



<p>Dr. Steven Bruhm Arts and Humanities 2G19 519-661-2111 x 85738 <a href="mailto:sbruchm2@uwo.ca">sbruchm2@uwo.ca</a> Office Hours: 1<sup>st</sup> Term: Tues, 3:30-4:30, Wed 2:30-4:30 2<sup>nd</sup> Term: TBA</p>	<p>Class Location: Somerville House 3345</p>	<p>Teaching Staff: Mikyla Hindson Chinelo Ezenwa</p> <p>Office Hours and Contact Information TBA</p>
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### Course Description:

This course invites you to get vulgar – as in the Latin word *vulgaris*, meaning “belonging to the common people.” What exactly is “culture” when it is vulgar – that is, when we apply it to the “popular”? And who are the “people” when they are being “cultural,” in print, in front of a camera, or in a movie theatre? This year-long course will introduce you to the major terms and methods for thinking about popular culture as a serious, meaning-making endeavor, from the point of view both of the creators and of the receivers. We will think pointedly and precisely about particular genres – novels, films, folk stories, music, video – and about their role in history, politics, pleasure, and cultural resistance. In the second term, we will apply the vocabularies and theories we’ve learned in the first term to a particular problem: the role of telecommunications in connecting, severing, building, and destroying human relationships.

### Prerequisites:

There are no formal prerequisites for this course, other than one year of full-time university study or one full credit course in English at the 1000-level. Students who do not fulfill these requirements will be removed from the course by the Registrar.

### Required Texts (available in the UWO Bookstore):

Jason Haslam, *Thinking Popular Culture* (Pearson)  
Richard Marsh, *The Beetle* (Broadview)  
Stephen King, *Cell* (Scribner)  
Armistead Maupin, *The Night Listener* (Harper Perennial)

~ plus readings and viewings as listed on the syllabus and located in the Owl site for the course

### Evaluation Scheme:

5 short papers (2 double-spaced pages each), due throughout the year: 10% each for a total of 50%\*  
Mid-term Exam (one hour, written in class on 25 November 2015): 15%  
Final Examination: 35%

\*While students are required to hand in five short papers over the year, they may hand in more if they like. In the final evaluation, I will choose the five highest grades to determine this portion of the course mark.

## Evaluation Key:

*Short Papers:* The purpose of these papers is to show that you are engaging with the material from the readings and lectures and are able to apply it to cultural objects in ways we have not done in class. (In other words, analyse a cultural object without merely replicating the lecture.) To that end, I'd like you to follow the model that Haslam gives you on pages 293-94 under the heading "Object Analysis." There Haslam asks for a short response of no more than 450 words, and I am asking for something similar: no more than 2 double-spaced pages in 12-point New Times Roman font. (The information in your Works Cited, as well as your name, course identifying mark, title, and date, can be extra.)

As Haslam notes, an Object Analysis takes one of the key terms we have been discussing (say, Freud's idea of the "ego ideal" or Bakhtin's notion of "dialogism"), makes clear what the term means, and then applies that term to a cultural object that we did **not** apply it to in class (so, A Bugs Bunny cartoon would be fair game for either of these terms). The point is to use the term correctly to open up a meaning in a cultural product and to explain that meaning concisely. (Don't forget that Haslam also includes a Glossary in the back of his textbook.) As such, this Cultural Analysis **requires no external research**, only the responsible citation of the works you are discussing. And in the first instance, these analyses do not need to be submitted through Turnitin.com (see "University Policy on Plagiarism" below for more on this).

The first of these short Object Analyses is due for everyone on **Wednesday 7 October**, by the end of class. The dates for handing in the following four analyses are, however, up to you. I want you to choose the terms that most interest you and to apply them to the cultural objects that seem most promising, and to do so at your own pace. I will receive analyses up until the end of class on **Wednesday 9 March**. As I noted above, you are allowed to hand in more than five analyses, and should you choose to do so, only the highest five grades will be counted. The only restrictions on this policy are as follows:

1. You may hand in only one Object Analysis per week.
2. You must hand in an Object Analysis no more than one week after we discuss a concept or term in class. (That is, an analysis based on Freud's "ideal ego" would need to be handed in by 14 October, one week after the class on Psychoanalysis; or Bakhtin's "dialogism," discussed in class on 14 October, would need to be used by 21 October.)
3. You cannot repeat a term or re-write an analysis in hopes of a higher grade. Each Object Analysis must be fresh.
4. You cannot use a cultural product and a critical term together if we did so during class time: so, if we were to discuss Freud's "ideal ego" in relation to Dexter Morgan in class, you cannot do this in your paper.

