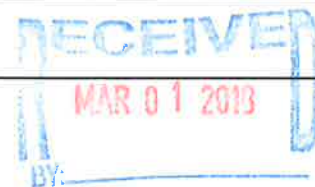


ORIGINATOR'S SECTION:														
1. College: <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CoBA <input type="checkbox"/> CoEHHS <input type="checkbox"/> CSM	Desired Term and Year of Implementation (e.g., Fall 2008): Spring 2018													
2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form*) <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No														
3. Course will be a variable-topics (generic) course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No ("generic" is a placeholder for topics)														
4. Course abbreviation and Number:* <u>HIST 396</u>														
5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.) History of Popular Culture in the United States														
6. Abbreviated Title for PeopleSoft: (no more than 25 characters, including spaces) <u>HIST POP CULTURE IN U.S.</u>														
7. Number of Units: 3														
8. Catalog Description: (Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does <u>not</u> count toward the 80-word limit.) Topics include American histories of song and dance, theatre and television, popular literature, mass-produced images. Explores how historians analyze historical sources in order to understand the role of popular culture in both reflecting and shaping American ideologies, identities, and experiences. Analysis of how historians understand the place of popular culture within shifting, intersecting, and overlapping social, ideological, political, legal, demographic, and economic contexts. Traces connections between past and present cultural forms to understand principles of continuity and change.														
9. Why is this course being proposed? This course is designed to enhance existing offerings in history by providing a unique and uniquely engaging way to help students acquire new historical knowledge about the history of American society and culture as they relate to various social, political, economic, and cultural institutions. Various CSUSM History faculty have expertise in social, cultural, and media history (both in the U.S. and globally), and the proposed course will complement existing course offerings in these areas. This course will also enhance related offerings in other departments and programs by providing historical context for other disciplinary approaches to the study and analysis of popular culture.														
10. Mode of Instruction* For definitions of the Course Classification Numbers: http://www.csusm.edu/academic_programs/curriculumscheduling/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab/Instructional%20Mode%20Conventions.pdf														
		<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Type of Instruction</th> <th style="text-align: center;">Number of Credit Units</th> <th style="text-align: center;">Instructional Mode (Course Classification Number)</th> </tr> </thead> <tbody> <tr> <td>Lecture</td> <td style="text-align: center;">3</td> <td style="text-align: center;">C2</td> </tr> <tr> <td>Activity</td> <td></td> <td></td> </tr> <tr> <td>Lab</td> <td></td> <td></td> </tr> </tbody> </table>	Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)	Lecture	3	C2	Activity			Lab		
Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)												
Lecture	3	C2												
Activity														
Lab														
11. Grading Method:* <input checked="" type="checkbox"/> Normal (N) (Allows Letter Grade +/-, and Credit/No Credit) <input type="checkbox"/> Normal Plus Report-in-Progress (NP) (Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress) <input type="checkbox"/> Credit/No Credit Only (C) <input type="checkbox"/> Credit/No Credit or Report-in-Progress Only (CP)														
12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.														
13. Course Requires Consent for Enrollment? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> Faculty <input type="checkbox"/> Credential Analyst <input type="checkbox"/> Dean <input type="checkbox"/> Program/Department - Director/Chair														
14. Course Can be Taken for Credit More than Once? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, how many times? (including first offering)														

* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.

PS _____
 KPage _____
 Trailer _____



15. Is Course Crosslisted: ☐ Yes ☒ No

If yes, indicate which course _____ and check "yes" in item #22 below.

16. Prerequisite(s): ☐ Yes ☒ No17. Corequisite(s): ☐ Yes ☒ No

18. Documentation attached:

☐ Syllabus ☒ Detailed Course Outline

19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:*

20. How often will this course be offered once established?* every other year

PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION:*(Mandatory information – all items in this section must be completed.)*21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)? ☒ Yes ☐ No

If yes, please specify:

History. No changes are necessary to catalog copy because catalog does not list upper division electives for History majors.22. Does this course impact other discipline(s)? (If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.) ☒ Yes ☐ No

If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

Visual & Performing Arts See email _____ ☒ Support _____ Oppose
Signature DateCommunications See email _____ ☒ Support _____ Oppose
Signature DateWomen's Studies See email _____ ☒ Support _____ Oppose
Signature DateLTWR - see email support, FNST - see email support, ETST - see email support, ANTH see email support**SIGNATURES : (COLLEGE LEVEL) :****(UNIVERSITY LEVEL)**

1. Originator (please print or type name) Katherine Hiyar Date _____

2. Program Director/Chair see original Date _____

3. College Curriculum Committee [Signature] Date 1/24/18

4. College Dean (or Designee) [Signature] Date _____

5. UCC Committee Chair _____ Date _____

6. Vice President for Academic Affairs (or Designee) _____ Date _____

7. President (or Designee) _____ Date _____

15. Is Course Crosslisted: ☐ Yes ☒ No

If yes, indicate which course _____ and check "yes" in item #22 below.

