



MAWR 01618: ST: Cultural Criticism


Fall 2023 • Wednesdays @ 3:30 p.m. • Victoria 301


Popular culture is one of the sites where this struggle for and against a culture of the powerful is engaged: it is the stake to be won or lost in that struggle. It is the arena of consent and resistance.

— [Stuart Hall](#)


 **My name:** Dr. Jason Luther (he/him). Please call me “Jason.”


 **Email:** luther@rowan.edu I typically respond within 24 hours and during the hours of 9 a.m. and 5 p.m., though it may take me longer over the weekends. Please take this response time into account when reaching out—it’s difficult for me to help if you contact me the night before something is due.


 **Phone:** The Writing Arts Department’s Main Office Number is (856) 256-4345. Call this number if you need to reach me by phone.

 **Office hours:** I’m generally available for f2f or Zoom meetings most Thursdays 12:30-1:30 and Fridays 11-12. Please sign up via [my Google Calendar](#). Note: Bookings are available 7 days in advance and up to 24 hours before scheduled times. If you are in need of a time that is not offered, please email me.

Materials

 **Technology.** You’ll need reliable access to a computer, high-speed internet, Canvas, Zoom, and your Rowan email. Ideally you’ll also have access to various intermediaries of pop culture: primarily streaming services and social media (especially YouTube, Twitter, and TikTok). Occasionally you’ll need to pay to rent something (\$5-6). Of course, library cards, TV antennas, and torrents work too.

 **Time.** This course requires commitment to readings, discussions, research, and the process of composing and revising. That said, people work at their own pace so seek support and plan accordingly.

 **Links, videos, & pdfs.** I believe in Rowan’s pillars, including affordability, and for all the problems the web presents us, I believe it also supplies us with enough resources that we don’t have to buy textbooks.



"Mr. Pointy" by Takashi Murakami (2011). Art Institute of Chicago. ©2011 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin

Course description

Of the term **culture**, renowned scholar and critic [Raymond Williams](#) noted in an interview “...you know the number of times I’ve wished that I had never heard of the damned word. I have become more aware of its difficulties, not less, as I have gone on.” More than 40 years after that interview, Williams’s frustration makes more sense than ever. When we speak of popular culture — regional culture, Black culture, queer culture, drug culture, subculture, material culture, cultural capital, consumer culture, culture shock, the culture wars, and cultural criticism — are we talking about the same idea?

Williams — arguably the most influential 20th century scholar on the term — went on in the interview. When asked how *culture* was different from a word like *society*, he responded by saying that culture evoked a necessary and important *historical process*, as in the “cultivation of something – it was an activity.”

Indeed, in his landmark book on the philology of critical terms in cultural studies, *Keywords*, Williams notes that 17th century uses of the word referred to growth in nature; that is, “the tending of something, basically crops or animals” (we can still see this usage when we refer to microorganisms in our dairy products). With the advent of industrialization in the 18th and 19th centuries, however, culture grew to signify something more akin to an anxiety over the lack of growth -- one that was social. Specifically, culture increasingly became a means for holding humanity to a higher standard in light of long hours, mechanized tasks, and difficult labor conditions. The production of culture

-- via idealized aesthetics -- became an important process for challenging the alienating effects of industrial capitalism. As a result, what began to be cultivated was high culture and good taste. As Tony Bennett writes in *New Keywords*, taste was not only cultivated through art and ideas, but through public *institutions* in the mid 19th century as “libraries, museums, concert halls, and art galleries ... aimed to combat the shortcomings of civilization by diffusing the higher standards of culture through society” (66). And as Paul Schlicke [notes](#), the mid-19th century also saw the rise of commercial entertainment in the form of circuses, music halls, and organized sports (i.e. baseball, whose origins are traced to games in [New Jersey](#) in 1846).

As time went on, however, critics began to remark on the relationship between culture and power, noticing the ways taste and distinction were used as justification for colonization, racism, sexism, classism, and other forms of oppression. A host of new ideas began to help identify and explain how cultural power could be relative and oppressive. W.E.B. Du Bois’s theory of *double consciousness*, for instance, explained how African Americans could see themselves outside of the cultural gaze



Memorial Hall in Fairmount Park, Philadelphia was built in 1876 for the Centennial Exposition and was home to the Pennsylvania Museum of Industrial Art (now PMA). Public cultural institutions like these sprung up in the West in part as a response to industrialization. Photo from Library of Congress, Prints & Photographs Division, PA-1659-1

of white supremacy, while Antonio Gramsci's concept of *cultural hegemony* named the process by which the bourgeois used cultural norms -- not only the state or economic order -- to reinforce its domination over the working class. This occurred, Gramsci argued, through the idea of common sense -- how certain unquestioned practices became de-historicized, and therefore naturalized, especially through mass media. Those who control the means of production (not to mention distribution), Gramsci suggested, use it to gain consent toward certain ideas about the functions of culture -- ideas that often benefit a dominant ideology. Part of the cultural critic's duty is to identify this process and make it more transparent to readers.