That University defines a full-year essay course as requiring a minimum of 5000 words of written material (excluding texts and exams). This course falls well below that minimum, and so English 2017 is categorized as a non-essay course. Still, please remember that you are writing a university-level document that will be read and evaluated by a teaching staff of English professionals. Use your spell-checker; turn on the grammar-checker which, while sometimes missing the mark, can flag errors of expression; proofread your work and/or have a friend proofread it for you; read it aloud to make sure it makes sense to your ear. And did I mention proofreading?

A final point: while it rarely happens that my marks book contradicts the marks a student claims to have received, mistakes do occur. To ensure the accurate recording and tallying of grades, **please keep all of your Object Analyses and their grades until you receive your final mark for the course and are satisfied that the math is correct.** Your papers are the only official record I can see of the grade you received on them, so it is your responsibility to keep them handy. **The same holds true for the mid-term examination. Hold onto it until you receive your final grade.**

*Midterm Examination:* This exam will be written in class for about one hour 25 November 2015. Any student requiring an academic accommodation for this exam should follow the procedures for accommodation as set out below. The exam will be a combination of short-answer questions and brief essays. It will be closed book and, unless permission is otherwise granted, must be written by hand without the use of electronic technology.

*Final Examination:* The date for the final examination is set by the Registrar's Office and is out of the professor's or the department's control. Students are advised not to make summer travel plans until they know their exam schedules, or to ensure that travel occurs well after the last exam period. I cannot accommodate travel plans in the final exam.

University regulations require that students receive in writing information on how the final exam will be structured. I will do that near the end of the year; suffice now to say that the final exam will be

much the same format as the midterm exam, although it will be longer. The final exam will cover material throughout the course, from September until April, so please make sure your class notes are kept up to date and safely stored (and backed up, if taken electronically).

### Consistency of Performance:

Students must pass **both** the term work and the final exam to pass the course. Students whose term and final exam grades combine to result in a grade of 50% or above, even though one of the two is a failure, shall receive a default grade of 48%.

### Academic Accommodation:

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth (either alone or in combination) 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department.

Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The Student Medical Certificate (SMC) can be found at [http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/medicalform.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf)

The full policy is set out here:

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/accommodation\\_medical.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf)

### Absence for medical or other reasons:

For cases of absence involving illness, the student is directed to the Policy on Accommodation for Medical Illness ([http://uwo.ca/univsec/pdf/academic\\_policies/appeals/accommodation\\_medical.pdf](http://uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf)). If students miss an in-class assignment, or are absent for more than two or three classes, they must provide medical or other documentation and submit this to the Office of the Academic Dean. Such documentation must be submitted by the student directly to the appropriate Faculty Dean's Office and not to the instructor. It will be the Dean's Office that will determine if accommodation is warranted. In general, any absence for legitimate reasons will be dealt with by re-weighting the term work grade accordingly or by arranging make-up tests/examinations.

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

### Responsible Use of Technology in the Classroom:

Ontario law makes it difficult to ban laptops or other electronic devices from the classroom, so you are permitted to use them in class. However, laptops, tablets, cell phones and such used in class **must be used solely for the purpose of engagement with class material**: that is, taking notes, checking facts on line, drawing upon new information relevant to the lecture or the work being discussed. Any other use of electronics – watching irrelevant videos, playing games, Facebooking and other social media use, for example – that results in complaints from your colleagues will be dealt with briskly. You will receive one warning about use of technology, and should a second complaint arise, I will seek to have you removed from the course. The principle here is simple: what you have on your computer screen in front of you must not distract or compromise anyone else in the room. And given the way classrooms are laid out, that means sticking to the material of English 2017 02.

### Statement on Academic Offences:

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following website: [http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

## University policy on plagiarism:

Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing, using footnotes or citations. Plagiarism is a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following website:

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf). All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (link to Turnitin.com website: <http://www.turnitin.com>.)