16. Prerequisite(s): ☐ Yes ☒ No17. Corequisite(s): ☐ Yes ☒ No

18. Documentation attached:

☐ Syllabus ☒ Detailed Course Outline

19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:*

20. How often will this course be offered once established?* every other year

PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION:*(Mandatory information – all items in this section must be completed.)*21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)? ☒ Yes ☐ No

If yes, please specify:

History. No changes are necessary to catalog copy because catalog does not list upper division electives for History majors.

22. Does this course impact other discipline(s)? (If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.) ☒ Yes ☐ No

If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

Visual & Performing Arts

Signature _____

Date _____

____ Support ____ Oppose

Communications

Signature _____

Date _____

____ Support ____ Oppose

Women's Studies

Signature _____

Date _____

____ Support ____ Oppose

SIGNATURES : (COLLEGE LEVEL) :1. Originator (please print or type name) Katherine Hajar 5/24/17
Date2. Program Director/Chair Carmen Varn 7/31/17
Date

3. College Curriculum Committee _____ Date

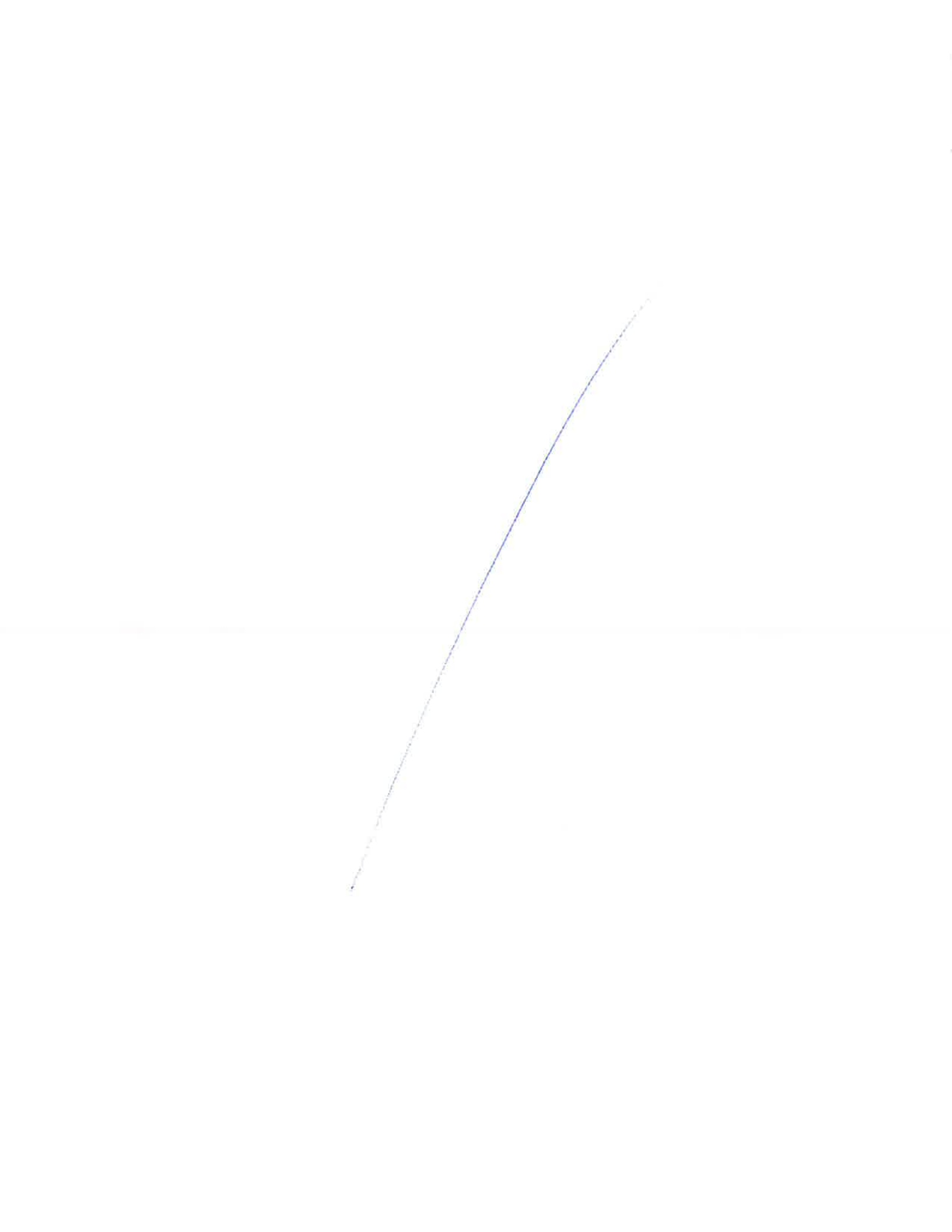
4. College Dean (or Designee) _____ Date

(UNIVERSITY LEVEL)

