
Screening and discussion of
--Cecilia Barriga, *Meeting of Two Queens* (1991, 14 mins.)

Reading:
--White, Patricia. "Lesbian Cinephilia." *Uninvited: Classical Hollywood Cinema and Lesbian Representability.* Bloomington: Indiana University Press, 1999. 29-60.

PAPER DUE

FINAL EXAM: Tuesday, 3/16—1:30-3:18

RESERVE LIST:
The following books are on reserve in the Journalism Library.

PN1998.2 B57 1998	Bobo, Jacqueline. *Black Women Film and Video Artists*. New York : Routledge, 1998.
PN1995.9.W6 M82 1994 c.2	Carson, Diane, and Linda Dittmar, Janice R. Welsch, eds. Multiple Voices in Feminist Film Criticism. Minneapolis: University of Minnesota Press, 1994.
PN1998.A3 D44 C5 1984	Clark, Vévé, et al. The Maya Deren Project (2 volumes).
PN1995.9.W6 I87 1990 c.2	Erens, Patricia, ed. Issues in Feminist Film Criticism. Bloomington: Indiana University Press, 1990
JOU REFERENCE PN1998.2.F67 1995 (use in lib.)	Foster, Gwendolyn Audrey. Women Film Directors: An International Bio-Critical Dictionary. Westport, Connecticut: Greenwood Press, 1995.
MAIN PN1998.2.F672 1997	Foster, Gwendolyn Audrey. Women Filmmakers of the African and Asian Diaspora: Decolonizing the Gaze, Locating Subjectivity. Carbondale: Southern Illinois University Press, 1997.
E185.86 H734 1992	hooks, bell. Black Looks: Race and Representation. Boston: South End Press, 1992.
PN1995.9.W6 F448 2000	Kaplan, E. Ann, ed. Feminism and Film. New York and London: Oxford University Press, 2000.
JOU REF (use in lib.) PN1995.9.W6 W657 1991	Kuhn, Annette, and Susannah Radstone, eds. Women in Film: An International Guide. New York: Fawcett Columbine, 1991.
PN1995.9.W6 K8 1994	Kuhn, Annette. Women's Pictures. London; New York: Verso, 1994.

PN1998.2.L35 2000 — Lane, Christina. Feminist Hollywood from *Born in Flames* to *Point Break*. Detroit: Wayne State University Press, 2000.

PN1998.3.A763 M39 1994 — Mayne, Judith. Directed by Dorothy Arzner. Bloomington: Indiana University Press, 1994.

PN1995.9.W6 M355 1990 — Mayne, Judith. The Woman at the Keyhole: Feminism and Women's Cinema. Bloomington: Indiana University Press, 1990.

PN1995.9.W6 M84 1989 — Mulvey, Laura. Visual and Other Pleasures. Bloomington: Indiana University Press, 1989.

PN1995.9.W6 F45 1988 — Penley, Constance, ed. Feminism and Film Theory. New York: Routledge, 1988.

PN1995.9.W6 F455 1995 — Pietropaolo, Laura and Ada Testaferri. *Feminisms in the Cinema.* Bloomington: Indiana UP, 1995.

PN1995.9.W6 F44 1988 — Pribram, E. Deidre. Female Spectators: Looking at Film and Television. London: Verso, 1988.

PN1995.9.E96 R34 1991 — Rabinowitz, Lauren. Points of Resistance: Women, Power and Politics in the New York Avant-garde Cinema, 1943-1971. Urbana and Chicago: U. of Illinois Press, 1991.

PN1998.2.R43 1997 — Redding, Judith and Victoria Brownworth. Film Fatales. Seattle: Seal Press, 1997.

PN1995.9.W6 R47 1998 — Rich, B. Ruby. Chick Flicks: Theories and Memories of the Feminist Film Movement. Durham: Duke University Press, 1998.

JOU PN1998.2 .S548 1996 — Slide, Anthony. The Silent Feminists: America's First Women Directors. Lanham, Md.: Scarecrow Press, 1996.

PN1995.9.L48 W54 1999 — White, Patricia. Uninvited: Classical Hollywood Cinema and Lesbian Representation. Bloomington: Indiana University Press, 1999.

Sadie Benning
Based in Chicago, Sadie Benning has been one of the country's most respected and influential video artists. In the late 1980s, when she was still a teenager, Benning used the Fisher-Price Pixelvision 2000 toy camera to produce a series of remarkable confessional short tapes about her emotional life as a young lesbian. Discovered early on by the art world, she was included in the 1993 Whitney Biennial at age 20. Benning has since remained faithful to the values of do-it-yourself media production and to the value of video as a vehicle for young people's self-expression. A visual artist as well as musician (she was a founding member of riot grrl band Le Tigre), Benning has worked in the Wexner Center's Art & Technology facility on several projects. She returns this year as recipient of the center's residency award in media arts for 2003–04. This complete retrospective series is highlighted by an onstage conversation with Benning and preview clips of her works in progress.

