

SIGNS OF LIFE

IN THE USA

Readings on Popular Culture for Writers



Jack Solomon

Fourth Edition

Signs of Life in the U.S.A.

Readings on Popular Culture for Writers

Sonia Maasik

University of California, Los Angeles

Jack Solomon

California State University, Northridge

BEDFORD/ST. MARTIN'S

Boston ♦ New York

This one's for Pooh.

For Bedford/St. Martin's

Developmental Editor: John E. Sullivan III

Production Editor: Deborah Baker

Senior Production Supervisor: Joe Ford

Marketing Manager: Brian Wheel

Editorial Assistants: Carrie Thompson, Christine Turnier-Vallecillo

Production Assistant: Tina Lai

Copyeditor: Lisa Wehrle

Text Design: Gretchen Toles for Anna George Design

Photo Researcher: Alice Lundoff

Cover Design: Mark McKie

Cover Art: Photographs © 2002 Getty Images

Composition: Pine Tree Composition, Inc.

Printing and Binding: R.R. Donnelley & Sons Company

President: Joan E. Feinberg

Editorial Director: Denise B. Wydra

Editor in Chief: Karen S. Henry

Director of Marketing: Karen Melton

Director of Editing, Design, and Production: Marcia Cohen

Managing Editor: Elizabeth M. Schaaf

Library of Congress Control Number: 2002112258

Copyright © 2003 by Bedford/St. Martin's

All rights reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, except as may be expressly permitted by the applicable copyright statutes or in writing by the Publisher.

Manufactured in the United States of America.

7 6 5 4 3
f e d c

For information, write: Bedford/St. Martin's, 75 Arlington Street, Boston, MA 02116
(617-399-4000)

ISBN: 0-312-39784-4

Acknowledgments

Melissa Algranati, "Being an Other," from *Becoming American, Becoming Ethnic: College Students Explore Their Roots*, edited by Thomas Dublin. Copyright © 1996 by Melissa Algranati. Reprinted by permission of the author.

Acknowledgments and copyrights are continued at the back of the book on pages 809-15, which constitute an extension of the copyright page. It is a violation of the law to reproduce these selections by any means whatsoever without the written permission of the copyright holder.

Preface for Instructors

We were well along in our work on the fourth edition of *Signs of Life in the U.S.A.* when we awoke on that terrible morning in September to the news that America was under attack. Even as we watched the live coverage of the fall of the World Trade Center towers, the fire at the Pentagon, and the mysterious disappearance of United Flight 93, we knew that we were witnessing a historic intervention. “Nothing will ever be the same” became a refrain that grew in volume throughout that awful day and continued in the weeks that followed. And the impact of the events of 9/11 (a date that has entered the American vocabulary as permanently as the words “Pearl Harbor”) was powerful in the realm of American popular culture, where our national devotion to entertainment and celebrity worship suddenly looked not simply trivial but unworthy of a nation at war.

Indeed, one of the first consequences of the attacks was a string of cancellations of high-profile popular cultural events: The Latin Grammys vanished; the Emmy Awards ceremony was canceled, postponed, canceled, and postponed; and the NFL nixed its weekend schedule, a move that did not happen when John F. Kennedy was assassinated. The brightest luminaries among the pantheon of entertainment celebrities appeared quite frankly embarrassed and bewildered, not knowing how to respond appropriately to the dramatic change in the national mood. And a number of movies featuring terrorist themes were pulled from pending release.

So what, we wondered, could be the place of a book devoted to the study of popular culture in such a changed world? Was it still appropriate to teach students critical thinking and writing skills through popular cultural analysis? Had life simply become too serious for such study?