5. UCC Committee Chair _____ Date

6. Vice President for Academic Affairs (or Designee) _____ Date

7. President (or Designee) _____ Date



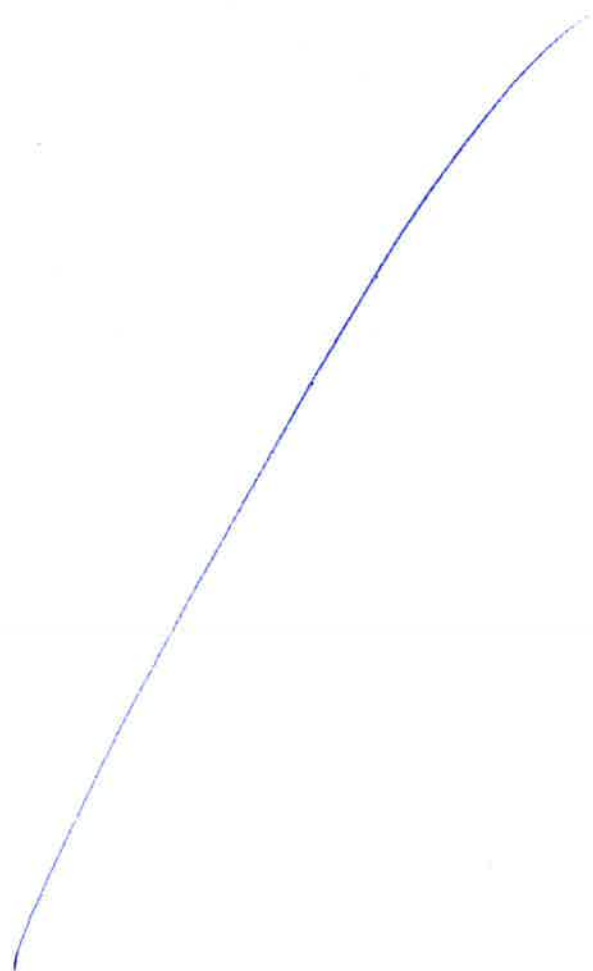
Revised Course Description for HIST 396 C-form (January 3, 2018)

Old Text from original C-form:

Covers the history of popular culture in the U.S., exploring the ways that a variety of cultural forms both reflected and influenced American society in the nineteenth and twentieth centuries. Topics include song and dance, theatre and television, popular literature, the rise of mass-produced images, toys and games, advertising, and more. Students will deepen their understanding of the roots and origins of popular culture in the present day, and the impact that popular culture has had on shaping American identities and experiences.

New Text on revised C-form:

Topics include American histories of song and dance, theatre and television, popular literature, mass-produced images. Explores how historians analyze historical sources in order to understand the role of popular culture in both reflecting and shaping American ideologies, identities, and experiences. Analysis of how historians understand the place of popular culture within shifting, intersecting, and overlapping social, ideological, political, legal, demographic, and economic contexts. Traces connections between past and present cultural forms to understand principles of continuity and change.



Course Title: History of Popular Culture in the United States
Course Number: 396

Course Description

This course covers the history of popular culture in the U.S., exploring the ways that a variety of cultural forms both reflected and influenced American society. Topics include song and dance, theatre and television, popular literature, the rise of photography and mass-produced images, toys and games, advertising, and more. Students will deepen their understanding of the roots and origins of popular culture in the present day, and the impact that popular culture has had on shaping American identities and experiences.

Readings will provide knowledge base for the course. In-class discussions of assigned readings will use Socratic method to help students develop their analytical and oral communication skills. Students will demonstrate acquisition of these skills through class discussions and written assignments, including the take-home exam.

University Credit-Hour Policy

For each unit of credit that you receive for a course, you should expect to spend a minimum of two (2) hours outside of class for each unit of credit. So, for a three-unit class, this usually breaks down to three (3) hours of class meeting time per week, plus six (6) hours outside of class spent reading, studying, conducting research, and/or writing.

Learning Outcomes for This Course

Through participation in classroom discussions and course assignments, students will

- analyze the historical role of American popular culture in both shaping and reflecting Americans' sense of self, their social and political behaviors, and their lived experiences and material conditions.
- critically evaluate the varieties of experience found in the historical record, exploring diversity as a component of history.
- communicate effectively in writing through assignments that require them to analyze, synthesize, compare, and explain the meaning of historical expressions of popular culture and the engagement of American audiences with those cultural forms.
- apply historical methods as a tool for evaluating both continuity and change in historical developments in popular culture, connecting those changes to popular culture in the present day.
- identify and discuss connections between popular culture and social, political, economic, and legal developments in U.S. history.
- find and evaluate reliable primary sources relevant to course topics.

Course fulfills the following GELOs (C2):

Students will

- analyze and interpret the ways in which the humanities engage issues of human existence and human diversity, such as race, ethnicity, gender, sexuality, and dis/ability.

(continued on next page)

- explore how humanistic traditions, disciplines, and methods inform our understanding of the social world, fostering critical evaluation of social, political, economic and environmental influences on human life.
- apply multiple theoretical, critical, and analytical perspectives to the study of history, the arts, and the humanities, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.
- use accepted research methods to analyze and interpret cultural formations, ranging from works in the humanities, to historical processes of development and change.

Course fulfills the following GELOs for all GE courses:

- Students will communicate effectively in writing to various audiences.
- Students will think critically and analytically about an issue, idea or problem.
- Students will find, evaluate and use information appropriate to the course and discipline.

Readings

Franz and Smulyan, *Major Problems in American Popular Culture*
ISBN: 9780618474813

Selected supplemental sources. Please see course schedule for more details about these readings.

