FLORIDA ATLANTIC UNIVERSITY

NEW COURSE PROPOSAL
Undergraduate Programs

Department Political Science

College Dorothy F. Schmidt College of Arts and Letters

*(To obtain a course number, contact **coursenumbers@fau.edu**)*

UUPC Approval 10-12-2026
UFS Approval _____
SCNS Submittal _____
Confirmed _____
Banner Posted _____
Catalog _____

Prefix POS **Number** 3236	*(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)* **Lab Code**	**Type of Course** Lecture	**Course Title** Pop Culture and American Politics

Credits *(See Definition of a Credit Hour)* 3	**Grading** *(Select One Option)* **Regular** ●	**Course Description** *(Syllabus must be attached; see Template and Guidelines)* This course explores the dynamic interplay between popular culture and American politics through a focus on specific mediums and artifacts of pop culture.
Effective Date *(TERM & YEAR)* Spring 2027	**Sat/UnSat** ☐	

Prerequisites, with minimum grade*	**Corequisites**	**Registration Controls** *(Major, College, Level)*

Default minimum passing grade is D-. Prereqs., Coreqs. & Reg. Controls are enforced for all sections of course

Writing Across Curriculum (WAC) Course	**General Education Requirement** *(Select One Option)*
☐ **Yes** ☑ **No** WAC criteria must be indicated in syllabus and approval attached to proposal. See WAC Guidelines.	None General Education criteria must be indicated in the syllabus and approval attached to the proposal. See General Education Guidelines.

Minimum qualifications to teach course

Master's in Political Science or related discipline

Faculty Contact/Email/Phone	**List/Attach comments from departments affected by new course**
Kristin Shockley / kshockle@fau.edu	**Music, Sociology, Communications**

Approved by	***Date***
Department Chair	9/11/26
College Curriculum Chair	9/29/2026
College Dean	10/01/2026
UUPC Chair Korey Sorge	10-12-2026
Undergraduate Studies Dean Dan Meeroff	10-12-2026
UFS President	
Provost	

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.

FLORIDA ATLANTIC UNIVERSITY
POS 3236
Pop Culture and American Politics
Date: Wednesday, Friday 9:30 AM - 10:50 AM
Building: Social Science Boca Room: Room: 207
3 Credit(s)
Spring 2027

Instructor Information

Kristin Shockley
Email: kshockle@fau.edu
Phone: 561-297-3088 (office phone)-email is preferred method of communication!
Office: SO 384H
Office Hours: Wednesdays 11AM-12:30PM; 2:00PM-3:00PM and Fridays 11:00AM-12:30PM
Additional office hours will be held virtually on Zoom. Simply email the instructor to set up a time!

Course Description

This course explores the dynamic interplay between popular culture and American politics through a focus on various mediums and artifacts of pop culture.

Course Overview

This course is divided into two sections:
• The first part of the course will approach pop culture generally establishing a framework for analyzing the dynamic relationship between popular culture and American politics
• The second part of the course will enable students to apply this framework to specific mediums and artifacts of pop culture through group presentations

There are no prerequisites for this course. However, having taken POS 2041 (or an equivalent course) is definitely recommended so that students are comfortable with the basics of American government and politics.

Students are expected to attend lectures/discussions, stay up-to-date on the readings, turn in assignments on time, and regularly participate in class discussions (either during lecture or via Canvas discussion boards).

Instructional Method

In-Person/ Traditional concept of in person. Mandatory attendance is at the discretion of the instructor.

Required Texts/Materials

1. John Street *Music and Politics* (ISBN: 074563544X)

NOTE: Street's book provides a multi-dimensional approach to studying pop culture through a focus on music. We will be applying his insights to a more general study of popular culture beyond the medium of music.

2. Most of the required readings will come from articles and websites provided either through links on the syllabus or posted as PDFs on Canvas under files.

