

PSCI 3108A  
Politics of Popular Culture  
Wednesday, 8:35 a.m. – 11:25 a.m.  
**Please confirm location on Carleton Central.**

Instructor: Alexandra Wishart  
Office Hours: 12:00 PM to 2 PM Wednesdays or by appointment  
Office: Loeb 660 C  
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**Land Acknowledgement:**

I acknowledge that our campus, located in Ottawa, is on the unceded, unsurrendered Territory of the Anishinaabe Algonquin Nation, which encompasses the watershed of the Kitchissippi (Big River), now commonly known as the Ottawa River. The Algonquin Anishinabeg have been here in the watershed for thousands of years, long before European contact, and will continue to be here well into the future. We honour their long history of welcoming many Nations to this beautiful territory and uphold and uplift the voice and values of our Host Nation. Further, we respect and affirm the inherent and Treaty Rights of all Indigenous Peoples across this land because we understand the historical oppression of lands, cultures, and the original Peoples in what we now know as Canada and fervently believe that education and the incorporation of indigenous realities, culture, and histories in the telling of the Canadian story contributes to the healing and decolonizing journey we all share.

I Course description

This course critically engages with popular culture in order to understand how an arena often dismissed as “mere entertainment” can act as an indicator of cultural values and a producer of cultural meaning. It explores popular culture as important economic, political, and social texts and works to understand how the production and consumption of popular culture shapes and is shaped by our lived experiences. Put another way, this course explores what popular culture says about society and, conversely, what society says about popular culture. Culling from diverse cultural forms, such as television, film, music, sports, advertising, and the Internet, among others, we will struggle with the meaning of popular culture and its place in society, both historically and within contemporary moments. We will take a multi-perspective approach to think about popular culture that spans multiple methods and theoretical approaches.

Students will be asked to critically engage with popular culture texts, as well as their relation to complex social, political and economic issues, to understand how power and ideology are interwoven into this ubiquitous cultural form. We will unpack popular culture in order to understand how seemingly natural views of the world are produced by, and in relation to, popular culture. We will examine the way popular culture communicates and establishes ideas. And we will look at the voices amplified by popular culture and those silenced; at experiences made legible and those made illegible.

## II General information

### **Communication and Office Hours:**

If you have questions related to any aspect of the course, I encourage you to reach out to me at any time by email at [alexandra.wishart@carleton.ca](mailto:alexandra.wishart@carleton.ca) or come by my office hours. The only caveat is, when emailing, you must use your Carleton University email account and include the course code (PSCI 3108) in the subject line of all emails. It just saves us both a ton of time and hassle with regard to filters and identification. I generally try to attend to student emails as quickly as possible, but my response time may take up to 48 hours.

Also, I am always willing to meet with students in person or over Zoom. My office hours are there for you, and I encourage you to think of them as a time to come and get to know me, discuss issues, ask questions, or just work out something you have been noodling over. If there are conflicts on your end that preclude meeting at that time, let me know, and we can always find a mutually beneficial time for a chat either in-person or at the very least over Zoom. Regardless, appointments and sessions can be arranged through the email address above. Finally, students are encouraged to pop by if not to talk to me, then to get a bit of love from our in-house therapy dog, Aristotle.



## III Course Format

For this course, we will be meeting once a week in-person for three hours on Wednesday mornings.

I recognize that 8:35 AM is a tough ask for a lot of people (myself included), and having someone talk at you for three hours at the crack of dawn is about as appealing as the thought of having to do the lecturing. Accordingly, I envision this course being far more interactive and engaged than the 'lecturer-listener' approach. Our weekly sessions will follow this path: For the first bit of our time we will take care of housekeeping issues, then we will have a "This Week in Pop Culture" discussion for around 20 minutes to get everyone warmed up. For this, students are expected to pay attention not just to pop culture but the ways that it touches politics. This can be anything from the President-elect or the Prime Minister beefing with singers or Ariana Grande and Cynthia Erivo comparing movie contracts to ensure pay parity - whatever makes you think of not only the political process but also the way 'the political' impacts pop culture (or vice-versa). I will then lecture for the first 1.5ish hours of our time together, with the lecture covering the week's theme based on the week's readings. The final hour will be dedicated to a class-wide or small-group discussion on the week's topics. For many of these discussions, I hope to stimulate your thinking by offering a piece of media related to the lecture's topic or by addressing students' pop culture items as a discussion we can all work on together.

Students are encouraged to participate vigorously, ask questions when necessary, and try their utmost to be active members of this course. We are all part of an academic community at Carleton, and my goal is to use this course to foster this sense of community dialogue. I will do my best to facilitate an open and respectful environment that seeks to aid academic development and personal growth—and that is as true of myself as it is of you.