Assignments

Grades will be determined by five components, weighted as follows, totaling 100%. The three writing assignments combined meet and exceed the University writing requirements:

- 20% Informed participation and preparation, reflected in class discussions and weekly reading quizzes. You must complete each week's assigned readings prior to that week's in-class discussions. All students are expected to demonstrate their acquisition of new and specific knowledge, as well as demonstrating understanding and comprehension of the assigned readings.
- 15% Primary source assignment (500-750 words): Students will be required to find an archival or museum object in an online archive or museum site and post an image of it online as a blog post, along with an explanation and analysis of the text or object. Students will include a brief bibliography of reliable scholarly sources that may be used for deeper scholarly inquiry into the object or text.
- 20% Take-home exam (approx. 750-1,000 words): essay-style question(s) about assigned readings.
- 15% Short written assignment (750-1,000 words): students will respond to a question or set of questions (TBD), applying insights and historical knowledge from course readings to their analysis of cultural artifacts as primary sources.

(continued on next page)

30% Final Project (750-1,000 words): Essay with images and/or multimedia objects. Students who know how to use the appropriate software may submit a web-based project.

Final Project Instructions: Project yourself 200 years into the future, and take on the profession of the historian. Present your analysis of a pop culture artifact from the period between 1965 and 2014 (inclusive). Does your chosen artifact seem to perpetuate older histories of cultural representation? To what extent is it a new kind of cultural artifact? Apply insights from at least one assigned History 300 reading to your own analysis of early twenty-first-century popular culture and its meaning.

Week 1: WHY STUDY POPULAR CULTURE?

George Lipsitz, "The Case for Studying Popular Culture"
John Clarke, "Approaches to Interpreting Popular Culture"

Week 2: RACE: MINSTREL SHOWS in the nineteenth century

This week: in-class exercises to improve reading skills

Primary Sources:

- Minstrel Stump Speech, 1868
- Minstrelsy Creates Racist Stereotypes, 1896
- Minstrel Sheet Music Extends Racist Stereotypes from African Americans to Asian Americans, 1907
- Edward LeRoy Rice Remembers Minstrelsy, 1911
- Instructions for Twentieth Century Amateur Minstrels Reinforce Earlier Racist Ideas, 1938
- The Urban League Objects to Amateur Minstrel Shows, 1950
- A Catholic Newspaper Confronts Minstrelsy's Racism, 1950

Secondary Source:

Smulyan, "Twentieth-Century Amateur Minstrels"

Watch in class:

Televised 1950 blackface minstrel performance: Vernon & Ryan

Marlon Riggs, *Ethnic Notions*

Listen:

The Legacy of Blackface (NPR, 2-part series) at
<http://www.npr.org/templates/story/story.php?storyId=1919122>

Secondary Sources:

Robert Toll, "Minstrels and African Americans in the Nineteenth Century"
Robert Lee, "Chinese American Stereotypes in Nineteenth-Century Minstrelsy"

Explore:

Web resources TBD

Week 3: NINETEENTH-CENTURY AUDIENCES and POPULAR CULTURE, 1849 – 1880

Primary Sources:

- An Eyewitness Details the Class Conflict of the Astor Place Riot, 1849
- Viewing the Violent Astor Place Riot, 1843
- Charleston Courier Reports on an Exhibition of the Fejee Mermaid, 1843
- P.T. Barnum Explains the Appeal of the Fejee Mermaid, 1855
- Observer Olive Logan Describes Active Theater Audiences, 1878
- Playwright G.W.H. Griffin Rewrites Hamlet for Nineteenth-Century Audiences, 1880

Secondary Sources:

Lawrence W. Levine, "Audiences Riot Over Interpretations of Shakespeare"

Neil Harris, "Audiences Enjoy Being Fooled by P.T. Barnum."

Explore:

Barnum's Lost Museum

<http://www.lostmuseum.cuny.edu/home.html>

Week 4: WORLD'S FAIRS, CIRCUSES, AND WILD WEST SHOWS: IDEAS ABOUT U.S. IMPERIALISM, 1876 – 1918

Primary Sources:

- Ida B. Wells, The Reason why the Colored American is Not in the World's Columbian Exposition
- British Journalist Fred A. McKenzie Notes the Americanization of the United Kingdom, 1901
- Literary Digest Sees World's Fairs as Educational, 1904
- The Circus Encounters the Spanish-American War in the United States, 1898
- The Circus Re-Enacts the Spanish-American War, 1899
- Circus Clown Jules Turnour Comments on His International Travels, 1910
- Wild West Shows Take American Culture Outside the United States, 1896

Secondary Sources:

Robert W. Rydell and Rob Kroes, "Fairs Take the United States to Europe"

Janet M. Davis, "Circuses Educate Americans about Nationalism and Imperialism"

Explore:

The Columbian Exposition: Chicago World's Fair 1893

http://ecuip.lib.uchicago.edu/diglib/social/worldsfair_1893/index.html

Week 5: WORKERS DEMAND LEISURE TIME, 1866 – 1914

Primary Sources:

