RACE AND POPULAR CULTURE
History 221
Asian American Studies 240

Spring Semester 2006
1651 Humanities; TR 9:30-10:45 am

Professor: Cindy I-Fen Cheng
Office: 5106 Humanities
Office Hours: T 12-12:45pm; R 11-12:45pm; and by appointment
E-mail: CICHENG@wisc.edu

Graduate Instructor: Zoe Van Orsdol
Office: 5266 Humanities
Office Hours: R 11-1 pm
E-mail: zfvanors@wisc.edu

COURSE DESCRIPTION:
Popular culture entertains us with visions of how we see ourselves and the world we live in. It creates pleasure in consuming certain ways of being in the world while trivializing others. Because of its powerful ability to shape our sense of self and community, this course critically analyzes not only the definitions that are promoted within popular culture but also how these ideas become “popular” and socially desirable. Throughout this semester, we will explore how certain ways of being in the world are encoded in the various mediums of popular culture such as advertisements, television, film, music, sports, internet, and video games and how these understandings become commodified, produced, distributed, and consumed.

For example, we will explore how in our profit driven economy the World Wrestling Entertainment (WWE) has commodified and distributed the sport of wrestling through the price of an admissions ticket or a pay per view fee. Moreover, we will consider how technological devices such as the video camera dictate how we are to see the stunts, what to look for, and which ideas or performances get replayed. As these processes also shape the types of personalities, images, and social interactions to be promoted and repackaged in order to secure a returning consumer base, we will decode the complex and often contradictory meanings behind what it means to be a “normal” man and woman in WWE and how they are to interact with each other and among themselves. It is a vision that elicit ideas about race, class, and sexuality to create the socially desirable man and woman.

The kinds of questions explored in this course along with the analysis they produce are indeed subversive; they break the cardinal rule that entertainment is “fun” and thus a guarded time to “not think” and “not to read too much into things.” This course interrogates this line of thinking by asking who or what social and economic systems profit from our tuning out? It teaches that the study of popular culture is indeed “fun” and critical to understanding how meanings of who we are become constructed and distributed in society.

This course consists of unannounced quizzes, two examinations, two short critical analysis papers, and lecture and discussion attendance.

COURSE REQUIREMENTS AND GRADING:

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<th>Requirement</th>
<th>Percentage</th>
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<tr>
<td>Quizzes</td>
<td>5%</td>
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<td>Discussion Attendance and Participation</td>
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<td>Critical Analysis Paper 1 (5-7 pages)</td>
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<td>Exam 1</td>
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<td>Critical Analysis Paper 2 (7 pages)</td>
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<td>Exam 2 (Comprehensive)</td>
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COURSE POLICIES:
Attendance: Regular and prompt attendance, active participation, and mature attentiveness during lecture meetings are mandatory. The professor will not distribute lecture notes via e-mail for students who miss lecture nor will lecture notes be posted on the course webpage. There are no excused absences for lecture.

Readings: Students are expected to complete each week’s required readings before that Tuesday’s lecture. You need to bring your books, readers, and lecture notes to each discussion section.

Discussion Sections: You will fail the course even if you do all the written work but do not attend weekly discussion sections. Your discussion leader has full authority to assign homework, administer quizzes, and require drafts of papers. She will provide you with additional guidelines and policies for the discussion section.

Quizzes, Writing Assignments, and Examinations: There will be unannounced quizzes on course materials in lecture. Quizzes will always be administered during the first ten to fifteen minutes of class. There will be no make-up quizzes given, without exception. Assignments are always due during the first ten minutes of lecture. Any assignment received after the first ten minutes of lecture on the due date is considered late and will not be evaluated or credited. No late work will be accepted, without exception. E-mailed submissions of papers are not permitted and will not be credited or graded, without exception. Exam 1 and Exam 2 will be given according to the schedule indicated in the course syllabus and according to university schedule, without exception. No incompletes will be granted for the course except in cases of personal emergencies, subject to the prompt notification of the professor, valid documentation of the particular emergency, and the discretion of the professor. Students are responsible for retaining a copy of all exams, quizzes, and assignments.

Honesty: Please read the university policy on plagiarism. All information borrowed from print sources or the internet must be clearly identified and properly credited. Any instance of plagiarism or cheating on exams, quizzes, and written assignments will result in an “F” grade for the assignment and the course.

Abilities: Any student who feels that he or she may need special accommodation due to a disability should contact me privately. Please also contact the Mcbourney Disability Resource Center (http://www.mcburney.wisc.edu) at 608-263-2741 (phone); 263-6393 (TTY); 263-2998 (FAX); FrontDesk@mcb.wisc.edu to ensure that accommodations are implemented in a timely fashion.

Ground Rules: This course is open to a variety of ways of interpreting popular culture and students are encouraged to share their questions and ideas in lecture and discussion sections. Since there will be differences and disagreements, students are expected to show respect to the comments and positions of fellow students, the graduate instructor, as well as the professor.

Each student is warmly encouraged to meet with the professor and the graduate instructor during office hours and by appointment.