Course Objectives/Student Learning Outcomes
Some of the over-arching questions this course will address: Some of the over-arching questions this course will address:
• Is pop culture a product, culture, or entertainment? Could it be all three?
• How can pop culture serve as a source of political information and engagement as well as a form of political communication?
• How can pop culture affect political participation including social movements?
• How can pop culture affect identity formation?
• Can and should celebrities be political or even political representatives? Should celebrities just shut up and sing/act/write/etc.?
• Can pop culture enhance democracy?

By the end of this course students should be able to:
• Identify the variety of ways in which popular culture and American politics intersect.
• Discuss why popular culture is under treated in political science, what political theorists/political scientists have said about popular culture, and why it deserves greater attention by referencing the existing literature from the discipline of political science and outside the discipline.
• Analyze popular culture as text and what it reveals about norms, identities, values, politics, and experiences in a given historical moment.
• Analyze what the state (institutions and political actors) "does to" and "does with" popular culture.
• Analyze the ways in which popular culture contributes to identity formation and understandings of community, emphasizing the importance of intersectionality.
• Analyze the ways in which popular culture can enhance American democracy particularly in its ability to inform and engage, generate social capital, inspire participation and mobilize the American public
• Analyze how the political, social and economic environment influences popular culture and conversely how popular culture influences the political, social and economic environment.

Faculty Rights and Responsibilities
Florida Atlantic University respects the rights of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions that do not impede their exercise. To ensure these rights, faculty members have the prerogative to:
• Establish and implement academic standards.

- Establish and enforce reasonable behavior standards in each class.
- Recommend disciplinary action for students whose behavior may be judged as disruptive under the Student Code of Conduct University Regulation 4.007.

Course Evaluation Method
Power Point Lectures
Power Point lectures for classes will be posted on Canvas under files. Power Points are used both as a guide during the lectures, and more importantly, as a guide for students in terms of the readings and preparing for lecture. Students should view the Power Point lecture before attending class or doing the readings and the critical thinking assignments.

Readings
This is a heavy reading course. Readings will be challenging, yet engaging, and roughly 100+ pages each week (some weeks more or less than others). Students should come prepared to lecture with the readings completed.
How to approach the readings: Each class you will have an assortment of readings from multiple sources. Students should access the respective Power Points and critical thinking assignments for the class BEFORE doing the readings. This will help guide students to know what to focus on in the readings/ how to approach the readings.

NOTE: One of the goals of this course is to enhance students' reading comprehension skills and allow students to read more efficiently. This involves learning how to effectively move through a large amount of reading quickly while still absorbing the key takeaway points.

Coursework:
This course has three types of assignments: weekly critical thinking assignments on Canvas, discussion boards on Canvas, and a group presentation. Preliminary assignments are noted on the syllabus, but the instructor reserves the right to alter assignments with at least one week's notice based off of unforeseen circumstances or student comprehension of material.

Weekly Critical Thinking Assignments
During the first half of the course, students will complete one, in-depth, multi-question critical thinking assignment each week. The critical thinking assignments will be based on the various readings and topics/themes for the week. The goals of the critical thinking assignments are to reinforce and build upon what was covered during lectures and discussions, to prepare for the upcoming class, to conduct research for the group presentations and to develop students' reading comprehension, critical thinking and writing skills. Students should approach the individual questions on the critical thinking assignments as "mini essays". So, organization, proper grammar, capitalization, spelling, etc WILL be part of the grade. **(10 assignments, 20 points each) (Total 200 points)**

NOTE: Critical thinking assignments are NOT timed; students can go in and out of them, but just remember to save your work. I recommend completing them in a word document and then copying into the Canvas assignment.