So what do we mean by **criticism**? That answer also requires some historicizing. As a genre, criticism did not exist until the 17th century. While this was limited to poems and plays, eventually in the 18th century this got expanded to literature, then to society as a whole. As John Guillory notes in his new book, *Professing Criticism*, while, criticism was common in newspapers and popular periodicals in the 19th century, by the mid-20th century it was starting to be co-opted into an academic discipline via English departments, who were using it to study literature -- while also making statements about the world (much to the chagrin of some sociologists who called it the "profession of the unprofessional"). Much of the history of criticism shows a messy and uneasy relationship between criticism as theory (from the [Frankfurt School](#) of the 1930s to [the Centre for Contemporary Cultural Studies](#) in the 1960s) and criticism as a form of public writing.

While this class will focus on the latter, it's important to note that our approaches to cultural writing are heavily influenced by the former, and as writers entrusted to speak *to* and sometimes *for* our culture, we owe it to our readers to do that as responsibly as possible; much of that means taking a grounded approach to both taste and knowledge.

In terms of taste, critics account for their own preferences via their own subjectivity -- through their experiences as an embodied person living in the world, accumulating stories, noticing privilege, pushing through conflict, engaging with characters, and participating in activities, rituals, and habits that ultimately impact their worldview. There is no such thing as objectivity in criticism. Critics shape culture through their writing just as writing and learning about it shapes them. Thus, cultural criticism can and should be deeply personal.

But criticism, in order for it to be valuable, also has to have an exigence and larger purpose. Sometimes that is as superficial as helping readers decide how to spend their money (Barbenheimer anyone?). But memorable criticism does more than this; even something as simple as a review should help readers see something that wasn't so easily observed inside or outside the work, attempting to convince us that we must now see it that way too. Criticism can also warn us, helping the public notice when certain products punch down or repeat harmful tropes, lyrics, or imagery. Criticism can also help us recover voices and works from cultures long forgotten. Critics, in other words, must also be knowledgeable -- to know how a product participates in that historical process of culture, what a thing means and whether or not it is new. As much as critics try to tell us what's good from bad, strong criticism *contextualizes* and in such a way that the writing is urgent. And in this way the historical process of culture -- and the theories that help us understand that process -- is the ultimate syllabus.

In this class we'll read work by critics who write about the ways various art and media, from music to film to the internet, contribute to this process of making culture. Some approach their subjects and objects from their own experiences (such as personal essays and memoir), while others take a more analytical approach through review writing and more involved pieces that account for deeper trends afoot. However, the majority of this class -- 6 of our 14 weeks together -- will feature *your* writing via workshops and presentations. In my experience teaching the undergraduate equivalent of this course -- Writing About Pop Culture -- centering your writing provides real practice in addressing mixed audiences that consist of passionate or knowledgeable insiders (i.e. fans) and ambivalent outsiders (i.e. consumers).

Ultimately, my goal is for you to develop three drafts of relevant writing that are pitchable if not publishable. While our very own pop culture magazine [Halftone](#) is certainly one venue for publishing your work, I hope you'll also explore calls from other publications including: [Vulture](#), [Polygon](#), [Dazed](#), [Hyperallergic](#), [The Drift](#), [Catapult](#), [Long Reads](#), [Engadget](#), [Pop Matters](#), or others we log along the way. Keep in mind that certain pieces you write for this class may have a shorter shelf life than others, so consider the possibility that you might be pitching or publishing before the class is even over. If your goal is to make a career out of writing, then you should be getting your work out there as much as possible, even if you have to do it yourself through zines, blogs, and your own social media accounts.

Assignments

Project 1: Personal essay — 100 points

Your first piece will use a product of culture — a television series, fashion trend, chain restaurant, public performance, etc. — as an occasion to share its influence on some aspect of your identity in such a way that readers can relate to it. This approach is similar to creative nonfiction in that writers balance storytelling and sensory details as they “try to figure out if they had something to say,” as Jia Tolentino [writes](#) — hopefully products of culture help you get there.

