CARLETON UNIVERSITY
DEPARTMENT OF POLITICAL SCIENCE

PSCI 5210W
POLITICS AND POPULAR CULTURE

Seminar: Wednesdays 11:35 – 14:25 p.m.
Room: (240 Paterson - please confirm location on Carleton Central)

Instructor: Prof. Radha Jhappan
Office: D697 Loeb
Office Hours: Wednesdays 15:30-17:30
Thursdays 15:30-17:30
Tel: 2788
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Course Description

As new media both rapidly democratize communications and globalize cultures while participation in formal state-focused politics declines in many industrialized societies, political scientists can no longer ignore the complex interactions between politics and popular culture. What are the effects of ubiquitous pop culture on political socialization, political discourses, propaganda, social relations, identity formation, attitudes towards power and governance, and political participation? This interdisciplinary, political sociology course applies theoretical approaches including structuralism, mass culture theory, semiotics, the Frankfurt School, Marxism and political economy, feminism, postmodernism, and post-structuralism, to such core themes as political power, consent/dissent, gender, race, class, sexuality, childhood, globalization, and (post-) colonialism in film, TV, animation, music, news media, advertising, gaming, pornography, and new digital media. Students will have opportunities to offer term work in creative formats if they choose.
Course Requirements

The final course grade will be based on the following components:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Presentation</td>
<td>15%</td>
<td>(6-8 pages)</td>
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<tr>
<td>Journal</td>
<td>30%</td>
<td>(based on 5 seminars, due in 2 installments)</td>
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<tr>
<td>One major paper/creative medium</td>
<td>40%</td>
<td>(15-20 pages) Due March 16, 2016</td>
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<tr>
<td>Participation</td>
<td>15%</td>
<td>(based on readings)</td>
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Presentation - 15%

Each student will lead one seminar, to be chosen during the first seminar (Jan. 6), and confirmed no later than the second seminar (Jan. 13), probably with at least one other person, depending on the number of students and interest in given topics. M.A. students are to read at least 5 articles (amounting to at least 50 pages), PhD students at least 6, one of which must be a theoretical piece. Provide a synopsis of the major themes that link the articles/chapters together and distinguish them from one another, paying attention to their methodologies. What are their most interesting and important contributions and why? What are their strengths and weaknesses? How have they enriched (or not) your understanding of the topic in question?

Presentations MUST NOT EXCEED 20 minutes. A 6-8-page paper (depending on format – see below) is due on the presentation date.

You may offer your presentation in a creative format – to be discussed with the Instructor beforehand. Depending on the format chosen, we will discuss an appropriate deliverable item.

Journal - 30% - February 24 and March 23

The Journal is due in two installments, the first on February 24, the second on March 23.

This assignment is based on the readings you will select from those assigned for 5 seminars. You must choose at least 2 weeks/topics from among the first 6 seminars. M.A. students will be expected to address at least 3 readings (comprising 30 pages or more altogether) for each journal entry; PhD students should address at least 4 items. The journal is to consist of summaries of the materials read, together with 2 sets of responses to them:

1. **intellectual responses** - evaluate the factual information offered in the materials, as well as methodologies, approaches, arguments, logic, organization, contrasting approaches and ideas, and purposes. What is the crux of the issue being discussed, and what is the author trying to say? Is the approach persuasive? How does the material expand our body of knowledge of the issues involved?

2. **personal responses** - beyond its intellectual properties and impact, how does the material expand your personal understanding of and relationship to politics and popular culture?

There are no minimum or maximum page requirements for the journal, although obviously length will be an indicator of engagement. An average week’s entry might range from 3 to 6 pages. Your journal will chart your learning process and you will be able to track shifts in your attitudes and directions of thought over the term, so feel free to use your creative talents in making it.
Conduct of the Seminar and Participation Grade - 15%

All students are expected to prepare carefully for each seminar by reading a chosen core of required readings listed under each week's topic. You should read a theory chapter (from Storey or Strinati) plus a few of the shorter pieces (e.g. from Dines, or others) amounting to at least 50 pages (i.e. in addition to the theory chapter). Write a list of questions and issues emerging from those readings for discussion in the seminar, and hand them in at the beginning of each class.