As the days went by, it became increasingly clear not only that it *was* appropriate to continue with our work but that the national response to the September 11 attacks only underscored the very premise upon which every edition of *Signs of Life in the U.S.A.* has been founded. That premise has been both that the traditional distinction between “high” (or culturally approved) and “low” (mass or popular) culture has come to be irrelevant in a world where string quartets are essential components of heavy metal recordings and operatic tenors perform stadium gigs, and where the terms “American culture” and “popular culture” are becoming virtually synonymous. America’s passionate turn to popular culture in the immediate aftermath of the attacks dramatically illustrated this point. From the star-studded Concert for New York to a World Series and Super Bowl that were celebrated as national memorials and morale builders, it became clear that popular culture had not become too trivial for serious attention; in fact, it had become more important than ever before. Indeed, our own students complained that it was a mistake to cancel the Emmy Awards (when that was what looked to be the plan) and a mistake to tone down their glitter when they were rescheduled, while many parents found that their children were best able to cope with the attacks by understanding them through the lens of *Harry Potter*. In short, Americans turned to popular culture for comfort and support in the aftermath of September 11, finding there a common ground upon which they could rally and recover.

As the months passed, it also became clear that while travel would be a mess for years to come and that the economic impact of the attacks would scar many lives, popular culture would return pretty much to normal. Movies like *Collateral Damage*, once held back, were successfully released. Hollywood glitter and self-promotion returned. And very few, if anyone, complained. It wasn’t simply a matter that too much money was involved to let popular culture languish (though, of course, that contributed to the rapid return to business as usual in the entertainment industry): Americans simply didn’t want to see it languish. And so, with such powerful evidence of the essential place that popular culture holds in American culture as a whole, its study appears to be more important than ever before.

Then and Now

Things have not always appeared this way, of course. When the first edition of *Signs of Life in the U.S.A.* appeared, the study of popular culture was still embroiled in the “culture wars” of the early 1990s, a struggle for academic legitimacy in which the adherents of cultural studies ultimately prevailed. Since then, accordingly, more and more scholars and teachers have come to recognize the importance of understanding what Michel de Certeau has called “the practice of everyday life” and the value of using popular culture as a thematic ground for educating students in critical thinking and writing. Once excluded from academic study on the basis of a naturalized distinction between “high” and “low” culture that contemporary cultural analysis has shown to be histori-

cally contingent, popular culture has come to be an accepted part of the curriculum, widely studied in freshman composition classrooms, as well as in upper-division undergraduate courses and graduate seminars.

But recognition of the important place that popular culture has assumed in our society has not been restricted to the academy. Increasingly, Americans are realizing that American culture and popular culture are virtually one and the same, and that whether we are looking at our political system, our economy, or simply our national consciousness, the power of popular culture to shape our lives is strikingly apparent. Sometimes this realization has been fraught with controversy, as when after a spate of schoolyard shootings in the late 1990s a host of politicians and pundits pointed their fingers at violent entertainment as the culprit behind the violence. At other times, the growing influence of popular culture has been received more enthusiastically, as in the widespread belief in the Internet as a medium of economic and educational reform and revival. But whether the recognition is tinged with controversy or splashed with enthusiasm, at no time in our history have Americans been more aware of the place of popular culture in their lives.

For this reason, we believe that learning to think and write critically about popular culture is even more important today than it was when we published the first edition of this book. As the boundary between “culture” and popular culture blurs and even disappears, it is all the more essential that our students understand how popular culture works and how it generates meaning. This is why we continue to make semiotics the guiding methodology behind *Signs of Life in the U.S.A.* For semiotics leads us, and our students, to take an analytic stance towards popular culture, one that avoids the common pitfalls of uncritical celebration or simple scapegoating.

The reception of the first three editions of this text has demonstrated that the semiotic approach to popular culture has indeed found a place in America’s composition classrooms. Composition instructors have seen that students feel a certain sense of ownership toward the products of popular culture—and that using popular culture as a focus can help students overcome the sometimes alienating effects of traditional academic subject matter. At the same time, the semiotic method has helped instructors lead their students to analyze critically the popular cultural phenomena that they enjoy writing about and so learn the critical thinking and writing skills that their composition classes are designed to impart.

The Book’s Organization

Reflecting the broad academic interest in cultural studies, we’ve assumed an inclusive definition of popular culture. This definition can be seen in the book’s organization. Its two sections—Cultural Productions and Cultural Constructions—highlight the essential cultural connection between the things we do and the things we believe. The four chapters in the first section focus on the marketing and consumption of the products of mass production, from sport

utility vehicles to TV shows, music, and movies. The five chapters in the second part of the book may seem a bit more sobering, but they are inextricably linked to the text's first half. In addressing spatial semiotics, gender issues, race relations, the culture of sports, and American icons, these chapters show how ideologies work to construct us as consumers and producers.