Project 2: The review — 100 points

As *New York Times* music critic Jon Parales notes, “Reviews are where an experience meets ideas.” Critics are ultimately forwarding those ideas as arbiters of taste; as such, reviews are the most common genre in popular cultural criticism. Reviews are tricky though — approaching a review as a critic is different from proselytizing as a fan who is experienced with the thing, but incapable of getting outside of their obsession. At the same time, reviewing is also not just about coldly evaluating with stars or thumbs. Reviews should account for the work's context, intentions, and target audience, while also providing an original perspective or emotional point of view from the critic. Reviews are also timely. Therefore, I would like you to review something from the cultural sphere (film, album, book, event, product, etc.) that has been released this semester. For a list of the latest anticipated releases, check out sections dedicated to them over at [Metacritic](#), [Pitchfork](#), [Allmusic](#), [IGN](#), [Paste](#), & [Rotten Tomatoes](#).

Workshop feedback — 100 points (25 each)

The public nature of culture makes it an interpretive phenomenon and we will approach it as such via class discussion — and lots of it. In addition to discussing readings, genres, and examples of texts that circulate within our public sphere, we'll be spending much of our time talking about the projects above via **2 ROUNDS** of workshops. To accomplish this, we'll break you into two cohorts via an A/B schedule as follows:

A Sept 27 & Nov	B Oct 4 & Oct 25

Our workshops will invite you to read and respond to the work of your classmates, helping them balance writing for insiders and outsiders simultaneously. You will be graded on both the timeliness and completeness of the responses you give to your peers. Feedback will be posted by the end of the day prior to our workshop. During the workshop authors will have the opportunity to share something about the cultural phenomenon in question (an audio track, trailer, YouTube video, etc.), and respondents will get a chance to review their own feedback as well as other posts in Canvas. We'll then spend about 15 minutes on each piece, discussing a range of concerns. More information will be provided prior to the workshop.

Project 3: Cultural analysis — 200 points

Well written criticism requires the critic to provoke arguments while contextualizing their tastes and in order to do that, they must be knowledgeable. Even if they are obsessed with a particular slice of our culture, part of a critic's ongoing professionalization means doing their homework so that they understand that obsession as best they can within a wider context that may include particular media, genres, industries, artists, fans, etc. This expertise is what privileges the critic to speak and write to a public.

For your final project, then, I want you to focus on a cultural phenomenon that requires you to claim expertise by designing a research project that has an artifact at its center. For instance, you might be interested in the film *The Exorcist: Believer* (which comes out in October), the latest contribution to an ongoing horror franchise. To be knowledgeable about this might require a viewing (or re-viewing) of all of the films in the franchise, but also some research on the directors, actors, and story behind the new film, and even subgenres of horror that have something to do with exorcism, the devil, David Gordon Green, and more. Once you know more, you can then examine the phenomenon within a broader context, using this knowledge to analyze its "insides" (aesthetic, plot, tropes) and "outsides," including what preceded it (history), and what currently surrounds it (issues in contemporary culture).

The assignment is a two-parter that asks you to engage with a by both zooming in for a closer reading and zooming out to account for its historical trajectory and context. Specifically this involves a:

- **Presentation (100 points)** — At some point in the last two classes we will reserve 15-20 minutes for you to introduce us to moments, aspects, or elements within your chosen phenomenon and explain how it is meaningful and for whom. This is different from the personal essay in that you must think beyond yourself to consider how this cultural production affects a wider public. It is also different from the review in that you are looking for patterns or connections that go beyond the immediate context of a new release. Think of your presentation as a pedagogical task. Assume we are a mix of insiders and outsiders, but teach us all something!
- **New media artifact (100 points)** — Think of this as the archival version of your presentation, but one that is not limited to the affordances or limitations of a classroom presentation. What would your analysis look like as a zine, podcast, or a TikTok, for instance? How would someone 10 years from now use your artifact? We will spend Weeks 10 & 11 talking about the role of new media in cultural criticism and give you some lab time to tinker with the tech.

Schedule at a glance

Note: the schedule below is a work in progress and will be edited week-to-week as we make decisions about what to read and discuss.