- Songwriter Jesse Henry Addresses Workers' Demands, c. 1866
- Activist Edward H. Rogers Struggles for an Eight-Hour Day, 1872
- Reporter Edwin E. Slosson Explains the Business of Leisure, 1904
- Russian Novelist Maxim Gorky Criticizes Commercialized Leisure, 1907
- Ordinary People Challenge Propriety at the Beach, 1903–1909
- The *New York Sun* Portrays a Typical Baseball Crowd, 1884
- Anne O'Hagan Describes the Athletic American Girl, 1901
- H. Addington Bruce Analyzes Baseball and the National Life, 1913

(continued on next page)

Secondary Sources:

John F. Kasson, "Workers Seek Leisure Time and Space"
Steven Riess, "Sports Change Urban Leisure"

Explore:

Coney Island History Project
<http://www.coneyislandhistory.org/>

Coney Island History Site
<http://www.westland.net/coneyisland/>

Library of Congress: America at Work, America at Leisure, 1894 – 1915
<http://memory.loc.gov/ammem/awlhtml/awlleis.html>

"America's Playground: The Development of Coney Island"
<http://www.ultimatehistoryproject.com/coney-island.html>

Week 6: MOVIES, GENDER, AND THE MAKING OF AMERICAN FANS, 1910 – 1935

Primary Sources:

- Early Writer W.W. Winters Defines Movie Fanatics, 1910
- William Lewis Gordon Advises Fans on How to Script Movies, 1914
- Playwrights George S. Kaufman and Marc Connelly Explain Male Film Fans in "Merton of the Movies," 1925
- Chicago Daily Tribune Reports Positive Audience Reaction to Movie about Fans, 1924
- W.W. Charters, Educational Researcher, Reports the Effects of Movies on Boys and Girls, 1933

Secondary Sources:

Daniel Czitrom, "Movies as Popular Culture"
Kathryn Fuller, "Studying Movie Audiences"

Explore:

"Hollywood's America" at Digital History, University of Houston
<http://www.digitalhistory.uh.edu/historyonline/hollywood.cfm>

Silent Film Making in San Diego, 1898 – 1912
<http://www.sandiegohistory.org/journal/76fall/film.htm>

Week 7: ADVERTISING AND THE CULTURE OF CONSUMPTION, 1880 – 1930

Primary Sources:

- Early Magazine Advertisements Crowd the Page, 1880
- Advertising Changes Visually, 1900
- Playwrights Roi Cooper Megrue and Walter Hackett Make Fun of Advertising and Consumers, 1917
- A Pioneer Ad Man, Bruce Barton, Defends the Need for Advertising, 1925
- Home Economist Christine Frederick Explains How to Advertise to Women, 1929
- Radical Critic James Rorty Attacks Radio Advertising, 1934
- Humor Magazine Satirizes the Role of Advertising in Hard Economic Times, 1931

(continued on next page)

Secondary Sources:

Michael Schudson, "Defining and Locating Consumer Culture in the 1920s"
Roland Marchand, "Early Advertising Methods"

Explore:

The Emergence of Advertising in America, 1850 – 1920
<http://library.duke.edu/digitalcollections/eaai/>

The High Art of Photographic Advertising: The 1934 National Alliance of Art and Industry Exhibition
<http://www.library.hbs.edu/hc/naai/>

Week 8: CARS AS POPULAR CULTURE: DEMOCRACY, RACIAL DIFFERENCE, AND NEW TECHNOLOGY, 1920 – 1939

Primary Sources:

- Cornelius Vanderbilt Jr., Wealthy Writer and Movie Producer, Says Automobiles Democratize Leisure, 1921
- Native Americans Take Control of the Car and Their Image, 1916
- Magazine Writer George H. Dacy Describes the Symbolic Power of the Automobile for Native Americans, 1922
- Sociologists Robert S. Lynd and Helen Merrell Lynd Study How the Automobile Changed Leisure in Famous Study of Middletown, 1929
- African American Sociologist Lillian Rhodes Rebuts Middletown's Findings, 1933
- Urban League Magazine Explains the Difficulties for African American Drivers, 1933

Secondary Sources:

Kathleen Franz, "African-Americans Take to the Open Road"
Philip DeLoria, "The Racial Politics of the Automobile"

Explore:

America on the Move: the Smithsonian Institution's Automobile Collection
http://amhistory.si.edu/onthemove/themes/story_78_1.html

"The American Road," YouTube
http://amhistory.si.edu/onthemove/themes/story_78_1.html

Watch:

Selected automobile advertisements at the Prelinger Archive

Week 9: RADIO ENTERS THE HOME, 1920 – 1942

Primary Sources:

- Broadcaster Credo Fitch Harris Remembers Early Radio Broadcasting, 1937
- Listeners Speak Out in Radio Broadcast Magazine, 1927
- Humor Magazine Ballyhoo Makes Fun of Commercials, 1931
- Federal Radio Commission Reports on Commercial Broadcasting and Its Regulation, 1932
- President Franklin Roosevelt Uses Radio to Calm Americans at the Beginning of the Great Depression, 1933
- Radio Researcher Paul Lazarsfeld Presents Information about Women Listeners to Broadcasters and Advertisers, 1942

(continued on next page)

Secondary Sources:

Susan Smulyan, "Paying for Radio by Selling Time"
Jason Loviglio, "The Influence of Broadcasting on Politics."