You will be tempted to base your comments and questions only on your own experience and opinions of popular cultural products. Resist.

The general participation grade will be distributed over a variety of kinds of participation in the seminars over the whole length of the course, principally based on the required readings, including: questions and comments to presenters; faithfulness and steadiness in building up central ideas and themes from week to week as our base of knowledge and shared vocabulary grow (which of course requires steady attendance); contribution of information and analysis to the seminars on the basis of good preparation; and, of course, civility and collegiality in providing good questions and bridges into the discussion for others, as well as both collaborating with and arguing against other viewpoints in the development of themes.

Please note that the participation grade is not for attendance, although obviously regular attendance is a prerequisite of a good participation mark. N.B. 15% is the difference between an A and a C...

Students who do not participate in seminars will receive a zero for this required component of the course, resulting in a final grade of F for the whole course.

Use of electronic devices during seminars

The use of electronic devices (laptops, tablets, cell phones etc.) during the seminar is STRENG VERBOTEN. The only exception will be for presenters, who may use the electronic classroom equipment.

Presence is a course requirement!

One major paper/creative medium - 40% - (15-20 pages or equivalent in creative medium) Due March 16

Choose a well-known popular culture 'text' or artifact that is overtly 'political' (a book, film, TV show/episode, advertising series, video game, prime time animation, music video, song/album, fashion, YouTube video, etc.). Apply two of the theoretical approaches to popular culture outlined in the Storey text (and/or elsewhere – e.g. see his Reader, on reserve, or Strinati, listed below) and think through various possible readings of your chosen material. Which approach yields the richest and most fruitful insight into the text/artifact? What does the text/artifact contribute to your understanding of politics? How does it affect you?

Your choice of text/artifact and format MUST be approved by the instructor.

As an alternative to the traditional academic essay format, you may present your major assignment in a creative format, for example: a documentary film, audio narrative, epic poem, comic opera, short story,
movie script, visual art such as painting/s, etc. This is NOT a bird assignment; it must be a serious, substantive piece of work (although appropriate humour is very much appreciated). It must convey the main elements of the assignment as described above. If you wish to present a creative work, you MUST see me to have your proposal approved.

**Required Texts** (available at Octopus Books, 116 3rd Ave., [at Bank St.], Tel: 613 233 2589)


*For those who crave more theory and/or wish to read at greater depth, the following are on reserve:*


**Seminar Topics and Readings**

**Seminar 1 (Jan. 6): Introduction**

- general introduction to the course
- presentation schedule
- film viewing schedule

Ken Robinson, “RSA Animate – School Kills Creativity/ Changing Education Paradigms”

https://www.youtube.com/watch?v=zDZFcDGpL4U
https://www.youtube.com/watch?v=OcgD-Im68mw

**SEMINAR 2 (JAN. 13): THEORIES AND DEFINITIONS**


Dines and Humez:
- ch. 1: Douglas Kellner, “Cultural Studies, Multiculturalism, and Media Culture”: 7-19


Holt Parker, “Toward a Definition of Popular Culture”, in History and Theory 50 (May 2011): 147-170
http://uc.academia.edu/HoltParker/Papers/725835/Toward_a_Definition_of_Popular_Culture

Neil Postman, AMUSING OURSELVES TO DEATH: PUBLIC DISCOURSE IN THE AGE OF SHOW BUSINESS, (Penguin, 2005): Intro, foreword, chs. 1, 6, 7


John Street, Sanna Inthorn, and Martin Scott, FROM ENTERTAINMENT TO CITIZENSHIP: POLITICS AND POPULAR CULTURE, (Manchester U.P., 2013), ch. 8 “Altogether Now: Creating Collective Identities”, ch. 3 “Citizenship and Popular Culture”


John Street, POLITICS AND POPULAR CULTURE, (Polity Press: Cambridge, 2007): chs. 1, 2