Week 1: September 6 • Welcome/introduction

Read: Adorno & Horkheimer, Dederer, Scott, The Daily

Week 2: September 13 • Cultural criticism as personal essay

Read: King (Jersey Shore), Tolentino (New Yorker essay), Klosterman ("What Happens When People Stop Being Polite"), Harris (Wannabe)

Week 3: September 20 • Cultural criticism as memoir

Read & discuss: Sheffield (Love is a Mix Tape), Hsu (Stay True), Lee (Superfan), Clune (Game Life), Thom (I Hope We Choose Love)

Drafts of Project 1 for A Group should be posted by Friday, Sept 22. Feedback must be posted to Canvas by the end of the day Tuesday, Sept. 26.

Week 4: September 27 • Workshop 1

Group A workshop

Drafts of Project 1 for B Group should be posted by Friday, Sept 29. Feedback must be posted to Canvas by the end of the day Tuesday, Oct 3.

Week 5: October 4 • Workshop 1

Group B workshop

Week 6: October 11 • Cultural criticism as review

Guest Speaker: Lindsay Zoladz (NYT music critic)

Read: TBA , maybe watch *Reptile* (Netflix)?

Week 7: October 18 • Cultural criticism as analysis

Read & discuss: Reynolds (Retromania), Wilson (Let's Talk About Love), Dederer (Monsters), Lorenz (Extremely Online)

Drafts of Project 2 for B Group should be posted by Friday, Oct 20. Feedback must be posted to Canvas by the end of the day Tuesday, Oct 24.

Week 8: October 25 • Workshop 2

Group B workshop

Drafts of Project 2 for A Group should be posted by Friday, Oct 27. Feedback must be posted to Canvas by the end of the day Tuesday, Oct 31 (or you will turn into a vampire).

Week 9: November 1 • Workshop 2

Group A workshop

Week 10: November 8 • Cultural criticism in new media: podcasts, playlists, and blogs

Read/listen to & discuss: TBA

Week 11: November 15 • Cultural criticism in new media: YouTube, TikTok, and social media

Read/watch & discuss: TBA

Week 12: November 22

No class meeting -- virtual conferences

Week 13: November 29 • Presentations

Week 14: December 6 • Presentations

Grades

Grades are posted on Canvas as soon as possible after I assess your work, though point totals might fluctuate slightly depending on mode of instruction and the class' collective needs.

In terms of my responses to your work, you should expect my feedback to be constructive and kind. I will respond primarily as a reader who is interacting with the text you've produced, gesturing to issues we've discussed in class like exigence, context, details, tone, etc. Feedback on your work is one of the primary available spaces for individual instruction, so please see me during office hours or make an appointment if you'd like to discuss your work further!

Letter grades will be based on the following final averages:

93-100 = A	73-76 = C
90-92 = A-	70-72 = C-
87-89 = B+	67-69 = D+
83-86 = B	63-66 = D
80-82 = B-	60-62 = D-
77-79 = C+	0-59 = F

Course Policies

Our wellbeing. Whether because of my own health (or my children's) it is possible that I will have to teach this course remotely or cancel a class at some point during the semester. In that case, I will give you as much notice as possible, but possibly as late as the morning before we are scheduled to meet. Please check your email regularly. I mention this up front because if *you* are not feeling well, I want you to take care of yourself (and those who depend on you). Above all, if you feel sick or have symptoms, check our lesson plan doc and/or Canvas for information on what you missed. Email me if you have any questions or want to update me. I will work with you so you can complete the work successfully.

Regarding COVID, we will follow the most up-to-date [university policies](#) and health guidelines throughout the semester, including vaccine and masking guidelines.

Please keep in mind that there are many resources available to you. Rowan's award-winning First Year Writing Program has an incredibly helpful [Student Resource page](#) that provides an overview of many of these resources.

College life can be busy, overwhelming, and stressful. When your body is run down or you're suffering from anxiety or distress, it can be difficult or impossible to be an effective student while balancing work, friends, family life, and more. And according to a 2017 poll, 48% of Rowan University students have experienced food insecurity. Hunger, homelessness, financial concerns, and other struggles with basic needs are a growing problem among college students at Rowan and across the country. This statement is intended to help disarm stigma or shame—we all have basic needs, and I, along with your other faculty and administration here at Rowan, want to ensure that your basic needs are being met so that you can learn and succeed.