Listen:

Selected episode of a radio serial at Archive.org (TBD)

Choose one of FDR's Fireside Chats at The American Presidency Project

<http://www.presidency.ucsb.edu/fireside.php>

Amelia Earhart on women in aviation ("Women in Air Travel") and
Albert Einstein on Gandhi

http://www.olderadioworld.com/shows/Voices_of_History.php

**Week 10: DEFINING POPULAR MUSIC: THE CONCEPT OF AUTHENTICITY
AND THE ROLE OF CULTURE BROKERS, 1935 – 1950**

Primary Sources:

- *Time*, a National Magazine, Takes a Negative View of Lead Belly, 1935
- Influential Music Critic Reviews the Negro Folksongs as Sung by Lead Belly, 1937
- Richard Wright, an African American Novelist, Describes the Politics of Lead Belly's Image, 1937
- Paul Ackerman, Journalist, Discusses the Political Potential of Music, 1956
- Américo Paredes, Ethnographer and Culture Critic, Investigates the Political Meanings of El Corrido de Gregorio Cortez, 1958
- Folk Ballad Remembers the Courage of Gregorio Cortez and Conflicts along the Mexico-Texas Border, 1958

Secondary Sources:

Benjamin Filene, "Culture Brokers and Questions of Authenticity"
José David Saldivar, "Collecting Culture on the Mexico-Texas Border"

Listen: Music of Lead Belly and Gregorio Cortez

Week 11: TELEVISION BECOMES PART OF THE FAMILY, 1955 – 1965

Primary Sources:

- Advertisement Pictures Television in the Family Circle, 1955
- Leo Bogart, Critic, Describes Television as a Social Medium, 1956
- "Mr. Adams and Eve," an Early Program Represents Television on Television, 1957
- The New Republic, Leftist Magazine, Objects to Television, 1959
- Federal Regulator Newton Minow Criticizes Television as "A Vast Wasteland," 1961
- Robert de Koos, TV Guide Writer, Views Bill Cosby as an Upwardly Mobile Individual, 1965
- The Chicago Daily Defender, an African American Newspaper, Views Bill Cosby as Presenting a New Image for African Americans, 1965

Secondary Sources:

Lynn Spigel, "Television in the Family Circle"
Herman Gray, "Television as Representation"

(continued on next page)

Watch online:

Selected episode of Father Knows Best

Watch in class:

Excerpts from I Love Lucy + the Ed Sullivan Show

Marlon Riggs, Color Adjustment

Week 12: YOUTH AND POPULAR CULTURE DURING THE COLD WAR, 1952 – 1960

Primary Sources:

- Horror Comics Challenge Middle Class Norms, 1952
- Frederic Wertham, Crusader against Comics, Makes His Case to Parents, 1953
- Saturday Evening Post Explains Why Chinese American Youth Are Not Juvenile Delinquents, 1955
- New York Times Film Reviewer Bosley Crowther Worries about Young People in The Blackboard Jungle, 1955
- New York Times Film Reviewer Bosley Crowther Considers Juvenile Delinquency in Rebel Without a Cause, 1955
- Time Magazine Describes Objections to Rock 'n' Roll, 1956
- Songwriters Carole King and Gerry Goffin Reproduce Girls Talking, 1960

Secondary Sources:

James Gilbert, "Boy Culture/Bad Boys"

Susan J. Douglas, "Girl Culture/Bad Girls"

Watch online:

Selected episode, The Mickey Mouse Club (TBD)

Watch:

Cold War instructional films at Prelinger Archive

Excerpts: The Blackboard Jungle

Excerpts: Rebel without a Cause

Listen:

The Shirelles, Will You Still Love Me Tomorrow?

Week 13: Surf Culture in the 1960s: Music and Movies

Primary Sources:

Watch: Beach Party (1963)

Listen: Surf music of the 1960s, selections

Secondary Sources:

TBD

Week 14: Globalization of U.S. Culture

Primary Sources:

- Dave Brubeck, a Jazz Musician, Describes His Role in American Diplomacy,
- 1958 Cartoonist Satirizes Disney as Leading Force of U.S. Imperialism, 1998
- Media Scholars Assess the Results of the Global Disney Audiences Project, 2001
- David Y.H. Wu, Anthropologist, Believes Taiwanese McDonald's Is a Local Institution, 1997
- Executive Producer Discusses Why Japanese Animation Captured American Market, 2000
- Turkish Journalists Interview Hip-Hop Star Ceza on Cultural Difference, 2008

Secondary Sources:

John Storey, "Americanization or Glocalization: Studying American Culture's Place in the World"

Gülriiz Büken, "An Argument against the Spread of American Popular Culture in Turkey"

In class:

Explore student-selected cultural artifacts that reflect the globalization of U.S. popular culture.