### **Equity Statement:**

Every student in this class, regardless of background, sex, gender, race, ethnicity, class, political affiliation, physical or mental ability, or any identity category, is a valued and equal group member. We all bring different experiences to this class; no experience has more value or import than another. In fact, it is our different experiences that will enrich the course content. I encourage every student to share their own experiences as they are relevant to the course. Still, I also stress that students are only presumed to speak for their own experiences or points of view.

Furthermore, in this classroom, you have the right to determine your own identity. You have the right to be called by whatever name you wish and for that name to be pronounced correctly. You have the right to be referred to by whatever pronoun you identify. You have the right to adjust those things at any point. If there are aspects of the instruction of this course that result in barriers to your inclusion or a sense of alienation from the course content, don't hesitate to contact me privately without fear of reprisal. Further, if you experience any form of disrespect from another student, don't hesitate to get in touch with me, and we will work together to address and resolve the issue.

### IV Learning outcomes

- Conduct research on popular culture utilizing a variety of analytical methodologies, including close reading, close listening, interviewing, and audiovisual analysis.
- Develop an understanding of the cultural industry infrastructures that help construct notions of the popular.
- Differentiate between residual, dominant, and emergent cultural narratives, and acquire skills for engaging popular culture across a variety of media forms.
- Recognize and historicize the social functions of everyday pop cultural products, and connect personal experiences of popular cultures in the West to broader histories and populations.
- Understand the importance of gender, sexuality, class, race, nation, neoliberalism, power, representation, media, and genre in our everyday lives and form evidence-based interpretations of contemporary cultural objects and processes.

### V Texts

This semester's assigned readings will not come from a single text but rather be drawn from the larger literature of Canadian Studies, American politics, and political science more generally. Generally, the workload for each week will consist of 3 to 4 assigned readings alongside a series of recommended readings and online content. Students are expected to keep up with the week's required readings and are encouraged to engage the recommended readings whenever possible. Readings can be accessed through ARES, MacOdrum Library's online course reserve. Links to our course's ARES reserve can be found on the course Brightspace page.

## **A Note on Readings:**

You are expected to come to the lectures having done the reading for the week. We will discuss the readings, which will be instrumental for the assignments in the course. Each week, we will discuss different aspects and issues that will be helpful in your assignments. If you are unable to do all the readings in full, AT MINIMUM, use the AIC method (see Raul Pacheco-Vega's blog for some excellent materials: <http://www.raulpacheco.org/tag/aic/>) to prepare for class.

## VI Evaluation at a Glance

Fandom- 10% **Due January 22**  
Proposal 5% **Due by February 12**  
Movie Analysis- 10% **Due March 12**  
Food Journey Paper- 10% **Due February 26**  
Final Paper 30% **Due April 2**  
Final Exam 20% **Check Carleton Central**  
Attendance- 5%  
Participation- 10%

## VII Evaluation in detail

### **1. Attendance and Participation- Ongoing**

As in almost every class, students are encouraged and expected to attend lectures every week and participate in class discussions. I firmly believe that students' lived experiences and analysis of the world around them is an integral part of being a university student and preparing participants for the multidimensional and intersectional world we live in. While I will lead and facilitate our discussions, there are other teachers in the room. Accordingly, I place great value on YOUR participation in classes- not as one of a herd but as a valued thinker and analyst in our discussion who has interesting and valuable things to say. This is why attendance and participation are graded separately in the breakdown of grades. If you choose to attend but do not participate or engage with the rest of the class, that is, of course, your choice, but you will not earn any of the participation marks for that day. Grades are not lost per activity or discussion (I know everyone has off days) but rather an average will be taken at the end of the term. If you attend lectures and participate, you will receive full marks.

### **2. Fandom Paper- Due January 22 by 11:59 PM**

In this assignment, students are asked to give a summary of a fandom to which they belong. Included here should be a brief explanation of what it is and the basics of what you need to know about it if you are a novice fan of the subject. While I do pay attention to pop culture, I am an old woman, and so I expect there is plenty of the world out there that I have either never heard of or with which I am not familiar. So that I can incorporate your interests as much as possible into our class discussions, I need to know what interests you! Fandoms can come from all corners of the culture; perhaps you are a massive sports fan, or your highest wish is to get married in the Magic Kingdom as a Disney princess, or perhaps (like me) you have listened to every true crime podcast ever produced. This is all to say all fandoms are welcome here. Here are a list of questions I would like you to cover in this assignment:

- a. What is the subject of your fandom, and when did you become interested in it?
- b. How do you participate with other like-minded fans? Does it involve getting together to watch with friends, talking about or posting it online, writing fan fiction, etc? What makes you feel as though you are participating with your group?
- c. What made you love “your thing”? Is it something you picked up from family, an emotional attachment to characters/music/players/etc, or is it perhaps a cultural thing? What encouraged you to spend time and effort on your particular thing?
- d. Does your fandom have a nemesis? In older terms, this might be the NYC rap enthusiasts against California rap enthusiasts or, more recently, Drake versus Kendrick. How does this antagonistic relationship play out? Is it directed by the object of your fandom or does it play out in other ways?
- e. Is everyone welcome in your fandom? Have you ever seen or been aware of people being excluded or othered because of something not associated with being a fan such as gender, religion, race, ethnicity, or something else? How has this played out?