**SEMINAR 3 (JAN. 20): $\text{\&}\text{\&}$ CONSENT/DISSENT: POP CULTURE AS UNOFFICIAL OPPOSITION?

("If they can get you asking the wrong questions, they don’t have to worry about the answers.
- Thomas Pynchon, GRAVITY’S RAINBOW")

Downloadable at: http://search.4shared.com/postDownload/qUPMgdrR/Manufacturing_Consent_-_The_Po.html

Dines and Humez:
- ch. 3, David P. Croteau et. al., “The Economics of the Media Industry”: 28-38
- ch. 4, James Lull, “Hegemony”: 39-42
- ch. 10, Richard Butsch, “Considering Resistance and Incorporation”: 87-98
- ch. 11, Stuart Hall, “The White of their Eyes”: 104-107
- ch. 21, Jamie Warner, “Political Culture Jamming: the Dissident Humour of The Daily Show with Jon Stewart”: 194-202


S.S. Robert Lichter, POLITICS IS A JOKE!: HOW TV COMEDIANS ARE REMAKING POLITICAL LIFE” (Westview Press, 2014), chs. 1, 2, 8

Timothy M. Dale and Joseph F. Foy, HOMER SIMPSON MARCHES ON WASHINGTON: DISSENT THROUGH AMERICAN POPULAR CULTURE, (Univ. of Kentucky Press, 2010):
- Joseph J. Foy, “Intro.: Tuning in to Democratic Dissent”: 1-20
- Timothy M. Dale, “The Revolution is Being Televised”: 21-35
- Carl Bergetz, “It’s Not Funny ‘Cause It’s True: the Mainstream Media’s Response to Media Satire in the Bush Years”: 257-276


http://books.google.ca/books?id=2d102UVq5G4C&pg=PA95&source=gbs_toc_r&cad=4#v=onepage&q&f=false

- Betty Kaklamidou, “Michael Moore’s Documentaries: Popular Politics with a Vengeance”: 148-158


Susan Riley, “This Hour Has 22 Minutes becomes effective Opposition”, Star Phoenix, 01/03/1997: C1.

“Rick Mercer: Political Satire and Election 41”
http://www.youtube.com/watch?v=h0xN3SCSB4I&feature=relmfu


Strinati, ch. 4, “Marxism, Political Economy, and Ideology”


Interviewer Gets F*%#ed by Noam Chomsky:
https://www.youtube.com/watch?annotation_id=annotation_974374&feature=iv&src_vid=oZr7z2rVRzNY
&v=0B1q2tDb-Gw

Anonymous is Back, Exposing the New World Order – 2015:
https://www.youtube.com/watch?v=W8aerfKww_A

Anonymous: The Story of the Hacktivists (Full Documentary):
http://www.youtube.com/watch?v=f7tQ1MvLYyk

RMR Rick’s Rant – Fair Elections Act, 2014:
https://www.youtube.com/watch?v=E9pW2WnjcpG

Jon Stewart Vs Chris Wallace On Fox Bias extended version (2013)
https://www.youtube.com/watch?v=XVzMxD779c0

Dead Prez, “Propaganda”
http://www.youtube.com/watch?v=jMnLHmTXjgu

Film: “Manufacturing Consent: Noam Chomsky and the Media” (1992)
Film: “Rich Media, Poor Democracy” (260893) 2003, 30 mins.
Film: “The Corporation”, 2003 (https://www.youtube.com/watch?v=xHrhqtY2kho)
SEMESTER 4 (JAN. 27): DISNEYFYICATION OF CHILDHOOD


Mike Budd and M.H. Kirsch, eds., RETHINKING DISNEY: PRIVATE CONTROL, PUBLIC DIMENSIONS, (Middletown, CT: Wesleyan University Press, 2005):
  ▪ Radha Jhappan and Daiva Stasiulis, “Anglophilia and the Discreet Charm of the English Voice in Disney’s Pocahontas Films”: 151-177