Group Presentation Discussion Boards:
During the last part of the course students will participate in discussion boards in response to the group presentations. Students not part of that week's presentation will have to both comment a one to two paragraph original response (4 points) as well as reply to at least one of the other student's comments (4 points). Those students presenting that week are required to reply to two of the other students' comments (4 points each). **(5 discussion boards, 8 points each) (Total 40 points)**

Group Presentations
Students are divided into 5 groups made up of @6-7 students. Students will be able to choose their group based off of the pop culture medium that interests them the most on a first-come, first-served basis. Each group will be expected to work together throughout the semester in terms of preparing for their group presentation on the week of their given topic. (See separate document on Canvas under files for specifics on the presentation). **(80 points)**

Grading:
Lecture Attendance and Participation: 15% (60 points)
Canvas Critical Thinking Assignments: 50% (Total: 200 points/ 10 assignments, 20 points each)
Group Presentations: 25% (100 points)
Discussion Boards: 10% (40 points)
Total Points: 400 points

Code of Academic Integrity
Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see **University Regulation 4.001.**

Disability Policy
In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. If you encounter any barriers to learning or participation, please let me know. I welcome conversations at any time to ensure you have the appropriate access. For more information, please visit the SAS website at **www.fau.edu/sas/.**

Attendance Policy Statement

Students are expected to attend all their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations, or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances, and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

Attendance to our weekly in-person lectures on Wednesdays and Fridays is required and will be monitored. My expectation is that your critical thinking assignment responses draw upon lecture. Thus, attending class is key to doing well on the assignments, the presentation, and the course as a whole. Attendance is also 15% of your grade.

Religious Accommodation Policy Statement
In accordance with the rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs regarding admissions, registration, class attendance, and the scheduling of examinations and work assignments. University Regulation 2.007, Religious Observances, sets forth this policy for FAU and may be accessed on the FAU website at www.fau.edu/regulations. Any student who feels aggrieved regarding religious accommodations may present a grievance to the executive director of The Office of Civil Rights and Title IX. Any such grievances will follow Florida Atlantic University's established grievance procedure regarding alleged discrimination.

Time Commitment Per Credit Hour
For traditionally delivered courses, not less than one (1) hour of classroom or direct faculty instruction each week for fifteen (15) weeks per Fall or Spring semester, and a minimum of two (2) hours of out-of-class student work for each credit hour. Equivalent time and effort are required for Summer Semesters, which usually have a shortened timeframe. Fully Online courses, hybrid, shortened, intensive format courses, and other non-traditional modes of delivery will demonstrate equivalent time and effort.

Course Grading Scale
Letter Grade
A 94 - 100%
A- 90 - 93%
B+ 87 - 89%

B 83 - 86%
B- 80 - 82%
C+ 77 - 79%
C 73 - 76%
C- 70 - 72%
D+ 67 - 69%
D 63 - 66%
D- 60 - 62%
F Below 60

Grade Appeal Process
You may request a review of the final course grade when you believe that one of the following conditions apply:
• There was a computational or recording error in the grading.
• The grading process used non-academic criteria.
• There was a gross violation of the instructor's own grading system.
University Regulation 4.002 of the University Regulations contains information on the grade appeals process

Policy on Make-up Tests, Late work, and Incompletes
Late work will be allowed on a case by case basis. Simply contact the instructor.

NOTE: Incomplete grades will be given consistent with university policy: when a student has a valid reason for being unable to complete the course.

In all of these situations, communication with the instructor is critical! In all of these situations, communication with the instructor is critical!

Policy on the Recording of Lectures
Students enrolled in this course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

Center Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to http://www.fau.edu/counseling/

Student Support Services and Online Resources

- Center for Learning and Student Success (CLASS)
- Counseling and Psychological Services (CAPS)
- FAU Libraries
- Math Learning Center
- Office of Information Technology Helpdesk
- Center for Global Engagement
- Office of Undergraduate Research and Inquiry (OURI)
- Science Learning Center
- Speaking Center
- Student Accessibility Services
- Student Athlete Success Center (SASC)
- Testing and Certification
- Test Preparation
- University Academic Advising Services
- University Center for Excellence in Writing (UCEW)
- Writing Across the Curriculum (WAC)