If you are facing challenges, we urge you to use the resources available to support your well-being:

- Any student who faces challenges securing their food or housing is urged to contact the **Dean of Students**: 203 Savitz Hall, 856-256-4283, studentlife@rowan.edu.
- If you or someone you know ever thinks about hurting yourself/themselves, please do one of the following:
 - call Rowan's 24/7 Crisis Hotline through the Wellness Center to speak to a counselor (any information you provide can be kept confidential): 856-256-4333 and press option 3 to speak to a counselor; you can also call

Public Safety at 856-256-4911 and ask to speak to a counselor call the National Suicide Prevention Lifeline at 988

- text “home” to the Crisis Text Line at 741741 to talk to a trained crisis counselor by text.
- If you are experiencing anxiety, depression, or other mental wellness issues, visit or call **Counseling & Psychological Services**: Winans Hall, 856-256-4333.
- If you need support academically, the **Academic Success Center** offers a variety of services, including tutoring and academic coaching: Savitz Hall, 3rd floor, successcenter@rowan.edu 856-256-4259.
- If you find that you are struggling with any aspects of your experience at Rowan University—whether academically, psychologically, logistically, or otherwise—and feel that some additional supportive connection and general help could be beneficial to staying on track with your studies and your overall progress at Rowan, you may wish to get in touch with a **Rowan Resiliency Coordinator** by emailing src@rowan.edu or by stopping by Savitz Hall 101. Equally, if you see a classmate at Rowan who could benefit from being in touch with a Resiliency Coordinator, you can help your classmate out by getting them in touch as well.
- To make a complaint involving discrimination on the basis of disability, gender identity and/or expression, national origin, race or ethnicity, religion, sex, sexual orientation, age, color, veteran status, genetic information, and other characteristics prohibited by law go to [the Office of Student Equity and Compliance](#) and see the next section of this syllabus.

Attendance, participation, and presence. Per Rowan University’s [Attendance Policy](#), students are expected to attend each meeting of each scheduled class. In my experience as a teacher of nearly 25 years, students fail when there is a lack of meaningful presence. For me, being present means *working in and out* of the classroom, actively, collaboratively, responsively, thoughtfully, responsibly, and constructively to one another, and generally being a resource for our collective intellectual development.

Department Attendance Policy: For Writing Arts courses that meet twice per week, the maximum number of permissible absences—both excused and unexcused—is six. For courses that meet once per week, the number of permissible absences is **three**. You cannot earn credit for a course if you miss more classes than this. If extenuating circumstances force you to miss more than the allowable number of classes, you must speak to your instructor about the possibilities for accommodating you beyond this. You may withdraw from the course if you have exceeded this number of allowable absences up until the withdrawal deadline; if you do not withdraw, you will receive an F for the course.



While shit certainly happens, a common refrain I use with students is this: *you can't stop a moving train*. This class moves quickly and it can be unfair to myself and others to pause the game or repeat instructions when an issue is ongoing or severe to the extent that your basic needs are not being met. Please be honest with yourself and communicate your needs to me, as appropriate. If your issue directly affects others in the class, such as with group work, communicate with them. Complex and sensitive issues — such as those that may require one or more of the resources mentioned in this syllabus — should be resolved via phone or a private face-to-face discussion (not email) whenever possible. If an issue occurs, please let me know as soon as it is reasonable, especially before it becomes more difficult to manage.

Late work. Deadlines are essential to publishing and writing workshops cannot be paused or made up. If a true emergency precludes you from meeting a certain deadline, please let me know. *If you have an accommodation letter that allows for extended deadlines*, please understand that this must be shared with me up front and that requests must occur prior to the deadline (this gets difficult to accommodate with workshops but I will do my best to help you).

Learning with and about technology. In addition to making use of this lab during class time, there are [open computer labs](#) on campus if you need access to a computer. You should not have to rely on your smartphone as your only device this semester. If you are having issues with the technical resources you need to be successful, let me know so that I can assist you in finding solutions.

I hope you will develop and practice a mindful workflow that allows you to integrate your smart technologies while being as present as possible in our activities. This is not easy and so I may on occasion assist individuals or the class as a whole in this practice, depending on how well your presence is being managed. And as noted in Rowan University's [Electronic Device Policy](#), students should not record any portions of our class without prior approval from the instructor.

Like many other learning contexts, iteration and failure are instrumental to becoming more competent with technologies; users must be both tenacious and flexible -- and not every problem requires the same troubleshooting process. I expect you to engage with the material thoughtfully while also being critical in troubleshooting those unexpected problems. Some of you will be better equipped to adapt to and learn new technologies than others. Although this course occasionally requires technical instruction, it also assumes you have *some* facility with digital vocabularies.

That said, if you find yourself needing assistance, there are a few things you can consider doing:

- Google the problem or search [LinkedIn Learning](#).
- Contact Rowan's Information Resources and Technology (IRT) department by clicking on [this IRT Support link](#). You can also call IRT at 856-256-4400 or email support@rowan.edu.