Dines and Humez:
  ▪ ch. 47, Lee Artz, “Monarchs, Monster, and Multiculturalism: Disney’s Menu for Global Hierarchy”: 449-454
  ▪ ch. 44, Dafna Lemish, “The Future of Childhood in the Global Television Market”: 423-432
  ▪ ch. 14, Mary Rogers, “Hetero Barbie”: 128-131
  ▪ ch. 45, Gail Dines, “Growing Up Female in a Celebrity Culture”: 433-440
  ▪ ch. 46, Karen Goldman, “La Princesa Plastica: Hegemonic and Oppositional Representations of Latinidad in Hispanic Barbie”: 441-448

  ▪ Christiane Staninger, “Disney’s Magic Carpet Ride: Aladdin and Women in Islam”: 65-77


  ▪ Sharna Olfman, “The Sexualization of Childhood”: 1-4
  ▪ Matthew B. Ezell, “Pornography, Lad Mags, Video Games and Boys”: 7-32
  ▪ Diane E. Levin, “So Sexy So Soon”: 75-88
  ▪ Melissa Farley, “Prostitution and the Sexualization of Children”: 143-164

Sue Jackson and Elizabeth Westrupp, “Sex, Post-feminist Popular Culture and the Pre-Teen Girl”,
Sexualities, 13 (3): 357–376

Diane E. Levin and Jean Kilbourne, SO SEXY SO SOON: THE NEW SEXUALIZED CHILDHOOD AND WHAT PARENTS CAN DO TO PROTECT THEIR KIDS, (New York: Ballantine Books, 2008), Intro., ch. 1, 4

Charles Wankel and Shaun Malleck, EMERGING ETHICAL ISSUES OF LIFE IN VIRTUAL WORLDS, (Information Age Publishing: Charlotte NC, 2010):
• Andrew A. Adams, “Virtual Sex with Child Avatars”: 55-72


John Storey, CULTURAL THEORY AND POPULAR CULTURE: A READER, 4th edition (Pearson: Edinburgh, 2009), part 5 (Freud, Lacan, Barthes, Althusser, Foucault, Zizek); Part 6 (Gilroy, Hall, West, hooks, Saeed)

Meaghan Ramsay, “Why Thinking You’re Ugly is Bad For You”: https://www.ted.com/talks/meaghan_ramsay_why_thinking_you_re_ugly_is_bad_for_you

Riley on Marketing: http://www.youtube.com/watch?v=CU040Hqbas

Toddlers and Tiaras – Toddlers and Strippers?: https://www.youtube.com/watch?v=H_bIdTug878; https://www.youtube.com/watch?v=H_bIdTug878

Watch What This Make-Believe Girl Means To 1,000 Sexual Predators: http://www.upworthy.com/watch-what-this-make-believe-girl-means-to-1000-sexual-predators?c=recon1


Film: “Mickey Mouse Monopoly: Disney, Childhood and Corporate Power”, (256807), 2001, 52 mins.

Film: Reviving Ophelia: Saving The Selves Of Adolescent Girls (255139), 1998, 35 mins

Dines and Humez:
- ch. 26, Sut Jhally, “Image-Based Culture”: 246-250
- ch. 28, Laurie Ouellette, “Inventing the Cosmo Girl: Class Identity and Girl-Style American Dreams”: 258-270
- ch. 29, Gloria Steinem, “Sex, Lies, and Advertising”: 271-277
- ch. 30, Rosalind Gill, “Supersexualize Me!: Advertising and the ‘Midriffs’”: 278-284
- ch. 31, Dara Persis Murray, “Branding ‘Real’ Social Change in Dove’s Campaign for Real Beauty”: 285-297

Naomi Klein, NO LOGO: TAKING AIM AT THE BRAND BULLIES, (Vintage, 2000):
- “Introduction: A Web of Brands”: xiii-xxi
- ch. 1 “New Branded world”
- ch. 3 “Alt.everything: the youth market and the marketing of cool”
- ch. 4 “The branding of learning: ads in schools and universities”
- ch. 9 “The discarded factory”
- ch. 14 “Bad moon rising: the new anti-corporate activism”


Rod Carveth and James B. South, eds. MAD MEN AND PHILOSOPHY: NOTHING IS AS IT SEEMS, (Wiley & Sons, New Jersey, 2010):
- Kevin Guilfoy, “Capitalism and Freedom in the Affluent Society”: 34-50