This assignment should be 2-3 pages long, double-spaced, and should include links to things you think are important to understanding your fandom of choice but does not require a formal bibliography- just a short title for what it is and then how to view it. **Due January 22 by 11:59 PM on Brightspace.**

### **3. Food Journey Paper February 26**

For this assignment students will pick a food and examine how its journey through popular culture, and the touch of new cultures and peoples, has modified and changed it. This assignment asks the student to trace the food of their choice from its “authentic” origin to its various modern incarnations. Students should consider the way that class has intervened in the cultural journey of the food in question- is it considered high-class, artisanal, or gourmet? If so, in which contexts? This can be anything from ramen to poutine, but as an example, consider SPAM- it was created in the late 1930s in the US and became popular in the US and UK during the Great Depression. During WWII and subsequent conflicts in Asia, the humble ham was carried by Americans to Japan, Hawaii, Guam, and South Korea. Further, it was shipped as part of the Lend-Lease Act to the UK and was so widely available the creators of Monty Python wrote the musical “Spamalot,” from which we draw the modern word for unsolicited emails. While understood in the US and Canada as a mark of poverty, in South Korea SPAM is seen as a luxury item reserved for the Lunar New Year in the form of Musubi. Finally, with the rise of Asian American and Asian Canadian chefs, SPAM is being elevated to the chef’s table. In the course of your writing you should consider a number of questions:

- a. From where does your food originate? How did it get from where it was to a plate in front of you in Ottawa, Canada?
- b. What stereotypes surround the food you have chosen? What are the beliefs that are held in Western culture about your food? Are there different beliefs in other parts of the world? Has your food become “Westernized”?
- c. Finally, to what extent is “authenticity” important to the consumers of your food? Who controls what is deemed authentic varieties of the food? Is a SPAM bahn mi authentic? Or is SPAM steaks with salad or eggs, as was frequently advertised when it was introduced, the only form of authentic presentation?

For a kind of guide to thinking about this here is a short article that should help your thinking

**<https://gastronomica.org/2022/02/14/editors-letter-spring-2021-2/>**

Papers should be no more than 5 pages double spaced and should include a bibliography and all the other trappings of an academic paper and is **due February 26 by 11:59 p.m. on Brightspace.**

#### 4. Paper Proposal February 12 by 11:59 PM

In preparation for the final paper for this course, students are required to produce an essay proposal. Students have free rein in selecting a topic, but also have the option of addressing a topic from a list of themes, items, or icons that will be made available by the second week of class. At the very least, this proposal must outline the central theme, person, or thing in pop culture that will be posed by your paper (that is, the paper's working thesis) as well as offer a detailed outline of the supporting arguments that will be used to support your thesis. Further you should explain why your choice is an important part of the pop cultural ecosystem. Students must also produce an annotated bibliography of at least five (5) scholarly sources used in the development of the proposal, with annotations justifying the inclusion/use of the source. The proposal is intended to be an opportunity for us to provide feedback to aid you in the development of your research essay.

The essay proposal will be due on **Wednesday, February 12**. Submissions will be accepted as on time until 11:59pm and should be between 500 and 750 words (i.e., 2-3 pages minimum based on organization, double spaced, 12-point font), adhere to APA style/format, and be submitted through Brightspace). **Note: You must submit an essay proposal to submit the eventual research essay.**

#### 5. Movie Analysis Due March 12 by 11:59 PM

For this assignment, students should pick a movie that they enjoyed as a child. This should be one that you have fond memories of even if you haven't watched it in some time. Once you have settled on a movie, but before rewatching it, sit and think about what, in your memory, made you love your movie of choice. Did you have a favorite character? Did you identify with that character? Why? Do you remember the first time you saw it? What do you remember about the experience of it?

In choosing your movie, resist the urge to re-narrate your childhood- I refuse to believe that an 8-year-old's favorite movie was *Citizen Kane* or *Silence of the Lambs*, and neither will your peers. Try and pick a movie that you just loved, not as a method of image management but the one that you could sit down with a box of Nutter Butters and happily while away the hours experiencing.