Artificial Intelligence Preamble

FAU recognizes the value of generative AI in facilitating learning. However, output generated by artificial intelligence (AI), such as written words, computations, code, artwork, images, music, etc., for example, is drawn from previously published materials and is not your own original work. FAU students are not permitted to use AI for any course work unless explicitly allowed to do so by the instructor of the class for a specific assignment.[Policy 10.16 Artificial Intelligence]

Class policies related to AI use are decided by the individual faculty. Some faculty may permit the use of AI in some assignments but not others, and some faculty may prohibit the use of AI in their course entirely. In the case that an instructor permits the use of AI for some assignments, the assignment instructions will indicate when and how the use of AI is permitted in that specific assignment. It is the student's responsibility to comply with the instructor's expectations for each assignment in each course. When AI is authorized, the student is also responsible and accountable for the content of the work. AI may generate inaccurate, false, or exaggerated information. Users should approach any generated content with skepticism and review any information generated by AI before using generated content as-is. If you are unclear about whether or not the use of AI is permitted, ask your instructor before starting the assignment.

Failure to comply with the requirements related to the use of AI may constitute a violation of the Florida Atlantic Code of Academic Integrity, Regulation 4.001.
Proper Citation: If the use of AI is permitted for a specific assignment, then use of the AI tool must be properly documented and cited. For more information on how to properly cite the use of AI tools, visit https://fau.edu/ai/citation

Course Topical Outline
Course Schedule
Part I: Pop Culture: Towards a Framework

Lecture 1: January 13th and 15th: Course Introduction/ Defining Pop Culture

Questions to Consider: Why is defining popular culture so difficult? How do we define culture? How do we define ideology, and how does Storey see it relating to popular culture? What are the six main definitions of popular culture that Storey outlines? What are the various types and mediums of popular culture? Is pop culture a modern (product of industrialization) phenomenon? How does Levine complicate the idea that pop culture is a modern phenomenon (mass consumed, mass produced)? What examples did we discuss in lecture that support Levine's arguments?

Required Readings:
1. Storey, “Introduction” (Canvas)
2. Delaney, “Pop Culture: An Overview,” (Canvas)
3. Levine, Lawrence W. "The Folklore of Industrial Society: Popular Culture and Its Audiences” (Canvas)

Canvas Assignment (Due January 18th by 11:59PM):
1. Critical Thinking Assignment #1

Lecture 2: January 20th and 22nd: Pop Culture in the American Context: American Political Culture/ Cultural Imperialism

Questions to consider: What are the defining characteristics of American political culture? Is Lockean liberalism (limited government, individualism, equality, etc.) the dominant political principle in U.S. government and politics? What does Smith say about the role of liberalism in American political culture? What is the multiple traditions thesis? Ascriptive Americanism? What is Morone's approach to American politics? Does he utilize a top-down or bottom-up approach? What are the two moral traditions he identifies, and what are their characteristics (hint: reform the sinner vs. reform society)? How does American political culture influence popular culture? How does popular culture influence American political culture? How does pop culture reflect American political culture? How does popular culture influence American national identity, identity formation and the complex process of determining who does and does not belong? Is pop culture a divisive or unifying force? Or, can it be both simultaneously? What are the culture wars? What does Thomson argue about the culture wars? Is the United States exceptional? How is morality/religion intertwined with popular culture and its reception? How does this connect to a concern for the family and especially youth? What is a moral panic, and why is the family (especially the youth at the heart of moral panics)? How can censorship come from the bottom up (the people)? Is American pop culture hegemonic? What is cultural imperialism? How is American pop culture influenced by the international arena especially in the era of globalization? Likewise, how does American pop culture influence the international arena? How does Kasiyarno's article shed light on cultural imperialism and its impact considering that he is writing from the perspective of Indonesia?