The Critical Method: Semiotics

Signs of Life departs from some textbook conventions in that it makes explicit an interpretive approach—semiotics—that can guide students' analyses of popular culture. We've made this approach explicit because it has struck us that while students enjoy assignments that ask them to look at popular cultural phenomena, they often have trouble distinguishing between an argued interpretive analysis and the simple expression of an opinion. Some textbooks, for example, suggest assignments that involve analyzing a TV program or film, but they don't always tell a student how to do that. The semiotic method provides that guidance.

At the same time, semiotics reveals that there's no such thing as a pure, ideologically neutral analysis. Anthologies typically present analysis as a "pure" category: They present readings that students are asked to analyze, but articulate no conceptual framework and neither explore nor define theoretical assumptions and ideological positions. Being self-conscious about one's point of view, however, is an essential part of academic writing, and we can think of no better place for students to learn that lesson than in a writing class.

We've found through experience that a semiotic approach is especially well suited to this purpose. As a conceptual framework, semiotics teaches students to formulate cogent, well-supported interpretations. It emphasizes the examination of assumptions and the way language shapes our apprehension of the world. And, because it focuses on *how* beliefs are formulated within a social and political context (rather than just judging or evaluating those beliefs), it's ideal for discussing sensitive or politically charged issues. As an approach used in literature, media studies, anthropology, art and design coursework, sociology, law, and market research (to name only some of its more prominent field applications), semiotics has a cross-disciplinary appeal that makes it ideal for a writing class of students from a variety of majors and disciplines. We recognize that semiotics has a reputation for being highly technical or theoretical; rest assured that *Signs of Life* does not require students or instructors to have a technical knowledge of semiotics. We've provided clear and accessible introductions that explain what students need to know.

We also recognize that adopting a theoretical approach may be new to some instructors, so we've designed the book to allow instructors to be as semiotic with their students as they wish. The book does not obligate instructors or students to spend a lot of time with semiotics—although we do hope you'll find the approach intriguing and provocative.

The Editorial Apparatus

With its emphasis on popular culture, *Signs of Life* should generate lively class discussion and inspire many kinds of writing and thinking activities. The general introduction provides an overall framework for the book, acquainting students with the semiotic method they can use to interpret the topics raised in each chapter. It is followed by a section on Writing about Popular Culture that not only provides a brief introduction to writing about popular culture but additionally features three sample student essays that demonstrate different approaches to writing critical essays on pop culture topics. The chapters start with a frontispiece, a provocative visual image related to the chapter's topic, and an introduction that suggests ways to "read" the topic, presents model interpretations, and links the issues raised by the reading selections. Every chapter introduction contains three types of boxed questions designed to stimulate student thinking on the topic. The Exploring the Signs questions invite students to reflect on an issue in a journal entry or other prewriting activity, whereas the Discussing the Signs questions trigger class activities such as debates, discussions, or small group work. Reading the Net questions invite students to explore the chapter's topic on the Internet, both for research purposes and for texts to analyze.

The readings themselves are followed by two sorts of assignments. The Reading the Text questions help students comprehend the selections, asking them to identify important concepts and arguments, explain key terms, and relate main ideas to each other and to the evidence presented. The Reading the Signs questions are writing and activity prompts designed to produce clear analytic thinking and strong persuasive writing; they often make connections among reading selections from different chapters. Most assignments call for analytic essays, while some invite journal responses, in-class debates, group work, or other creative activities. Complementing the readings in each chapter are images that serve as visual texts that can be discussed. We've also included a Glossary of semiotic terms, which can serve as a ready reference of key terms and concepts used in the chapter introductions. Finally, the instructor's manual (*Editors' Notes to Accompany Signs of Life in the U.S.A.*) provides suggestions for organizing your syllabus, encouraging student responses to the readings, and using popular culture and semiotics in the writing class.