REQUIRED TEXTS:
- **COURSE READER ®** is available at the Humanities Copy Center located at 1650 Humanities; Hours: 7:45 - 11:45am, 12:30 - 4:10pm; Phone: 263-3718 or 263-1803
- **FULL LENGTH TEXT** is available at the Rainbow Bookstore Cooperative located at 426 West Gilman Street; Hours: MWF 10-6 pm, TR 10-8 pm, Sat. 10- 6 pm, Sun 12-5 pm; Phone: 257-6050

A copy of the COURSE READER and the FULL LENGTH TEXT are available on reserve at the College Library.

FILMS:
- Merchants of Cool
- The Ad and the Ego
- The Love Goddesses
- Slaying the Dragon
- Celluloid Closet
- Money for Nothing
- Nobody Knows My Name
- Wrestling with Manhood
- Game Over
- Various Film; Video; TV clips

**COURSE SCHEDULE:**

**WEEK 1: Introduction**

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Readings:
- Douglas Kellner, “Cultural Studies, Multiculturalism, and Media Culture,” DH 9-20
- James Lull, “Hegemony,” DH 60-65
- Stuart Hall, “The Whites of Their Eyes,” DH 89-93

**WEEK 2: Critical Vocabulary**

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Film: Merchants of Cool

Readings:
- Susan G. Davis, “Space Jam,” DH 159-170
- Carol A. Stabile, “Nike, Social Responsibility, and the Hidden Adobe of Production,” DH 196-203
- Kenon Breazeale, “In Spite of Women,” DH 230-243

**WEEK 3: Advertising and Consumer Culture**

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Readings:
- Sut Jhally, “Image-Based Culture: Advertising and Popular Culture,” DH 249-257
- Fred Fejes, “Advertising and the Political Economy of Lesbian/Gay Identity,” DH 212-222
- Jean Kilbourne, “‘The More you Subtract, The More You Add,’” DH 258-267
- Sanjukta Ghosh, “‘Con-fusing’ Exotica,” DH 274-282

**WEEK 4: Advertising**

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Film: The Ad and the Ego
Readings:
- Clint C. Wilson II and Felix Gutierrez, “Advertising and People of Color,” DH 283-292
- George Lipsitz, “The Meaning of Memory,” DH 40-47
- Richard Butsch, “Ralph, Fred, Archie, and Homer,” DH 575-585
- George Gerbner, “Television Violence,” DH 339-348

WEEK 5: Television

T 2.14
R 2.16

Readings:
- Jennifer Hayward, “Consuming Pleasures,” DH 507-521
- Diane Raymond, “Popular Culture and Queer Representation,” DH 98-110
- Sujata Moorti, “Cathartic Confessions or Emancipatory Texts?,” DH 522-533

WEEK 6: Television and Reality-Based Programming

T 2.21 CRITICAL ANALYSIS PAPER #1 DUE
R 2.23

Readings:

WEEK 7: Film

T 2.28
R 3.2 Film Clips: The Love Goddesses; Slaying the Dragon; Celluloid Closet

Readings:
- Thomas Sobchack and Vivian Sobchack, An Introduction to Film (Boston: Scott, Foreman and Co., 1987), 3-21; 54-63; 112-115; 222-235

WEEK 8: Wu Xia: Bruce Lee and the Chinese Martial Arts Films

T 3.7
R 3.9 EXAM I
Readings:
- Amy Abugo Ongiri, “‘He Wanted to be Just Like Bruce Lee’: African Americans, Kung Fu Theater and Cultural Exchange at the Margins” in *JAAS* (February 2002):31-40 ®

**WEEK 9: Spring Break**

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**WEEK 10: Music**

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<td>3.23</td>
<td>Film: Money for Nothing</td>
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Readings:
- Tricia Rose, “Hidden Politics,” DH 396-405

**WEEK 11: Hip Hop**

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<td>Film: Nobody Knows My Name</td>
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Readings:
- Imani Perry, “Who(se) Am I?,” DH 136-148
- Kembrew McLeod, “Authenticity Within Hip Hop and Other Cultures Threatened with Assimilation” in *Journal of Communication* Fall 1999:134-150 ®

**WEEK 12: Sports**

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Readings:

### WEEK 13: World Wrestling Entertainment

**T**  4.11  **CRITICAL ANALYSIS PAPER #2 – PART I DUE**

**R**  4.13  Film: Wrestling with Manhood

Readings:

### WEEK 14: Internet

**T**  4.18  **CRITICAL ANALYSIS PAPER #2 – PART II DUE**

**R**  4.20

Readings:
- Robert McChesney, “The Titanic Sails on,” DH 677-683
- Ellen Seiter, “Television and the Internet,” DH 688-695
- Lynn Schofield Clark, “Dating on the Net,” DH 696-707

### WEEK 15: Gaming

**T**  4.25

**R**  4.27

Readings:
- Children Now, “Fair Play?: Violence, Gender, and Race in Video Games” 2001 ®

### WEEK 16: Gaming; Course Summary

**T**  5.2  Film: Game Over

**R**  5.4  Final Review Session

_**Final Examination:**_  Tuesday, May 9, 2006