Required Readings:
1. Smith, Rogers M. "Beyond Tocqueville, Myrdal, and Hartz: The Multiple Traditions in America." (Canvas)
2. Morone, "Introduction," Hellfire Nation (Canvas)
3. Kasiyarno, "The American Dream, the American Hegemonic Culture and Its Implications on the World" (offers a critique from an Indonesian scholar) (Canvas)

Recommended Readings:
1. Thomson, "Culture Wars and Warring About Culture" (chapter 1)
   www.press.umich.edu/pdf/9780472070886-ch1.pdf
2. Cultural imperialism: https://open.lib.umn.edu/mediaandculture/chapter/13-7-cultural-imperialism/

Canvas Assignment (Due January 25th by 11:59PM):
1. Critical Thinking Assignment #2

Lecture 3: January 27th and 29th: Pop Culture and the Discipline of Political Science

Questions to Consider: What have political theorists beginning with Plato and Aristotle argued about the relationship between pop culture and politics? What is the Frankfurt school, and why are these scholars critical of pop culture? Why is the topic of pop culture under-treated in the discipline of political science? (see Dorzweiler and Levine) What does Dorzweiler argue about Laswell's use of popular culture as a tool of elite manipulation, and how does this connect to Storey's third definition of popular culture as mass culture? Why is the answer to the following question, how do we view the average consumer of popular culture, as undiscerning dupe or critical consumer of pop culture, a central one to ask when analyzing the impact of popular culture on American government, politics and society? How does Gil Scott-Heron's song "The Revolution Will Not be Televised" provide commentary on the previous question? How do Nexon and Neumann contribute to our discussion of the gap in scholarship in terms of pop culture and politics? Why is this gap in literature problematic? Why should popular culture matter to political scientists? How can scholarship from outside of the discipline (sociology, psychology, anthropology, media studies, cultural studies, etc.) provide insight into the relationship between popular culture and American politics? How does a study of pop culture require innovation in sources (move beyond traditional scholarly sources)? Building upon Nexon and Neumann, what are the three approaches/lenses we will be using to analyze the relationship between pop culture and politics?

Required Readings:
1. Dorzweiler, Nick. "Popular Culture in (and out of) American Political Science: A Concise Critical History, 1858–1950."(Canvas)
2. Nexon and Neumann, "Introduction," (Canvas)
3. Street, "Politics as Music," pp. 140-158
4. "The Naysayers" https://www.newyorker.com/magazine/2014/09/15/naysayers (useful article detailing the Frankfurt school)
5. "Between Pepe and Beyoncé: The Role of Popular Culture in Political Research," https://www.e-ir.info/2019/09/18/between-pepe-and-beyonce-the-role-of-popular-culture-in-political-research/

Canvas Assignment (Due February 1st by 5PM):
1. Critical Thinking Assignment #3

Lecture 4: February 3rd, 5th and 10th: Our Framework for Analyzing Pop Culture

Questions to consider: Building upon Nixon and Neumann and Street, what are the three approaches/lenses we will be using to analyze the relationship between pop culture and politics? When analyzing popular culture, why is it important to understand the historical moment/ political context? How can the actions of the state make an artifact of popular culture political without the intention of the artist? (intention of artist vs how it is used) Why does reception matter, and how does this connect to the impact of popular culture?

Required Readings:
1. Street, "Introduction," pp.1-8, "Striking a Cord," pp. 41-61, "Politics as Music," pp. 140-158
2. Platoff, "John Lennon, "Revolution," and the Politics of Musical Reception" (Canvas)

3. Additional readings TBD

Canvas Assignment (Due February 15th by 11:59PM)
1. Critical Thinking Assignment #4

Lecture 5: February 12th and 17th: Celebrity Capital: Celebrities as Political Representatives

Questions to consider: What role do celebrities play, both directly through their social media posts and personal activism and indirectly through their artifacts, in engaging citizens and even increasing participation and activism? Can pop culture, both artifacts and artists, serve as a cite of information and engagement? What is celebrity capital? How does celebrity capital differ from political capital? How do celebrities acquire both celebrity and political capital? How can celebrities use their celebrity capital to affect change (engagement/participation, activism, raising money etc)? What does it mean for a celebrity to be political? Can and should a celebrity be a political representative? Do celebrities give a voice (political) to their fans? To what extent do celebrities represent their fans? Are fans just undiscerning followers? Should pop culture be political or should artists just "shut up and sing/act/play sports"? How have organizations such as HeadCount, Global Citizen, When We All Vote, Rock the Vote, etc. used celebrity capital for mobilizing political participation? How has When We All Vote sought to change the culture around voting?