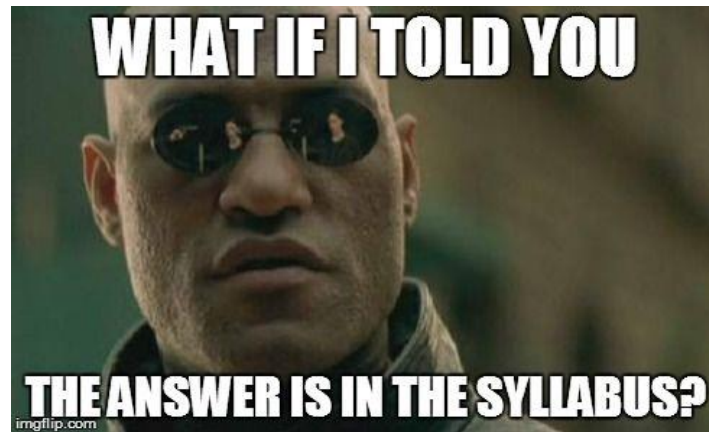
## Reading Schedule:

### Fall Term

Sept.	16	<i>On Being Vulgar: Introduction to the Course.</i>	
	23	<i>The Fame Game.</i> Haslam, Chp 1: “Thinking Popular Culture”; and Chp 7: “Disciplining Cultural Studies”	
	30	<i>On Your Marx.</i> Haslam, Chp 3: “Marxism I: Ideology, Hegemony, and Class”; Red Riding Hood cluster (available on Owl): Delarue, “The Story of Grandmother,” Perrault, “Little Red Riding Hood,” Grimm, “Little Red Cap,” Carter, “The Company of Wolves”; Bugs Bunny, “The Windblown Hare” <a href="https://www.youtube.com/watch?v=RRjCqbIVDMQ">https://www.youtube.com/watch?v=RRjCqbIVDMQ</a> and “Little Red Riding Rabbit” <a href="https://www.youtube.com/watch?v=ysTV06I5aD0">https://www.youtube.com/watch?v=ysTV06I5aD0</a>	
October	7	<i>What’s Your Problem?</i> Haslam, Chp 4: “Psychoanalysis I: Freud and Jung.” <i>Dexter</i> Season 4, Episode 10, “Lost Boys” (available on Netflix and iTunes) <b>[First Object Analysis due.]</b>	
	14	<i>Stranger-Than Fictions.</i> Haslam, Chp 5: “Linguistics and Semiotics”; <i>Stranger Than Fiction</i> <a href="https://www.youtube.com/watch?v=V-jfWZp-xLQ">https://www.youtube.com/watch?v=V-jfWZp-xLQ</a>	
	21	<i>Redneck Interpellation.</i> Haslam, Chp 6: “Marxism and Psychoanalysis II: Forming Identity”; <i>Here Comes Honey Boo Boo</i> Season 1 Episodes 2-6 <a href="https://www.youtube.com/watch?v=T01RRf9FnoI">https://www.youtube.com/watch?v=T01RRf9FnoI</a> (follow links to other episodes) and <i>The Simpsons</i> Season 9, Episode 17, “Lisa the Simpson” (in-class screening)	
	28	Haslam, Chp 8: “History, Power, Discourse”; <i>Fashion and Nostalgia</i> with guest-lecturer, Dr. Kelly Olson, Department of Classical Studies, UWO	
November	4	<i>What’s Sex Got to Do With It?</i> Haslam, Chp 10: “Feminism and Gender Studies”; Madonna, “Open Your Heart” <a href="http://www.youtube.com/watch?v=snsTmi9N9Gs">www.youtube.com/watch?v=snsTmi9N9Gs</a> and “Human Nature” <a href="http://www.youtube.com/watch?v=XTSrV_0vG-4">www.youtube.com/watch?v=XTSrV_0vG-4</a> ; Rhianna, “S&M” <a href="http://www.youtube.com/watch?v=KdS6HFQ_LUC">www.youtube.com/watch?v=KdS6HFQ_LUC</a> ; Christina Aguilera, “Not Myself Tonight” <a href="http://www.youtube.com/watch?v=wt-tHcQR67Y">www.youtube.com/watch?v=wt-tHcQR67Y</a>	
	11	Haslam, Chp 11: “Sexuality and Queer Theory”; Matt Baume, <a href="http://www.advocate.com/arts-entertainment/books/2015/08/13/excerpt-matt-baume-andrew-sullivan-revisit-80s-defining-marriage">www.advocate.com/arts-entertainment/books/2015/08/13/excerpt-matt-baume-andrew-sullivan-revisit-80s-defining-marriage</a> ; RuPaul’s Drag Race: <a href="http://www.youtube.com/watch?v=EKeNmsBLp1Q">www.youtube.com/watch?v=EKeNmsBLp1Q</a> Season 1, Episodes 1 and 2	
	18	<i>The Race Race.</i> Haslam, Chp 12: “Race, ‘Race,’ and Racism”; <i>Whoopi Goldberg: Live on Broadway</i> (in-class screening)	
	25	<b>Mid-Term Exam</b> (written in class); Haslam, Chp 13: “Nationalism, Imperialism, and (Post)Colonialism”; Disney’s <i>Aladdin</i> <a href="http://www.princessmovies.tv/disney-princess/aladdin.html">www.princessmovies.tv/disney-princess/aladdin.html</a>	
Dec	2	Richard Marsh, <i>The Beetle</i>	
	9	Marsh, <i>The Beetle</i>	