Then, rewatch the movie you have chosen. You can watch with friends or however you would like but rewatch your film from start to finish. On your return visit to your adolescent happy place watch your movie with your older eyes- what do you notice? Has your aged perspective changed the movie for you? This is not an exercise in canceling something that you once loved or still love. It is not the intention here to light the stuff you love on fire but rather to examine it with new eyes.

Once you have finished, consider your movie with the eyes of a cultural critic. Who was/is the audience for your film? What do you notice is normalized in the development of the story? What pieces of cultural language do you need to know for the movie to make sense? What values or "everybody-knowses" are represented and are those values/beliefs/cultural mores universal? If your movie of choice is funny, what kind of humor is it? Who is included or excluded from that humor?

Using Stuart Hall's understanding of encoding and decoding and representation, this assignment asks you to decode what messages are encoded into the film. Here are some options for themes you might consider discussing but you are not limited to the below if there are other topics or themes you think are important:

- a. Representation and diversity: Examining the representation of different groups in media and considering how this may shape societal attitudes and beliefs about these groups.
- b. Body image and beauty standards: Analyzing the ways in which media promotes certain beauty standards and how these standards may impact body image and self-esteem.
- c. Gender/sex roles and expectations: Examining the portrayal of gender roles and expectations in media and considering the impact on societal views of gender and/or the portrayal of sexuality and appropriate and acceptable love.
- d. Violence and aggression: Analyzing the portrayal of violence and aggression in media and considering the potential effects on viewer behavior and attitudes.
- e. Commercialization and consumerism: Examining the ways in which media promotes consumerism and its influence on societal values and behavior.

At the conclusion of your paper, you should offer a revised assessment of your film. Did it age well? Is your experience of it still the same? Why or why not? Overall, this is not a summary of a movie but an examination of the themes and values that are present and a way to think about how your perspective has changed (or not) over time. Generally, pop culture is considered unworthy of the treatment that classic literature or film receives from film critics and cultural critics, but popular culture, like high-brow literature, offers a snapshot of the things that were (un)acceptable and (un)important by the society in which we live.

This assignment should be 3-4 pages long, double-spaced, and have all of the trappings of an academic paper. **Due March 12 by 11:59 PM.**

## **6. Final research paper**

For the research essay, students are expected to undertake research beyond the content of the course to provide a cultural analysis of a theme, icon, or thing in popular culture. Again, students have the freedom to develop their own topic, but it must be the same topic outlined in your Essay Proposal assignment unless approved by the course instructor. Research essays submitted without a previously evaluated essay proposal will not be accepted. Though you are not expected to tread new water and develop a completely original argument with this assignment, this paper will be a thesis-driven, argumentative essay – meaning we expect you to take a position, communicate through a clearly written thesis, and argue with the support of *peer-reviewed, scholarly literature*. You can, of course, use course content as part of your research, but the expectation is that the vast majority of your research will come from beyond the course. Students are expected to draw from a minimum of 10 academic sources for this paper.

The essay should be between 2000 and 2500 words (i.e., 8-10 pages, double-spaced, 12-point font), adhere to APA style/format, and be submitted through Brightspace. **Due on April 2, by 11:59 PM.**

**January 8: Introduction to the Politics of Pop Culture**

<https://www.vox.com/culture/2018/12/31/18152275/criticism-explained-cultural-writing>

**January 15: Theories of Pop-Cultural Analysis**

Required

Castleberry, G. (2016). Understanding Stuart Hall's 'encoding/decoding' model through TV's 'Breaking bad'. *Communication theory and millennial popular culture: Essays and applications*, 84-95.

Cole, Nicki Lisa, Ph.D. (2024, August 13). What Is Cultural Hegemony? Retrieved from <https://www.thoughtco.com/cultural-hegemony-3026121>  
<https://signalsalad.com/our-thoughts/what-is-semiotics/>

Strongly Recommended

Hall, S., & Morley, D. (2020). Notes on Deconstructing "the Popular" [1981]. In *Essential Essays, Volume 1* (pp. 347–361). Duke University Press. <https://doi.org/10.1515/9781478002413-018>

**January 22: Consumerism in Pop Culture**

*Fandom discussion due by 11:59 PM on Brightspace*

Required:

Zreik, M. (2024). Commodifying the Self: The Influence of Neoliberalism and Consumerism on Digital Identity Formation and Representation. *Journal of Information Ethics*, 33(1), 30–51.  
<https://doi.org/10.2307/JIE.33.1.30>

Boulianne, S. (2021). Socially mediated political consumerism. *Information, Communication & Society*, 25(5), 609–617. <https://doi.org/10.1080/1369118X.2021.2020872>  
Choose 1