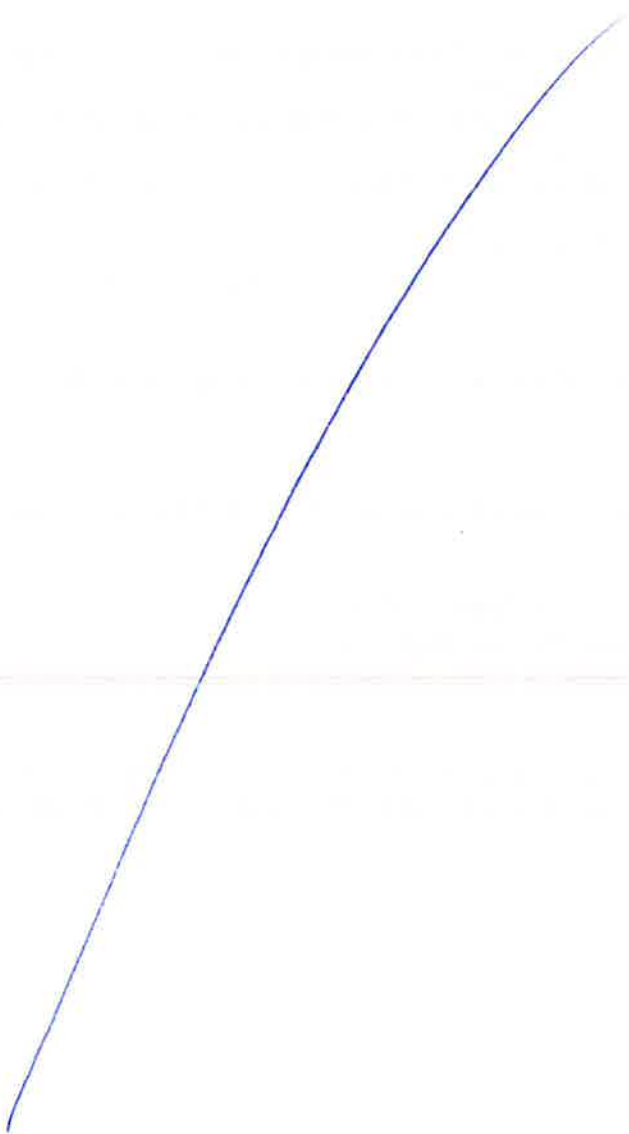
Week 15: Global Food in the U.S.

Arellano, *Taco USA* (excerpts TBA)

Coe, *Chop Suey: A Cultural History of Chinese Food in the U.S.* (excerpts TBA)

In class:

Students will post online (an) image(s) and brief information about the cultural artifact(s) that they will use in their final papers. Students will present briefly to the rest of the class.



Angela Baggett

From: Carrick Williams
Sent: Monday, February 26, 2018 10:58 AM
To: Angela Baggett
Subject: Approvals for HIST 396

Hi Angie,

Here are a series of Approvals for the HIST 396. She didn't have ANTH or SOC, but it has been 2 weeks; I am OK with letting it go on at this point.

I think we can send it along now.

Carrick

Carrick C. Williams
Assistant Professor
Department of Psychology
333 S. Twin Oaks Valley Rd.
California State University San Marcos

From: Salah Moukhliis
Sent: Friday, February 9, 2018 7:44 AM
To: Katherine Hajar
Subject: Re: This time with the GE form! Re: CAPC requests your support for my proposed course, History of American Popular Culture

LTWR

Hi Katherine,

LTWR supports the course. Thank you for proposing it.

Best,
Salah

--
Salah M. Moukhliis, Ph.D.
Professor, Interim Chair
Literature and Writing Studies Department
California State University San Marcos
San Marcos, CA, 92096-0001
Office: Markstein Hall 126K
Tel. 760-750-8081
E-mail. smoukhli@csusm.edu

From: Katherine Hajar
Sent: Tuesday, February 6, 2018 1:08 PM
To: Judit Hersko; Michelle Holling; Veronica Anover; Salah Moukhlis; Laurette McGuire; Marion Geiger; Konane Martinez; Sharon Elise
Subject: CAPC requests your support for my proposed course, History of American Popular Culture

Dear Colleagues,

I hope this finds you well. Per CAPC's request, I am writing to solicit your department's support for a new History course that I have proposed. I've attached the C-form and course description for History 396, History of American Popular Culture. [Veronica, I'm writing to you in your capacity as chair of Women's Studies, and Marion, as chair of Film Studies.]

An email from you will suffice in place of a signature. Thank you for your consideration.

With my best,
Katherine

Katherine Hajar, Ph.D.
Assistant Professor
Department of History
California State University, San Marcos
333 S. Twin Oaks Valley Road
San Marcos, California 92096

Web portal to CSUSM support services for undocumented and AB540 students: <http://www.csusm.edu/undocumented/>

From: Veronica Anover
Sent: Thursday, February 8, 2018 10:35 AM
To: Katherine Hajar

WMST

Subject: RE: This time with the GE form! Re: CAPC requests your support for my proposed course, History of American Popular Culture

Dear Katherine,

I heard back from the WMST faculty and WMST is happy to support your new course. It will be a nice complement to WMST 205, which is Gender and Pop Culture. (Current pop culture). As WMST is in the process of changing its name to Women's, Gender and Sexuality Studies, your course is very apropos as well.

Congratulations on developing such an interesting and timely course 😊.