What's New in the Fourth Edition

Few subjects move so quickly as does the pace of popular culture, and the fourth edition of *Signs of Life* reflects this essential mutability through its substantial revision of the third edition. First, we have updated our readings, adding selections that focus on issues and trends important in the new millennium. We have also updated the exemplary topics in our introductions used

to model the critical assignments that follow and have readjusted the focus of some chapters to reflect changing conditions. A new chapter on sports ("It's Not Just a Game") has been added to reflect what we call the growth of the "sports-and-entertainment postindustrial complex"—that amalgamation of athletics with the culture industry that has transformed the nature of modern sport. A new design updates the look of the book, and new photographs with questions in each chapter help students learn to think critically about visual popular culture.

From the beginning, *Signs of Life* was predicated on the premise that in a postindustrial, McLuhanesque world, the image has been coming to supplant the printed word in American, and global, culture. That is one of the reasons we chose semiotics, which provides a rational basis for the critical analysis of images, as the guiding methodology for every edition of our book. Each edition of *Signs of Life* has accordingly included images for critical analysis and in this, the fourth edition of the book, we have increased the number of images while modifying the shape of the book to make their presentation more effective. Each chapter now includes an image with discussion and writing questions. The images supplement the readings, offering a visual perspective designed to *enhance* the critical understanding modeled by the texts, not to replace them; we believe that while the semiotic interpretation of images can help students in the honing of their writing skills, it should not be a substitute for learning critical thinking through the analysis of written texts.

Even as we revise this text to reflect current trends, popular culture continues to evolve. The inevitable gap between the pace of editing and publishing, on the one hand, and the flow of popular culture, on the other, need not affect its use in the classroom, however. The readings in the text, and the semiotic method we propose, are designed to show students how to analyze and write critical essays about any topic they choose. They can, as one of our student writers does, choose a topic that appeared before they were born, or they can turn to the latest box office or prime-time hit to appear after the publication of this edition of *Signs of Life*. To put it another way, the practice of everyday life may itself be filled with evanescent fads and trends, but it is not itself a fad. As the vital texture of our lived experience, popular culture provides a stable background against which students of every generation can test their critical skills.

Acknowledgments

The vastness of the terrain of popular culture has enabled many users of the third edition of this text to make valuable suggestions for the fourth edition. We have incorporated many such suggestions and thank all for their comments on our text: Joy Barta, University of California, Riverside; Lisa Berman, Miami-Dade Community College; Anthony C. Bleach, Lehigh University; Jami Carlaccio, University of Wisconsin, Milwaukee; Robin Carstensen, Texas A&M

University; Barbara Chiarello, University of Texas–Arlington; Gina Claywell, Murray State University; David J. Daniels, Indiana University; Dale Dittmer, Bowling Green State University; Sharara Drew, Tufts University; Garrett Eudridge, Denison University; Jennifer Fickling, Cabrillo College; Linda Girard, Parkland College; Angela Gulick, Parkland College; Lori Harrison-Kahan, Boston College; Rebecca Hooker, University of New Mexico; Kevin Howarth, Kent State University; Dawnelle A. Jager, Syracuse University; Benedict Jones, University of California, Riverside; Glynis Kinna, University of Illinois at Chicago; April L. Mason, Kent State University; Meghan Mercier, Syracuse University; Jennifer Musial, Bowling Green State University; Brigid-Elizabeth N. Reardon, Indiana University; T. V. Reed, Washington State University; Alexis Rizzuto, Syracuse University; Cristina Lucia Stasia, Syracuse University; Cheryl Strayed, Syracuse University; Emily Walker, Indiana University; and Randall Lee Wolff, Murray State University. We would also like to thank those reviewers who examined *Signs of Life* in depth: Patricia Fillipi, University of Minnesota; Claudia Milstead, University of Tennessee; Inez Schaechterle, Bowling Green State University; Annette Wannamaker, Eastern Michigan University; and David M. Wright, Mt. Hood Community College. If we have not included something you'd like to work on, you may still direct your students to it, using this text as a guide, not as a set of absolute prescriptions. The practice of everyday life includes the conduct of a classroom, and we want all users of the fourth edition of *Signs of Life in the U.S.A.* to feel free to pursue that practice in whatever way best suits their interests and aims.