Arriagada, A., & Bishop, S. (2021). Between Commerciality and Authenticity: The Imaginary of Social Media Influencers in the Platform Economy. *Communication, Culture and Critique*, 14(4), 568-586.  
<https://doi.org/10.1093/ccc/tcab050>

<https://medium.com/@petekennedy/romance-2-0-how-tinder-became-the-mcdonalds-of-love-d89f40735a5a>

Recommended :

[https://wiki.ubc.ca/Course:CSIS200/2024/Redefining\\_Romance:\\_Tinder\\_and\\_the\\_Commodification\\_of\\_Love](https://wiki.ubc.ca/Course:CSIS200/2024/Redefining_Romance:_Tinder_and_the_Commodification_of_Love)  
<https://medium.com/@aidancm/swiftmania-is-alive-all-too-well-the-commodification-of-taylor-swift-c626d1c45850>



Potts, Rebecca Lea. "Renovating Value: HGTV and the Spectacle of Gentrification: by Robert Goldman, Philadelphia, PA, Temple University Press, 2021, 233 pp., 104.50(hardcover), ISBN978-1-4399-2048-0/ 34.95 (paperback), ISBN 978-1-4399-2049-7." (2022): 380-383.

McNutt, Myles. "'We Hope They Forget COVID Exists': Pandemic Dissonance in HGTV's Evergreen Escapism." *Television & New Media* (2024): 15274764241251769.

Lawson, Richard. "Home Truths." *Vanity Fair* 63, no. 6 (2021): 118-118.

M. Stoicescu, "Social impact of online dating platforms. A case study on tinder," 2020 19th RoEduNet Conference: Networking in Education and Research (RoEduNet), Bucharest, Romania, 2020, pp. 1-6, doi: 10.1109/RoEduNet51892.2020.9324854.

<https://platelessordinary.com/2020/01/why-i-like-instagram-but-loathe-performative-food-culture/>

### January 29: Discussing Fandoms

Required

Dean, J. (2017). Politicising fandom. *The British Journal of Politics and International Relations*.  
<https://doi.org/10.1177/1369148117701754>

Stanfill, M. The Unbearable Whiteness of Fandom and Fan Studies. 305-317.  
<https://doi.org/10.1002/9781119237211.ch19>

Tarver, E. C. (2019). *The I in team: Sports fandom and the reproduction of identity*. University of Chicago Press. Chapter 2 Sports Fandom as Practice of Subjectivization

Recommended

Episode 1 of How Geek Culture Overtook Pop Culture: <https://contextisking.com/2020/12/26/how-geek-culture-overtook-pop-culture/>

Stanfill, M. (2011). Doing fandom, (mis)doing whiteness: Heteronormativity, racialization, and the discursive construction of fandom. *Transformative Works and Cultures*, 8.  
<https://doi.org/10.3983/twc.2011.0256>

Stanfill, M., & Condis, M. (2014). Fandom and/as Labor. *Transformative Works and Cultures*, 15, 130-157.

### February 5: Wrestling

Hart, C. B. (2012). Ideological "smackdown": A textual analysis of class, race and gender in WWE televised professional wrestling. The University of Southern Mississippi. Jansen, B. (2020).

"It's Still Real to Me": Contemporary Professional Wrestling, Neo-Liberalism, and the Problems of Performed/Real Violence. *Canadian Review of American Studies*, 50(2), 302-330. Moon, D. S. (2022).

Kayfabe, Smartdom and Marking Out: Can Pro-Wrestling Help Us Understand Donald Trump?. *Political Studies Review*, 20(1), 47-61.

<https://www.theguardian.com/commentisfree/2024/dec/14/donald-trump-us-politics-world-wrestling-entertainment> [https://www.youtube.com/live/-3272\\_c5m48?si=JyWkVB0j7H-xbXF](https://www.youtube.com/live/-3272_c5m48?si=JyWkVB0j7H-xbXF)

Mr. McMahon Season 1 Episode 4 “Attitude”

### **February 12: Cultural Appropriation and the Problem of Authenticity**

*Paper Proposal due*

Required

Krause, E. L. (2023). Theorizing Authenticity Introduction to the Special Section. *Gastronomica*, 23(1), 5-12. <https://doi.org/10.1525/gfc.2023.23.1.5>

Lenard, P. T., & Balint, P. (2019). What is (the wrong of) cultural appropriation? *Ethnicities*. <https://doi.org/10.1177/1468796819866498>

UglyDelicious. Season 1 Episode 6 “Fried Chicken”

Lu, S., & Fine, G. A. (1995). The Presentation of Ethnic Authenticity: Chinese Food as a Social Accomplishment. *The Sociological Quarterly*, 36(3), 535–553. <https://doi.org/10.1111/j.1533-8525.1995.tb00452.x>