Wishing you much success with it,

Veronica

Dr. Veronica Anover
Professor, French and Spanish / Modern Language Studies Department
Chair / Women Studies Department
Interim Faculty Director / Office of Service Learning / Division of Community Engagement
Markstein Hall 224
California State University San Marcos
San Marcos, CA 92096

From: Marion Geiger
Sent: Wednesday, February 7, 2018 7:58 AM
To: Katherine Hajar
Subject: Re: CAPC requests your support for my proposed course, History of American Popular Culture

FMST

Dear Kathrin,
What a great class! On behalf of Film Studies, I express support!
Best wishes
Marion

--
Dr. Marion Geiger
Associate Professor, French and German
Modern Language Studies
Film Studies Coordinator
Global Studies

California State University San Marcos
333 S. Twin Oaks Valley Rd | San Marcos, CA 92096
Office: Mark 257 | Tel. (760) 750-8574
mgeiger@csusm.edu

From: Laurette McGuire
Sent: Thursday, February 8, 2018 10:49 AM
To: Katherine Hajar
Subject: Re: CAPC requests your support for my proposed course, History of American Popular Culture

ETST

Dear Katherine,

Ethnic Studies supports the course HIST 396. Let this email serve in place of my signature.

Best,
Laurette McGuire

Laurette McGuire, Ph.D.

Associate Professor
Department of Anthropology
Program Director, Ethnic Studies
California State University San Marcos
333 S. Twin Oaks Valley Rd.
San Marcos, CA 92096

From: Michelle Holling
Sent: Sunday, February 11, 2018 9:18 AM
To: Katherine Hajar

Comm

Subject: Re: This time with the GE form! Re: CAPC requests your support for my proposed course, History of American Popular Culture

Hello Katherine,

Thanks for sending materials for review. In Communication, we offer a similar course (Communication and Popular Culture) thus, I consulting with tenure-track faculty was needed. We find that your course reflects a definitive historical perspective, has some overlap to our course yet we see both courses as complementary. Thus, the Departments signs off and extends our support of your course.

Well wishes.

Michelle

Michelle A. Holling, Ph.D.
Professor & Chair, Department of Communication
Ethnic Studies Advisory Council
President, Western States Communication Association

California State University San Marcos
333 S. Twin Oaks Valley Road
San Marcos, CA 92096
Office location: SBSB 2136 Office phone: 760/750-8576
Email: mholling@csusm.edu
Faculty profile: <http://www.csusm.edu/communication/faculty/mholling.html>

Recent Publications:

Co-Editor, *Race(ing) Intercultural Communication: Racial Logics in a Colorblind Era* (2016). Routledge
<https://www.routledge.com/products/9781138921764>

"So My Name is Alma. I Am the Sister of . . ." A Femicide Testimonio of Violence and Violent Identifications," *Women's Studies In Communication* <http://dx.doi.org/10.1080/07491409.2014.944733>

AMD

From: Judit Hersko

Sent: Monday, February 12, 2018 1:49 PM

To: Katherine Hjar

Subject: Re: This time with the GE form! Re: CAPC requests your support for my proposed course, History of American Popular Culture

Dear Katherine,

Please use this email as our approval of the course. Our faculty did not feel the course intersected too much with our courses. It looks very exciting and we welcome this wonderful addition to the curriculum.

Best.

Judit

Judit Hersko

Professor

Chair, Art, Media and Design

California State University San Marcos

San Marcos, CA 92096-0001

760 750-4639

jhersko@csusm.edu

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ANTH

Angela Baggett

From: Martha Stoddard Holmes
Sent: Wednesday, February 28, 2018 8:37 AM
To: Konane Martinez
Cc: Carrick Williams; Angela Baggett
Subject: Re: HIST 396 for ANTH and SOC review

Thanks so much, Konane!
Martha

Martha Stoddard Holmes, Ph.D.
Associate Dean for Instruction and Academic Programs
Professor of Literature and Writing Studies
College of Humanities, Arts, Behavioral and Social Sciences (CHABSS)
SBSB 4115-E
Tel: 760.750.8064

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San Marcos, CA 92096-0001

From: Konane Martinez <kmartine@csusm.edu>
Date: Wednesday, February 28, 2018 at 8:03 AM
To: "Martha Stoddard Holmes, Ph.D." <mstoddar@csusm.edu>
Cc: Carrick Williams <cawilliams@csusm.edu>
Subject: Re: HIST 396 for ANTH and SOC review

Sorry Martha, I thought I had replied! ANTH has no comments or objections to this course, thank you!
Konane

To lead people walk behind them-Lao Tzu
~~~~~

Konane M. Martínez, Ph.D.  
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Chair, Anthropology Department  
California State University San Marcos  
San Marcos, CA 92096  
Phone (760) 750-8567  
Fax (760) 750-4111  
<http://www.csusm.edu/anthropology>

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**From:** Martha Stoddard Holmes <mstoddar@csusm.edu>  
**Date:** Tuesday, February 27, 2018 at 4:49 PM  
**To:** kmartine <kmartine@csusm.edu>  
**Subject:** FW: HIST 396 for ANTH and SOC review