We'd like especially to thank our friends Andrew and Anna, who helped us with one of our favorite photographic images in this text, and our friend Jim Moyle, who once again generously provided us Internet access when we were away from home. Steve Steinberg, too, proved generous in offering suggested readings. And once again, we wish to thank heartily the people at Bedford/St. Martin's who have enabled us to make this fourth edition a reality, particularly Chuck Christensen and Joan Feinberg, who have now been at the helm through six of our textbook projects. Very special thanks are due our editor, John Sullivan, who continues to embody, as we said in the last edition, the best combination of diplomacy, creativity, critical insight, and good cheer that characterizes such editorial legends as Maxwell Perkins. Deborah Baker ably guided our manuscript through the rigors of production, while Carrie Thompson handled the innumerable questions and details that arise during textbook development. Alice Lundoff expertly researched and obtained permission for art, and Chris Stripinis cleared text permissions. In addition, Elizabeth Schaaf, Lisa Wehrle, and Coleen O'Hanley contributed their intelligence and superb competence to the production of this book.

Contents

Preface for Instructors v

INTRODUCTION

**Popular Signs: Or, Everything You Always Knew about
American Culture (But Nobody Asked)** 1

Portfolio: September 11, 2001 19

Writing about Popular Culture 25

PART ONE:

CULTURAL PRODUCTIONS 45

Chapter 1.

**Consuming Passions: The Culture of American
Consumption** 47

LAURENCE SHAMES: *The More Factor* 56

"Frontier; opportunity; more. This has been the American trinity from the very start."

ANNE NORTON: *The Signs of Shopping* 63

"Everyone, from the architecture critic at the *New York Times* to kids in the hall of a Montana high school, knows what *Ralph Lauren* means."

NINA LEEN: *"Just what do you do all day?"* [PHOTOGRAPH] 70

Add it up: the material record of one homemaker's weekly toil in 1947.

JOHN DE GRAAF, DAVID WANN, and THOMAS H. NAYLOR: *The Addictive Virus* 71

"The thrill of shopping is only one aspect of the addiction to stuff."

RACHEL BOWLBY: *The Haunted Superstore* 76

"Though it wouldn't be obvious from a glance at the customers in IKEA today, the history of shopping is largely a history of women."

THOMAS HINE: *What's in a Package* 84

"Packages serve as symbols both of their contents and of a way of life."

FRED DAVIS: *Blue Jeans* 93

"Probably no other article of clothing has in the course of its evolution more fully served as a vehicle for the expression of status ambivalences and ambiguities than blue jeans."

JOAN KRON: *The Semiotics of Home Decor* 101

"We use our possessions in the same way we use language — the quintessential symbol — to *communicate* with one another."

DAVID GOEWY: *"Careful, You May Run Out of Planet": SUVs and the Exploitation of the American Myth* 112

"The modern SUV represents a preeminent symbol of American popular culture."

DAMIEN CAVE: *The Spam Spoils of War* 122

"Welcome to the 'war on terrorism' shopping mall."

BENJAMIN R. BARBER: *Jihad vs. McWorld* 126

"Jihad pursues a bloody politics of identity, McWorld a bloodless economics of profit."

THOMAS L. FRIEDMAN: *Revolution Is U.S.* 132

"Today, globalization often wears Mickey Mouse ears, eats Big Macs, drinks Coke or Pepsi, and does its computing on an IBM PC, using Windows 98, with an Intel Pentium II processor, and a network link from Cisco Systems."

Chapter 2.

Brought to You B(u)y: The Signs of Advertising 141

ROLAND MARCHAND: *The Parable of the Democracy of Goods* 150

"'Body Odor plays no favorites,' warned Lifebuoy Soap. No one, 'banker, baker, or society woman,' could count himself safe from B.O."

When You Come Home [ADVERTISEMENT] 159

"The thought of what *might have* happened is followed by a deep gratitude for what *did* happen, because the Pyrene Fire Extinguisher, which you placed on the wall within easy reach, put scientific readiness between your dearest possessions and possible disaster."