Recommended

Zukin, S. (2008). CONSUMING AUTHENTICITY: From outposts of difference to means of exclusion. *Cultural Studies*, 22(5), 724–748. <https://doi.org/10.1080/09502380802245985>

Lang, C. (2021). *Keeping Up with the Kardashians* Is Ending. But Their Exploitation of Black Women’s Aesthetics Continues. *Time*. <https://time.com/6072750/kardashians-blackfishing-appropriation/>

Cherid, M. I. (2021). “Ain’t Got Enough Money to Pay Me Respect”: Blackfishing, Cultural Appropriation, and the Commodification of Blackness. *Cultural Studies ↔ Critical Methodologies*. <https://doi.org/10.1177/15327086211029357>

Kemp, P. (Producer), & Taylor, D., & Kemp, P. (Directors). (2022). *The pretendians* [Streaming video]. Portland, OR: Collective Eye Films. Retrieved January 6, 2025 from <https://docuseek2.com/ce-pret>.

### **February: 17-21 Winter Break**

No Class

### **February 26: Reality TV or True Crime or Topic of the Class’s choice**

*Food Journey Paper due by 11:59 PM*

Readings TBA

### **March 5: Security and Police in the World Post 9/11**

Denman, D. S. (2023). The cinematic universe of copaganda: world-building and the enchantments of policing. *Culture, Theory and Critique*, 1-16.

Hitt, Y. (2019). The Elements in Historical Propaganda Recurring in Criminal Procedurals: A Study of NCIS and Its Portrayal of the War on Terror.

Hatrick, J., & González, O. (2022). Watchmen, Copaganda, and abolition futurities in US television. *Lateral*, 11(2).

*Recommended*

Steinmetz, K. F., & Petkovsek, M. A. (2023). Perilous Policing: An Analysis of the Resident Evil Series. *Critical Criminology*, 31(1), 161-180.

Holmon, Omar (2022) "Green Lantern Comics Have Low Key Been Tackling Police Accountability for a Minute." In Evan, William and Holmon, Omar (eds) Black Nerd Problems: Essays. New York: Gallery Books. 73-82.

Crilley, R., & Pears, L. (2021). 'No, we don't know where Tupac is': critical intelligence studies and the CIA on social media. *Intelligence and National Security*, 36(4), 599-614.

Page, A., & Ouellette, L. (2020). The prison-televisual complex. *International Journal of Cultural Studies*, 23(1), 121-137.

**March 12: Gender**

*Movie Analysis due by 11:59 PM on Brightspace*

Olutola, S. (2018). I ain't sorry: Beyoncé, Serena, and hegemonic hierarchies in Lemonade. *Popular Music & Society*, 42(1), 99–117. <https://doi.org/10.1080/03007766.2019.1555897>

Lovelock, M. (2016). Call me Caitlyn: making and making over the 'authentic' transgender body in Anglo-American popular culture. *Journal of Gender Studies*, 26(6), 675–687. <https://doi.org/10.1080/09589236.2016.1155978>

Contois, E. J. H. (2018). The spicy spectacular: food, gender, and celebrity on Hot Ones. *Feminist Media Studies*, 18(4), 769–773. <https://doi.org/10.1080/14680777.2018.1478690>

Lechner, E. (2019) . The Popfeminist Politics of Body Positivity: Creating Spaces for 'Disgusting' Female Bodies in US Popular Culture. *French review of American studies*, No. 158(1), 71-94. <https://doi.org/10.3917/rfea.158.0071> .

Cooper, B.C., Morris, S.M., & Boylorn, R.M. (2017). *The Crunk Feminist Collection*. New York: The Feminist Press. <https://muse.jhu.edu/book/49610>. Kehrer, L. (2018). \*\*\*This is the whole book but there are lots of really interesting chapters that may be helpful for writing your papers\*\*\*

Who slays? Queer resonances in Beyoncé's lemonade. *Popular Music & Society*, 42(1), 82–98. <https://doi.org/10.1080/03007766.2019.1555896>

**March 19: Race**

Required

Rains, H. (2024). Reservation Dogs, Visual Sovereignty, Performative Indigeneity, and the Cultural Imperative of Native American-Produced Media. *Race, Representation, and Satire*, 45.

Jacob, F. (2022). Jihad in Outer Space: The Orientalist Semiotics of Frank Herbert's Dune and the Image of Lawrence of Arabia. *War in Film: Semiotics and Conflict Related Sign Constructions on the Screen*

Galella, D., Syler, C., & Banks, D. (2019). Artists of color/cross-racial casting. In *Casting a Movement* (1st ed., pp. 190–199). Routledge. <https://doi.org/10.4324/9780429488221-18>

#### Recommended

“Voldemort under My Headscarf”: The Oppositional Muslim Gaze of *We are Lady Parts*. . *Race, Representation, and Satire*, 45.