Required Readings:
1. Street, "Celebrity Politicians: Popular Culture and Political Representation," (Canvas)
2. "Striking a Cord," pp. 41-61 (revisit)
3. Hart and Tindall, "Leadership by the Famous: Celebrity as Political Capital" (Canvas)
4. Watts, "Introduction" in Celebrity Capital in the Political Field pp.11-25
https://pure.royalholloway.ac.uk/portal/files/33676686/Ellen_Watts_Thesis.pdf

Recommended Readings:
1. Opinion Piece: https://bigthink.com/politics-current-affairs/music-politics
2. When We ALL Vote 2022" **https://whenweallvote.medium.com/when-we-all-votes-2022-bringing-pop-culture-to-the-polls-e5ba2b5a7be9**
3. Political Pop, Political Fans?" https://quod.lib.umich.edu/m/mp/9460447.0004.103/--political-pop-political-fans-a-content-analysis-of-music- fan?rgn=main;view=full text

Lecture 6: February 19th: Pop Culture as Text and Pop Culture and the State

Questions to consider: Detail our first lens for approaching the relationship between popular culture and politics -pop culture as text. What are the benefits and limitations of this approach? Detail our second lens for approaching the relationship between popular culture and politics -pop culture and the state. According to Street what does the state "do to" and "do with" pop culture in

his analysis of music and politics? How are we applying Street's analysis to other mediums of popular culture? What are the benefits and limitations of this approach? In preparation for next week, think about all of the ways popular culture can serve a constitutive role and actually impact American government, politics, and society?

Required Readings
1. Street, "Sound Barriers," pp.9-23 and "Falling on Deaf Ears," pp. 22-40
2. Additional readings TBD

Recommended Readings:
1. Milkoreit, M. "Pop-cultural Mobilization: Deploying Game of Thrones to Shift US Climate Change Politics" pp. 1-37 (Canvas)
2. Koller, "How the United States Government Sacrifices Athletes' Constitutional Rights in the Pursuit of National Prestige," https://scholarworks.law.ubalt.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1353&context=all_fac
3. Di Mauro, https://blogs.lse.ac.uk/usappblog/2019/08/23/primary-primers-the-line-between- presidential-politics-and-popular-culture-is-becoming-increasingly-blurred/

Canvas Assignment (Due February 22nd by 11:59PM)
1. Critical Thinking Assignments #5 and 6

Lecture 7: February 24th and 26th: Pop Culture as Constitutive: Enhancing Democracy and Affecting Identity Formation

Questions to consider: Detail our third lens for approaching the relationship between popular culture and politics-pop culture as constitutive. What role can pop culture play in deepening democracy-creating a more deliberative democracy (think empathy, emotion, and even participation)? According to Street, how can pop culture help constitute (not just reflect) American national identity)? Can pop culture also offer alternative histories or alternative understandings of national identity such as *Hamilton, the Musical*? How can pop culture create a sense of belonging or community? What does Anderson mean by imagining communities? What role does pop culture play in the process of individual and group identity formation (think race, religion, gender, class, etc)? In what ways can pop culture perpetuate racial, gender, ethnic and religious stereotypes? Can music conversely challenge or even change stereotypes? What do the authors of "Pop Culture, Perceptions, and Social Change (A Research Review)" argue about the potential pop culture has to challenge stereotypes? How do we define intersectionality? When does the term emerge? Why is intersectionality an important concept to address when analyzing the role of pop culture in the formation of identities?