JACK SOLOMON: *Masters of Desire: The Culture of American Advertising* 160

"The logic of advertising is entirely semiotic: It substitutes signs for things, framed visions of consumer desire for the thing itself."

DIANE BARTHEL: *A Gentleman and a Consumer* 171

"The masculine role of always being in charge is a tough one."

ERIC SCHLOSSER: *Kid Kustomers* 181

"The aim of most children's advertising is straightforward: Get kids to nag their parents and nag them well."

GLORIA STEINEM: *Sex, Lies, and Advertising* 186

"If *Time* and *Newsweek* had to lavish praise on cars in general and credit General Motors in particular to get GM ads, there would be a scandal. . . . When women's magazines from *Seventeen* to *Lear's* praise beauty products in general and credit Revlon in particular to get ads, it's just business as usual."

Portfolio of Advertisements

CBS MarketWatch.com
Eclipse Gum
Phoenix Wealth Management
Association of American Publishers
Virgin Atlantic
American Express

JAMES B. TWITCHELL: *What We Are to Advertisers* 205

"Mass production means mass marketing, and mass marketing means the creation of mass stereotypes."

JOHN E. CALFEE: *How Advertising Informs to Our Benefit* 210

"The benefits of advertising extend beyond the interests of advertisers to include the interests of the public at large."

KALLE LASN: *Hype* 217

"In the silent moments of my life, I often used to hear the opening movement of Beethoven's Ninth Symphony play in my head. Now I hear that kid singing the Oscar Meyer wiener song."

Chapter 3.**Video Dreams: Television, Music, and Cultural Forms 223****TODD DAVIS: *The West Wing in American Culture* 238**

"One reason for the show's appeal is that people like surprises as long as they are not too scary."

STEVEN D. STARK: *The Oprah Winfrey Show and the Talk-Show Furor* 243

"When Oprah Winfrey can rank in a poll as the celebrity Americans believe to be most qualified to be president . . . something significant is going on."

SUSAN DOUGLAS: *Signs of Intelligent Life on TV* 250

"On the surface, these shows seem good for women. . . . But in too many ways, the women take a backseat to the boys."

AMANDA FAZZONE: *Boob Tube* 255

"If heroines like Felicity are empowered, it's only because they've decided that what really drives female power is sex."

TAD FRIEND: *You Can't Say That* 258

"One 'asshole' is not going to cause the fall of the republic."

TRICIA ROSE: *Bad Sistas* 266

"[F]or the most part, when they choose to rap about male-female relations, women rappers challenge the depictions of women in many male raps."

DAVID CORIO: *Salt 'N' Pepa* [PHOTOGRAPH] 275

One of the most successful female rap groups of all time performing in concert.

DAVID SCHIFF: *The Tradition of the Oldie* 276

"Fans of the recent movie *High Fidelity* know that an obsession with top-song lists is a symptom of male narcissistic personality disorder."

ROBERT HILBURN: *The Not-So-Big Hit Single* 281

"The 'modern' pop era began with the birth of rock-n-roll in the mid-'50s, and all statistics today pretty much reflect what has happened since then."

TOM SHALES: *Resisting the False Security of TV* 285

"What should TV do that it isn't doing? I wish I knew."

MARNIE CARROLL: *American Television in Europe* 288

"MTV [in Europe] isn't MTV in America. CNN here is not CNN in America."

Chapter 4.**The Hollywood Sign: The Culture of American Film** 299ROBERT B. RAY: *The Thematic Paradigm* 308

"To the outlaw hero's insistence on private standards of right and wrong, the official hero offered the admonition, 'You cannot take the law into your own hands.'"

LINDA SEGER: *Creating the Myth* 316

"Whatever our culture, there are universal stories that form the basis for all our particular stories. . . . Many of the most successful films are based on these universal stories."

GARY JOHNSON: *The Western* 326

"The iconography of the Western is the largest and richest of all the film genres."