Villegas, M. R. (2022). “Gangsta Chi” RZA’s Hip Hop Orientalism and Geeky Codeswitching. *Journal of Popular Music Studies*, 34(4), 109-131.

Arzumanova, I. (2016). The culture industry and Beyoncé’s proprietary blackness. *Celebrity Studies*, 7(3), 421–424. <https://doi.org/10.1080/19392397.2016.1203613>

Posti, P. K. (2023). ‘I Get to Exist as a Black Person in the World’: *Bridgerton* as Speculative Romance and Alternate History on Screen. In *History and Speculative Fiction* (pp. 123-149). Cham: Springer Nature Switzerland.

<https://bookstr.com/article/why-casting-black-actors-for-white-characters-onscreen-is-a-good-thing/>

<https://www.nytimes.com/2020/07/08/arts/television/hamilton-colorblind-casting.html>

Labidi, I. B. (2023). Hollywood’s Racial Order and the Re-throning of White Supremacist Identity. *Journal of Muslims in Europe*, 13(1), 26-53. <https://doi.org/10.1163/22117954-bja10087>

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Meier, I. (2019). “Heroes and Their Consequences”: 9/11, the War on Terror, and the Marvel Cinematic Universe. *The Palgrave Handbook of Artistic and Cultural Responses to War since 1914: The British Isles, the United States and Australasia*, 347-370.

Philips, M. (2022). Violence in the American imaginary: Gender, race, and the politics of superheroes. *American Political Science Review*, 116(2), 470-483.

Fu, A. S. (2015). Fear of a black Spider-Man: racebending and the colour-line in superhero (re) casting. *Journal of graphic novels and comics*, 6(3), 269-283.

#### Recommended

Bucciferro, C. (2021). Representations of gender and race in Ryan Coogler’s film *Black Panther*: Disrupting Hollywood tropes. *Critical Studies in Media Communication*, 38(2), 169-182.

Langsdale, S. (2024). *Searching for Feminist Superheroes: Gender, Sexuality, and Race in Marvel Comics*. University of Texas Press. “Introduction.” 1-30.

Gibson, S. (2023). Neoliberalism and gender inequality in the Marvel Universe. In *Gender, Feminist and Queer Studies* (pp. 148-160). Routledge.

Walker, C., Ramirez, A., & Soto-Vásquez, A. D. (2021). Crossing Over: The Migrant 'Other' in the Marvel Cinematic Universe. *Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy*, 8(3), 12-25.

Cooper-Cunningham, D. (2020). Drawing fear of difference: Race, gender, and national identity in Ms. Marvel comics. *Millennium*, 48(2), 165-197.

Talwar, S. (2023). The Affect of Reactionary Anti-Fan Youtubers and the Failure of The Marvels. *Audience Studies-Participatory Culture of Fandom (2023)*.

Avery, D. (2019, July 15). Marvel's the Punisher Lays the Beatdown on Cops Who Use His Skull Symbol for "Blue Lives Matter" Movement. Newsweek. <https://www.newsweek.com/punisher-police-blue-lives-matter-skull-logo-1449272>

Braslow, S. (2019, March 8). Captain Marvel's Feminism Is All Tangled Up with Military Boosterism. LA Mag. <https://www.lamag.com/culturefiles/captain-marvel-military>

Griffin, M. (2022). "That moment meant a lot to my daughter": affect, fandom, and *Avengers: Endgame*. *Feminist Media Studies*, 23(7), 3106–3121. <https://doi.org/10.1080/14680777.2022.2098801>

#### **April 2: Last Day of Class**

*Final Paper due by 11:59 PM on Brightspace*

**FINAL EXAM DURING FORMAL EXAM PERIOD**

#### General Resources

<https://signalsalad.com/our-thoughts/>

<https://opentextbc.ca/mediastudies101/>

Weinstock, J. A. (2022). *Pop culture for beginners*. Broadview Press.