Season 01 Episode 01, “Smoke Gets in Your Eyes”:
https://www.youtube.com/watch?v=eTQqZ3YTT9o&list=PLtCh1RorEBfCTwv9HPUzGSXwoB7z6Wvas

Mad Men: The Final Scene: https://www.youtube.com/watch?v=Exf63KPF6w


- Carolyn Pedwell, “The Limits of Cross-Cultural Analogy: Muslim Veiling and ‘Western’ Fashion and Beauty Practices”: 188-199


- ch. 2, “Advertising”: 43-89


Strinati, ch. 3, “Structuralism and Semiology”

Stephen Sewell, “Does Pop Culture Turn Us Into Consumer Slaves?”  http://www.youtube.com/watch?v=2vY5zbQJp5s

Renata Salecl, “RSA Animate – Choice”  http://www.youtube.com/watch?v=1bqMY8xzWo&feature=related

http://www.upworthy.com/a-fashion-designer-uses-her-mannequins-to-send-a-message-that-hurts?c=upw1

“Photoshop: the Perfect Lie”:  http://www.youtube.com/watch?v=iYhCn0jf46U

“Dove, Evolution”:  http://www.youtube.com/watch?v=eNoo-ivduNw

Slavoj Zizek, “RSA Animate: First as Tragedy, then as Farce”  https://www.youtube.com/watch?v=hpAMbpQ8J7g&feature=related

Film: “No logo: brands, globalization, resistance”, (RSV) 51 mins.

Dines and Humez:
- ch. 18, Emily M. Drew, “Pretending to be “Post-Racial”: The Spectacularization of Race in Reality TV’s Survivor”: 167-174
- ch. 19, Lisa M. Cuklanz and Sujata Moorti, “Television’s ‘New’ Feminism: Prime-time Representations of Women and Victimization”: 175-186
- ch. 23, Candace Moore, “Resisting, Reiterating, and Dancing Through: the Swinging Closet Door of Ellen DeGeneres’s Televised Personalities”: 210-219
- ch. 43, E. Tristan Booth, “Queering Queer Eye: the Stability of Gay Identity Confronts the Liminality of Trans Embodiment”: 409-418
- ch. 57, Laurie Ouellette, “Take Responsibility for Yourself”: Judge Judy and the Neoliberal Citizen”: 545-555


- Shauna Wilton, “A Very Useful Engine: The Politics of Thomas and Friends”: 19-34
- Tracey Raney, “Gender Identity in Deep Space: Representations of Political Leadership in Battlestar Galactica”: 51-63


“Ellen”, coming out show, 1997:
http://www.youtube.com/watch?v=it5PopYCBAA
http://www.youtube.com/watch?v=Q1ItB89HzeE&feature=related

Film: Generation M: Misogyny in Media and Culture” (268054), 2008, 60 mins.
Film: Further Off The Straight And Narrow (265378), 2006, 60 mins.

**WEDNESDAY FEB. 17, WINTER BREAK – NO CLASS 😁

**SEMINAR 7 (FEB. 24): ound poli**

Dines and Humez:
- Marlo David Azikwe, “More than Baby Mamas: Black Mothers and Hip Hop Feminism”: 137-144

- “Introduction: Making connections”: 1-8
- ch. 3, “Striking a chord: from political communication to political representation”: 41-61
- ch. 4, “All together now: music as political participation”: 62-78
- ch. 8, “Politics as music: the sound of ideas and ideology”: 140-159


- ch. 1, “Situating Music Video: Between Feminism and Popular Culture”: 17-40
- ch. 4, “Music Video in Black and White: Race and Femininity”: 87-107
- ch. 6, “Masculinity and the Absent Presence of the Male Body”: 122-140


- ch. 9, Marie Korpe, Ole Reitov, and Martin Cloonan, “Music Censorship from Plato to the Present”: 239-263