- Get in touch with me. Technical problems can be difficult to describe, especially when we are using different operating systems and devices. So if you email me about a problem that is technical, *take the time to include additional details and screenshots*. Tell me about your system, settings, what you've tried, what you don't have access to, or your specific limitations. Trying to troubleshoot one question per email is frustrating for both of us and not a good use of our time. An even better course of action would be to set up a time to meet, where we can share screens.

Civility. I am aligned with Rowan University's [Classroom Behavior Policy](#) especially in that I strive to cultivate an educational environment in our classroom that is inclusive, honest, joyful, and, above all, kind. In my experience, such an environment can take time to build, but it must begin with an assumed sense of respect and sensitivity, and especially toward those who do not write, act, speak, or look like ourselves. Toward that end, we will learn and use preferred names — including mine (please call me Jason) — and otherwise respect the communicative needs of each person based on aspects of their social identity as quickly as possible.

Accessibility. I assume that all of us learn in different ways, and that the organization of any course will accommodate each student differently. For example, you may prefer to process information by speaking and listening, so that some of the information on this course site is difficult to absorb. Or you might prefer to annotate printed texts over digital ones. Please talk to me as soon as you can about your individual learning needs and how this course can best accommodate them. Remember too that support services, including the Writing Center, are available to **all** students.

Note: Students can receive accommodations for mental health as well, and the campus Wellness Center can help provide documentation for applying.

From the University: Your academic success is important. If you have a documented disability that may have an impact upon your work in this class, please contact me. Students must provide documentation of their disability to the Academic Success Center in order to receive official University services and accommodations. The Academic Success Center can be reached at 856-256-4234. The Center is located on the 3rd floor of Savitz Hall. The staff is available to answer questions regarding accommodations or assist you in your pursuit of accommodations. We look forward to working with you to meet your learning goals.



Rowan Success Network

The Rowan Success Network powered by Starfish® is designed to make it easier for you to connect with the resources you need to be successful at Rowan. Throughout the term, you may receive emails from the Rowan Success Network team (Starfish®) regarding your academic performance. Please pay attention to these emails and consider taking the recommended actions. Utilize the scheduling tools to make

appointments at your convenience (i.e. Tutoring, Advising, Financial Aid, etc.). Additional information about RSN may be found at rowan.edu/rsn.

The Writing Center

For support in any stage of the composing process, please consider consulting the Writing Center. For hours and to book an appointment, visit their [website](#).

Academic integrity

All non-original content -- defined as both *idea* and *language* -- that appears in submitted work should be clearly marked as such. Any phrases or passages used that are not in your own words absolutely must be attributed and marked as quotations.

Please let me know if you have questions about your citation work in a particular assignment or writing context. That said, I encourage a conscientious application of Fair Use for Education principles. As we are writing for hybrid academic and public contexts, I expect citation to be consistent and visually/functionally appropriate for the medium in which borrowed and remixed work appears. Please be in touch if you have any questions about this.

Further, I expect all compositions submitted for course credit to be the work of the student(s) who turned in the work. Per Rowan University's [academic integrity policy](#), all academic integrity violations — no matter the level or sanction — will be reported to the Office of the Provost.

The Department of Writing Arts does not allow students to turn in the same writing assignment for more than one class. Students must receive express permission of their instructor to submit writing or a substantial part of a written text previously submitted to another class. Not doing so is considered academic dishonesty and, following the policies laid out by Rowan, may result in an F for that assignment.

Generative AI

Cultural criticism is about how you, [[insert your name here](#)], interpret the world as it manifests through art and media. Your experiences, stories, attachments, obsessions, and biases are what make it interesting and worth reading. While Generative AI programs like ChatGPT might be useful for dialoguing through ideas or experimenting with genres, some publications explicitly tell prospective authors to not to bother if they use it in their writing. Similarly, I urge you to take measures to prevent any sentences or passages generated by these programs from appearing in your drafts. Put another way: your final product should be offered as an ethical representation of your own synthesis, whether the source material is your idiosyncratic experiences, specific interpretations, or process of research.

Incompletes

The grade of INC may be awarded only at the end of a term, when all but a minor portion of the coursework has been satisfactorily completed. The grade of INC is not to be awarded in place of a failing grade or when you are expected to repeat the

course; in such a case, a grade other than INC must be assigned. You should make arrangements with me to receive an incomplete grade before the end of the term.