SUSAN BORDO: *Braveheart, Babe, and the Contemporary Body* 333

"*Braveheart*, apparently based on real events, seemed like a slick commercial to me from start to finish. But *Babe* — a fable with talking animals — was for me a moment of reality in a culture dominated by fantasy."

TODD BOYD: *So You Wanna Be a Gangsta?* 343

"*Boyz n the Hood* demonizes the landscape of Los Angeles while uncritically offering middle-class Atlanta as a metaphoric space where future generations of African Americans can exist free of the obstacles that are depicted in this film."

JESSICA HAGEDORN: *Asian Women in Film: No Joy, No Luck* 355

"Because change has been slow, *The Joy Luck Club* carries a lot of cultural baggage."

SANDRA TSING LOH: *The Return of Doris Day* 365

"The Good Girl's draw is that she is the opposite of Bad. And Bad is something we no longer want to be."

MICHAEL PARENTI: *Class and Virtue* 373

"The entertainment media present working people not only as unlettered and uncouth but also as less desirable and less moral than other people."

VIVIAN C. SOBCHACK: *The Postmorbidity Condition* 377

"I still can't watch the eyeball being slit in *Un Chien Andalou*. But, as with *Straw Dogs* and *The French Connection*, I could and did watch all the violence in *Pulp Fiction*."

RESERVOIR DOGS [ADVERTISEMENT] 383

The poster for the controversial film that gave writer and director Quentin Tarantino his start.

PATRICK GOLDSTEIN: *The Time to Get Serious Has Come* 384

"How would you react today to watching hijackers seize the president's plane in *Air Force One*?"

PART TWO:**CULTURAL CONSTRUCTIONS** 389**Chapter 5.****Popular Spaces: Interpreting the Built Environment** 391MALCOLM GLADWELL: *The Science of Shopping* 403

"Retailers don't just want to know how shoppers behave in their stores. They *have* to know."

ANNA MCCARTHY: *Brand Identity at NikeTown* 410

"NikeTown's swoosh-branded world tells us a great deal about the broader political economy of name-brand products at the point of purchase."

SUSAN WILLIS: *Disney World: Public Use/Private State* 415

"No muggers, no rain, no ants, and no snakes."

LUCY R. LIPPARD: *Alternating Currents* 427

"The city's image remains negative, or Un-American, in opposition to the 'family values' purportedly nourished outside of these 'dens of iniquity.'"

KAREN KARBO: *The Dining Room* 434

"Dinner in the dining room always has beef in it."

RICHARD HUTCHINGS: *Argument at Dinner* [PHOTOGRAPH] 442

A moment of confrontation is captured as a family shares a less-than-quiet meal.

DAPHNE SPAIN: *Spatial Segregation and Gender Stratification in the Workplace* 443

"Contemporary office design clearly reflects the spatial segregation separating women and men."

RINA SWENTZELL: *Conflicting Landscape Values: The Santa Clara Pueblo and Day School* 450

"The pueblo and the school grounds were imbued with different cultural values, attitudes and perceptions, and the students who moved from one setting to the other were deeply affected by those differences."

CAMILO JOSÉ VERGARA: *The Ghetto Cityscape* 461

"When scholars from across the political spectrum discuss the factors that account for the persistence of poverty, they fail to consider its living environments."

ERIC BOEHLERT: *New York's Most Disliked Building?* 467

"Built . . . 'as a living symbol of man's dedication to world peace,' the World Trade Center was destroyed by terrorists in a devastating act of war."

Chapter 6.***We've Come a Long Way, Maybe: Gender Codes in American Culture* 475**HOLLY DEVOR: *Gender Role Behaviors and Attitudes* 484

"Persons who perform the activities considered appropriate for another gender will be expected to perform them poorly; if they succeed adequately, or even well, at their endeavors, they may be rewarded with ridicule or scorn for blurring the gender dividing line."

KEVIN JENNINGS: *American Dreams* 489

"I pursued what I thought was 'normal' with a vengeance in high school."

DEBORAH BLUM: *The Gender Blur: Where Does Biology End and Society Take Over?* 495

"How does all this fit together — toys and testosterone, biology and behavior, the development of the child into the adult, the way that men and women relate to one another?"