Eunice Rojas and Lindsay Michie, eds. SOUNDS OF RESISTANCE: THE ROLE OF MUSIC IN MULTICULTURAL ACTIVISM, (Vol. 1 has chapters on resistance music from slave songs to rap, Red Power, U.S. labour movement, Civil Rights, anti-Vietnam war, eco-protest, and women’s resistance; Vol. 2 has international musical activism – South Africa, Poland, China, Africa, Cuba, Catalonia, Brazil, Mexico, Puerto Rico)
Riot Grrrl Manifesto: http://onewarart.org/riot_grrrl_manifesto.htm

Pussy Riot: http://www.theguardian.com/music/pussy-riot

A Tribe Called Red, “Burn Your Village to the Ground”: https://www.youtube.com/watch?v=qnGnj_e6gBw

Dead Prez, “We Need a Revolution”: https://www.youtube.com/watch?v=DgPJeS7RIxw

Dead Prez, “Know Your Enemy”: http://www.youtube.com/watch?v=c4MBEEHkdQY

Dead Prez, “They Schools” https://www.youtube.com/watch?v=Y_XCj4j77Dw

Live 8, 2005 https://www.youtube.com/watch?v=LHkonojSmRE


Miley Cyrus, “Wrecking Ball”: http://www.youtube.com/watch?v=MylFRPA3Jf8

Christina Aguilera and Lil’ Kim, “Can’t Hold Us Down”: https://www.youtube.com/watch?v=dg8QqUIKXHw&list=RDbg8QqUIKXHw#t=0

**SEMINAR 8 (MARCH 2):**
**WAR AS**

**VIDEO GAMES, VIOLENCE, ENTERTAINMENT**

- Introduction: 1-19
- ch. 3, “Reality War”: 73-90
- ch. 4, “War Games”: 91-112
- ch. 5, “Toying with Militainment”: 1331-138

- Helga Tawil-Souri, “The Political Battlefield of Pro-Arab Video Games on Palestinian Screens”: 215-237
Anita Sarkeesian, [http://www.feministfrequency.com](http://www.feministfrequency.com)
- “TedxWomen Talk about Online Harassment and Cybemobs, 2012”
- “Women as Background Decoration” Parts 1 & 2
- “Damsel in Distress (Parts 1 and 2): Tropes vs. Women”

“Feminism vs FACTS (Anita Sarkeesian Destroyed!)”: [https://www.youtube.com/watch?v=l9Ju-111DTU](https://www.youtube.com/watch?v=l9Ju-111DTU)


Dines and Humez:
- ch. 50, John Sanbonmatsu, “Video Games and Machine Dreams of Domination”: 473-483
- ch. 51, Kevin Schut, “Strategic Simulations and Our Past: the Bias of Computer Games in the Presentation of History”: 484-490
- ch. 52, Elena Bertozzi, “You Play Like a Girl: Cross-Gender Competition and the Uneven Playing Field”: 491-502
- ch. 65, Lisa Nakamura, “Don’t Hate the Player, Hate the Game: the Racialization of Labor in World of Warcraft”: 620-626


Joel Bakan, CHILDHOOD UNDER SIEGE: HOW BIG BUSINESS TARGETS CHILDREN, (Toronto: Penguin, 2011), ch. 2 (“Whack Your Soul Mate and Boneless Girl”)

- David Leonard, “Virtual Gangstas, Coming to a Suburban House Near You”: 49-69


David Leonard, “Not a Hater, Just Keepin' It Real: The Importance of Race- and Gender-Based Game Studies", Games and Culture (January 2006) 1 (1): 83-88


Katy Perry, “Part of Me”: http://www.youtube.com/watch?v=uuwfgXD8qV8

Film: Militainment, Inc.: Militarism And Pop Culture (270746), 2007, 124 mins.
Film: Gamer Revolution, Part 1 (266859), 2006, 44 mins.
Film: Gamer Revolution, Part 2 (266860), 2006, 44 mins.