Required Readings:
1. Street, "Invisible Republics," pp. 99-117 and "One More Time with Feeling" pp. 160-175
2. Benedict Anderson, "Introduction," Imagined Communities (Canvas)
3. Godsil, Rachel, Jessica MacFarlene, and Brian Sheppard. "Pop Culture, Perceptions, and Social Change (A Research Review)."#PopJustice (Canvas)

4. Introducing intersectionality: https://www.vox.com/the-highlight/2019/5/20/18542843/intersectionality-conservatism-law-race-gender-discrimination

Canvas Assignment (Due March 1st by 11:59PM)
1. Critical Thinking Assignment #7

Lecture 9: March 3rd and 5th: Pop Culture as Constitutive Part I: Creating a More Informed and Engaged Citizenry

Questions to consider: In what ways can pop culture enhance democracy from the perspective of political participation? What role should the average citizen play in American politics and government? Can popular culture create a more, engaged and informed citizenry? Can pop culture, both artifacts and artists, serve as a cite of information and engagement? How can popular culture serve as both a form of political communication and a mode of political representation?

Required Readings:
1. Inthorn, Sanna, John Street, and Martin Scott. "Popular Culture as a Resource for Political Engagement" (Canvas)
2. Street," Pop Culture and Political Communication" https://www.compol.it/rivista/special-issue/popular-culture-and-political-communication-john-street/
3. Van Zoonen, "Popular Culture as Political Communication," https://javnost-thepublic.org/article/pdf/2000/2/1/ (dated but useful article)

Canvas Assignment (Due March 23rd by 11:59PM):
1. Critical Thinking Assignment #9

No Class March 10th and 12th: Spring Break

Lecture 10: March 17th and 19th: Pop Culture as Constitutive Part II: Creating a More Participatory Citizenry

Questions to consider: What does Putnam argue about social capital in modern American society and the role pop culture can play in generating it ? Can popular culture increase social capital and create a stronger civil society? Can popular culture, increase citizen participation and activism? Can pop culture itself be a form of political participation? Drawing on Olson, what is the collective action problem? Can pop culture help overcome the collective action problem? What roles can pop culture play in social movements? Are certain mediums of pop culture more effective than others in terms of political engagement, communication, and activism?

Required Readings:
1. Street, "All Together Now," pp. 71-78, Fight the Power," pp. 79-97
2. Putnam, "Bowling Alone" (Canvas)
3. Olson, "The Logic of Collective Action" https://www.sfu.ca/~poitras/collective-action.PDF
4. "How Pop Culture Encourages Political Participation"https://www.euphoriazine.com/blog/2020/09/culture-how-pop-culture-encourages-political-participation/
5. "When We ALL Vote 2022" https://whenweallvote.medium.com/when-we-all-votes-2022-bringing-pop-culture-to-the-polls-e5ba2b5a7be9
6. "Harnessing Pop Culture to Drive Social Change,"https://www.macfound.org/press/grantee-stories/harnessing-pop-culture-to-drive-social-change

Part II: Application of Framework to Specific Mediums of Popular Culture: Group Presentations and Discussions

March 24th and 26th Presentation Prep

Group Presentation 1: March 31st and April 2nd: Literature/Comic Books and American Politics

Group Presentation 2: April 7th and 9th: Film and American Politics

Group Presentation 3: April 14th and 16th: TV and American Politics

Group Presentation 4: April 21st and 23rd: Sports and American Politics

Group Presentation 5: Final Exam period: Music and Politics

Title IX Statement Title IX Statement
In any case involving allegations of sexual misconduct, you are encouraged to report the matter to the University Title IX Coordinator in the Office of Civil Rights and Title IX (OCR9). If University faculty become aware of an allegation of sexual misconduct, they are expected to report it to OCR9. If a report is made, someone from OCR9 and/or Campus Victim Services will contact you to make you aware of available resources including support services, supportive measures, and the University's grievance procedures. More information, including contact information for OCR9, is available at https://www.fau.edu/ocr9/title-ix/ You may also contact Victim Services at victimservices@fau.edu or 561-297-0500 (ask to speak to an Advocate) or schedule an appointment with a counselor at Counseling and Psychological Services (CAPS) by calling 561-297-CAPS.