## Political Science Course Outline Appendix

### REQUESTS FOR ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

#### Student Mental Health

As a university student, you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. Here is a list that may be helpful:

**Emergency Resources (on and off campus):** <https://carleton.ca/health/emergencies-and-crisis/emergency-numbers/>

#### **Carleton Resources:**

Mental Health and Wellbeing: <https://carleton.ca/wellness/>

Health & Counselling Services: <https://carleton.ca/health/>

Paul Menton Centre: <https://carleton.ca/pmc/>

Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>

Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>

Equity & Inclusivity Communities: <https://carleton.ca/equity/>

#### **Off Campus Resources:**

Distress Centre of Ottawa and Region: (613) 238-3311 or TEXT: 343-306-5550, <https://www.dcottawa.on.ca/>

Mental Health Crisis Service: (613) 722-6914, 1-866-996-0991, <http://www.crisisline.ca/>

Empower Me: 1-844-741-6389, <https://students.carleton.ca/services/empower-me-counselling-services/>

ood2Talk: 1-866-925-5454, <https://good2talk.ca/>

The Walk-In Counselling Clinic: <https://walkincounselling.com>

**Academic consideration for medical or other extenuating circumstances:** Students must contact the instructor(s) of their absence or inability to complete the academic deliverable within the predetermined timeframe due to medical or other extenuating circumstances. For a range of medical or other extenuating circumstances, students may use the online self-declaration form and where appropriate, the use of medical documentation. This policy regards the accommodation of extenuating circumstances for both short-term and long-term periods and extends to all students enrolled at Carleton University.

Students should also consult the [Course Outline Information on Academic Accommodations](#) for more information. Detailed information about the procedure for requesting academic consideration can be found [here](#).

**Pregnancy:** Contact your Instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For accommodation regarding a formally-scheduled final exam, please contact Equity and Inclusive Communities (EIC) at [equity@carleton.ca](mailto:equity@carleton.ca) or by calling (613) 520-5622 to speak to an Equity Advisor.

**Religious obligation:** Contact your Instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, please request your accommodations for this course through the [Ventus Student Portal](#) at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (*if applicable*). Requests made within two weeks will be reviewed on a case-by-case basis. For final exams, the deadlines to request accommodations are published in the [University Academic Calendars](#). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally scheduled exam (if applicable).

**Survivors of Sexual Violence:** As a community, Carleton University is committed to maintaining a positive learning, working, and living environment where sexual violence will not be tolerated, and its survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>.

**Accommodation for Student Activities:** Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation will be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

#### PETITIONS TO DEFER

Students unable to write a final examination because of illness or other circumstances beyond their control may apply within **three working days** to the Registrar's Office for permission to write a deferred examination. The request must be fully supported by the appropriate documentation. Only deferral petitions submitted to the Registrar's Office will be considered. See [Undergraduate Calendar, Article 4.3](#)

#### INTELLECTUAL PROPERTY

Student or professor materials created for this course (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s). Permissibility of submitting substantially the same piece of work more than once for academic credit. If group or collaborative work is expected or allowed, provide a clear and specific description of how and to what extent you consider collaboration to be acceptable or appropriate, especially in the completion of written assignments.

#### WITHDRAWAL WITHOUT ACADEMIC PENALTY

The last day to withdraw from full fall term and fall/winter courses with a full fee adjustment is September 30<sup>th</sup>, 2024. The last day for a fee adjustment when withdrawing from winter term courses or the winter portion of two-term courses is January 31, 2025. The last day for academic withdrawal from full fall and late fall courses is November 15, 2024. The last day for academic withdrawal from full winter, late winter, and fall/winter courses is March 15, 2025.

**WDN:** For students who withdraw after the full fee adjustment date in each term the term WDN will be a permanent notation that appears on their official transcript.

#### OFFICIAL FINAL EXAMINATION PERIOD

Fall courses: December 9-21, 2024. Winter and Fall/Winter courses: April 11-26, 2025 (may include evenings & Saturdays or Sundays)

For more information on the important dates and deadlines of the academic year, consult the [Carleton 2024-2025 Calendar](#).

#### GRADING SYSTEM

The grading system is described in the Undergraduate Calendar section [5.4](#).

#### ACADEMIC INTEGRITY

Academic integrity is an essential element of a productive and successful career as a student. Students are required to familiarize themselves with the university's [Academic Integrity Policy](#).

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#### PLAGIARISM

The University Senate defines plagiarism as "*presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own.*" This can include:

- any submission prepared in whole or in part, by someone else, including the unauthorized use of generative AI tools (e.g., ChatGPT);
- reproducing or paraphrasing portions of someone else's published or unpublished material, and presenting these as one's

- own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;
- handing in "*substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.*"

Plagiarism is a serious offence that cannot be resolved directly by the course's instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.

#### RESOURCES (613-520-2600, phone ext.)

Department of Political Science (2777)	B640 Loeb
Registrar's Office (3500)	300 Tory
Centre for Student Academic Success (3822)	4 <sup>th</sup> floor Library
Academic Advising Centre (7850)	302 Tory
Paul Menton Centre (6608)	501 Nideyinàn
Career Services (6611)	401 Tory