SEMINAR 9 (MARCH 9):


Dines and Humez:
- ch. 13, James McKay and Helen Johnson, “Pornographic eroticism and sexual grotesquerie in representations of African-American Sportswomen”: 118-127
- ch. 40, Tricia Rose, “There Are Bitches and Hoes”: 386-390
- ch. 37, Victoria E. Collins and Dianne C. Carmody, “Deadly Love: Images of Dating Violence in the ‘Twilight Saga’”

- Preface and Introduction: ix-xxxii
- ch. 2, “Pop Goes the Porn Culture: Mainstreaming Porn”: 25-46
- ch. 4, “Grooming for Gonzo: Becoming a Man in Porn Culture”: 59-78
- ch. 5 “Leaky Images: How Porn Seeps into Men’s Lives”: 79-98
- ch. 6, “Visible or Invisible: Growing Up Female in a Porn Culture”: 99-120
- ch. 7, “Racy Sex, Sexy Racism”: 121-140
- ch. 8, “Children: The Final Taboo”: 141-162

- Katherine N. Kinnick, “Pushing the Envelope: the Role of Mass Media in the Mainstreaming of Pornography”: 7-26
- Dawn Heinecken, “Toys Are Us: Contemporary Feminisms and the Consumption of Sexuality”: 121-136
- Hannah B. Harvey and Karen Robinson, “Hot Bodies on Campus: The Performance of Porn Chic”: 57-74

**Film:** Price Of Pleasure (268053), 20089, 55 mins.

**SEMINAR 10 (MARCH 16): NEW MEDIA/ (ANTI-) SOCIAL MEDIA/ SELFIE CULTURE**


Dines and Humez:
- ch. 5, Bellamy Foster & McChesney, “The Internet’s Unholy Marriage to Capitalism”: 43-50
- ch. 70, Christine Bacreza Balance, “How It Feels to Be Viral Me: Affective Labor and Asian American YouTube Performance (2012)”: 668-677


Paula Todd, EXTREME MEAN: TROLLS, BULLIES AND PREDATORS ONLINE, (Signal: Toronto, 2014), chs. 1, 5, 6, 9


Jose Marichal, FACEBOOK DEMOCRACY: THE ARCHITECTURE OF DISCLOSURE AND THE THREAT TO PUBLIC LIFE, (Ashgate: Burlington, VT.: 2012), Intro., chs. 3, 4


Siva Vaidhyanathan, THE GOOGLIZATION OF EVERYTHING (AND WHY WE SHOULD WORRY), (Berkeley: University of California Press, 2011), Intro., chs. 3, 4
- LaChrystal Ricke, “PoliticalTube: the Impact of YouTube on Politics”: 113-125

Molly Sauter, “LOIC Will Tear Us Apart: The Impact of Tool Design and Media Portrayals in the Success of Activist DDOS Attacks (Anonymous)”, American Behavioral Scientist (July 2013), 57 (7): 983-1007


Eugeny Morosov, “RSA Animate - The Internet in Society: Empowering or Censoring Citizens?”
http://www.youtube.com/watch?v=Uk8x3VsUgU&feature=related

“It’s Over Steve!!!”: http://www.youtube.com/watch?v=kn5RzQc7So
“Adolph Harper loses it”: https://www.youtube.com/watch?v=DoGS_XgY1

SEMINAR 11 (MARCH 23): GLOBALIZATION


Dines and Humez:
- Henry Jenkins III, “Pop Cosmopolitanism: Mapping Cultural Flows in the Age of Media Convergence”: 587-593


Marwan Kraidy, REALITY TELEVISION AND ARAB POLITICS: CONTENTION IN PUBLIC LIFE, (Cambridge U.P. 2010)


John Storey, INVENTING POPULAR CULTURE: FROM FOLKLORE TO GLOBALIZATION, (BLACKWELL, 2003)


  - Gregory W. Streich, “Mass Media, Citizenship, and Democracy: Revitalizing Deliberation?”: 51-72
  - Thomas J Johnson and Barbara K. Kaye, “Democracy’s Rebirth or Demise?: The Influence of the Internet on Political Attitudes”: 209-228

John Street, Sanna Inthorn, and Martin Scott, FROM ENTERTAINMENT TO CITIZENSHIP: POLITICS AND POPULAR CULTURE, (Manchester U.P., 2013), ch. 6, 8, 10


David J. Jackson, ENTERTAINMENT AND POLITICS: THE INFLUENCE OF POP CULTURE ON YOUNG ADULT POLITICAL SOCIALIZATION, (Peter Lang: New York, 2002): Intro. (1-21), ch. 7 (Rap), ch. 9 (Classic Rock and Country Music), Ch. 10 (120-134)


**SEMINAR 13 (APRIL 6):**

You may bid for a topic of interest that does not appear in the current list - we may even cover more than one! Materials to be determined as we go.