Program 1
Fri, Feb 13 / 7 pm
Living Inside (1989), **If Every Girl Had a Diary** (1990), **Me and Rubyfruit** (1990), **Jollies** (1990), **A New Year** (1989), **A Place Called Lovely** (1991), **It Wasn't Love** (1992), **Aerobicide—Julie Ruin** (1998)
Benning's breakthrough early videos centered on her attempts to imagine a positive lesbian identity in the midst of teenage doubts and anxieties. Using the camera as a surrogate diary, Benning documents her crushes and kisses, all the while playing with gender stereotypes and embracing emotional extremes. The program's final piece, *Aerobicide—Julie Ruin* is the music video Benning created with Bikini Kill's Kathleen Hanna, right before they became Le Tigre. (Program approx. 73 mins.)

Program 2
Fri, Feb 20 / 7 pm
Girl Power (1992), **The Judy Spots** (1995), **German Song** (1995), **Flat Is Beautiful** (1998)
Bikini Kill provides the sound of *Girl Power,* a raucous vision of what it means to be a girl in the 1990s. *The Judy Spots* focus on a hapless puppet named Judy, and *German Song* is an evocative music video for the Boston band Come. *Flat Is Beautiful*, Benning's most ambitious project to date, combines live action, animation, and dramatic scenes to examine the inner life of an androgynous 11-year-old girl raised by a single mother and her gay roommate. (Program approx. 85 mins.)

A Conversation with Sadie Benning
Sat, Feb 28 / 7 pm
A repeat screening of *Flat Is Beautiful* (50 mins.) is included in this onstage conversation with Benning. She'll discuss previous works and share clips of the videos she's developing during her residency at the Wexner Center's Art & Technology facility.

Appendix F: Assessment Plan

Assessment Plan

Interdisciplinary Popular Culture Studies Minor

Leaning Goals:

1. Students should be able to articulate the primary terms, debates, and principles governing the field of Popular Culture Studies.

2. Students should be able to implement methods for the study of popular culture in different contexts.

3. Students should be able to make connections between their minor in Popular Culture Studies and their major course of study.

Assessment Plan:

1. Evaluate enrollment patterns on a program and course level as possible. The number of students enrolled in the minor will be tracked as well as their student demographic information, such as major and honors affiliation. Seat availability in courses will be evaluated and possible barriers to completion of the minor in a timely fashion will be assessed.

2. Create a focus group of graduating minors, if available, the first year as an assessment tool for evaluating mastery of the learning goals of the minor. The assessment will occur in Spring quarter. The focus group will explore student perception of:

   a. the attainment of the Learning Goals described above
   b. the structure, relevance, and availability of the courses in the minor
   c. the resources available to them to help them achieve the goals of the minor.

   If a group of graduating minors is not available the first year, then a focus group will be held in the second year.

3. Evaluate the learning goals of the minor each of the first three years, then every 3rd year.

4. As enrollments increase, supplement the focus group with a survey of graduating minors, again stressing the attainment of the Learning Goals and the structure, relevance, and availability of courses within the minor.

5. Each spring the oversight committee will conduct a random screening of relevant papers from 10 graduate seniors, evaluated to judge how the minor is fulfilling its commitment to teaching critical thinking, ability to apply theory, research skills, and sustained and organized analysis of popular culture texts or movements.

Dissemination:

The assessment will be supervised by the oversight committee for the minor and the results will be used for considering improvements in the minor program at the oversight committee's quarterly next meeting, the following fall. The oversight committee will also make available the results of the Assessment Plan and any planned changes to the minor available in the annual report. This report will be distributed to the Arts and Sciences Curriculum Subcommittee A and to all faculty participating in the minor.

AUTHORS

This proposal grows out of the work of an Ad Hoc Committee of the Interdisciplinary Studies Committee in the College of Humanities, appointed by Dean John Roberts and reporting to Associate Dean Debra Moddelmog.

Jared Gardner, Co-Chair (English)
Kenneth Goings, Co-Chair (Chair, AAAS)
Lucy Shelton Caswell (Director, Cartoon Research Library)
Daniel Collins (Chair, Slavic)
Linda Mizejewski (Chair, Women's Studies)
Barry Shank (Comparative Studies)
Amy Shuman (English & Folklore)