Winter Term

January	6	<i>Introduction to the Second Term: Who are You?/Where are You?</i> Haslam, Chp 9: "Postmodernism and Poststructuralism"	
	13	<i>Sorry, Wrong Number</i> : script, radio play, film: Script: available on Owl Radio Play: <a href="http://www.youtube.com/watch?v=1r5GZral6zs">www.youtube.com/watch?v=1r5GZral6zs</a> Film, Anatole Litvak (dir), <i>Sorry, Wrong Number</i> <a href="http://www.youtube.com/watch?v=gD_6TUuqwpq&amp;list=PL7F06E6D0620469E8">www.youtube.com/watch?v=gD_6TUuqwpq&amp;list=PL7F06E6D0620469E8</a>	
	20	Fred Walton (dir), <i>When a Stranger Calls</i> (1979) <a href="http://www.youtube.com/watch?v=CIgx8CA5mn8">www.youtube.com/watch?v=CIgx8CA5mn8</a>	
	27	Simon West (dir), <i>When a Stranger Calls</i> (2006) [available on iTunes]	
February	3	Stephen King, <i>Cell</i>	
	10	King, <i>Cell</i>	
	Reading Week		
	24	<i>Prosthetics, Cyborgs, and Superheroes</i> . O'Brien and Szeman, <i>Popular Culture: A User's Guide</i> pp. 190-202 (available on Owl); <i>Michael Jackson's Ghosts</i> <a href="http://www.youtube.com/watch?v=LIxgUMA9iwU">www.youtube.com/watch?v=LIxgUMA9iwU</a>	
March	2	Takashi Miike (dir), <i>One Missed Call</i> <a href="http://www.youtube.com/watch?v=dA4PeRNOhgo">www.youtube.com/watch?v=dA4PeRNOhgo</a>	
	9	<i>88<sup>th</sup> Academy Awards: The Oscars 2016</i> – televised date TBA [ <b>Last date to hand in Object Analysis</b> ]	
	16	Armistead Maupin, <i>The Night Listener</i>	
	23	Maupin, <i>The Night Listener</i>	
	30	<i>Googlization and A Theory of Facebook</i> . O'Brien and Szeman, <i>Popular Culture: A User's Guide</i> pp. 323-49 (available on Owl)	
April	6	Year-End Review and Final Exam preparation	



Page 1 Photo Credit: Jonathan McIntosh, "Bionic wheat paste." Flickr. Photo uploaded 9 June 2010. Accessed 31 August 2015. <https://www.flickr.com/photos/jonathanmcintosh/5213838294>

Page 5 Photo Credit: Dr. Thomas, "Matrix Morpheus Meme: What if I told you the answer is in the syllabus?" Pinterest. Accessed 3 September 2015. <https://www.pinterest.com/pin/348606827382719609/>