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**Academic Accommodations**

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 for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation 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). 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).

**For Religious Observance:** Students requesting accommodation for religious observances should apply in writing to their instructor for alternate dates and/or means of satisfying academic requirements. Such requests should be made during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist, but no later than two weeks before the compulsory academic event. Accommodation is to be worked out directly and on an individual basis between the student and the instructor(s) involved. Instructors will make
accommodations in a way that avoids academic disadvantage to the student. Instructors and students may contact an Equity Services Advisor for assistance (www.carleton.ca/equity).

For Pregnancy: Pregnant students requiring academic accommodations are encouraged to contact an Equity Advisor in Equity Services to complete a letter of accommodation. Then, make an appointment to discuss your needs with the instructor at least two weeks prior to the first academic event in which it is anticipated the accommodation will be required.

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:

- reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, 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 which cannot be resolved directly with the course's instructor. The Associate Deans of the Faculty conduct 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 may include a mark of zero for the plagiarized work or a final grade of "F" for the course.

Submission and Return of Term Work: Papers must be submitted directly to the instructor according to the instructions in the course outline and will not be date-stamped in the departmental office. Late assignments may be submitted to the drop box in the corridor outside B640 Loeb. Assignments will be retrieved every business day at 4 p.m., stamped with that day's date, and then distributed to the instructor. For essays not returned in class please attach a stamped, self-addressed envelope if you wish to have your assignment returned by mail. Final exams are intended solely for the purpose of evaluation and will not be returned.

Grading: Standing in a course is determined by the course instructor, subject to the approval of the faculty Dean. Final standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points is:

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Letter grade</th>
<th>12-point scale</th>
<th>Percentage</th>
<th>Letter grade</th>
<th>12-point scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>90-100</td>
<td>A+</td>
<td>12</td>
<td>67-69</td>
<td>C+</td>
<td>6</td>
</tr>
<tr>
<td>85-89</td>
<td>A</td>
<td>11</td>
<td>63-66</td>
<td>C</td>
<td>5</td>
</tr>
<tr>
<td>80-84</td>
<td>A-</td>
<td>10</td>
<td>60-62</td>
<td>C-</td>
<td>4</td>
</tr>
<tr>
<td>77-79</td>
<td>B+</td>
<td>9</td>
<td>57-59</td>
<td>D+</td>
<td>3</td>
</tr>
<tr>
<td>73-76</td>
<td>B</td>
<td>8</td>
<td>53-56</td>
<td>D</td>
<td>2</td>
</tr>
<tr>
<td>70-72</td>
<td>B-</td>
<td>7</td>
<td>50-52</td>
<td>D-</td>
<td>1</td>
</tr>
</tbody>
</table>
Approval of final grades: Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by an instructor may be subject to revision. No grades are final until they have been approved by the Dean.

Carleton E-mail Accounts: All email communication to students from the Department of Political Science will be via official Carleton university e-mail accounts and/or cuLearn. As important course and University information is distributed this way, it is the student’s responsibility to monitor their Carleton and cuLearn accounts.

Carleton Political Science Society: The Carleton Political Science Society (CPSS) has made its mission to provide a social environment for politically inclined students and faculty. Holding social events, debates, and panel discussions, CPSS aims to involve all political science students at Carleton University. Our mandate is to arrange social and academic activities in order to instill a sense of belonging within the Department and the larger University community. Members can benefit through numerous opportunities which will complement both academic and social life at Carleton University. To find out more, visit https://www.facebook.com/groups/politicalsciencesociety/ or come to our office in Loeb D688.

Official Course Outline: The course outline posted to the Political Science website is the official course outline.