

**ENG 1131, Section 1786: Writing Through Media
Consumer Culture**
Monday / Wednesday / Friday, Period 6 (12:50-1:40 PM)
Screening Day: Mondays, Period E1-E3 (7:20-10:10 PM)
Meeting Location: Weil Hall (WEIL), Room 0408A

Instructor: Andrea Krafft

Office: Turlington 4325

Spring 2014 Office Hours: Mondays, Period 7 (1:55-2:45), and by appointment

Email: akrafft@ufl.edu

Class Website: <http://ConsumerCulture131.wordpress.com> (invitation only)

Course Description and Outcomes

In the wake of the recent economic recession and the Occupy Wall Street movement, it has never been more important to reflect on the impact of consumer culture on our practices and identities. We will examine a variety of texts that scrutinize the effects of consumption on both a personal and a global scale. We will also consider how we interact with consumer culture through advertising and material goods. Alongside our historical and critical readings, we will have weekly screenings of films and television shows so that we can consider representations of the marketplace in popular culture.

Central questions we will explore include: Does consumerism necessarily degrade the individual? How are advertisements structured to appeal to shoppers? To what extent can people become constmcted and “consumed” by the marketplace? What are the environmental and global effects of consumerism? How does an individual’s gender and race affect how he or she engages with consumer culture? How can individuals and groups subvert consumer culture for their own purposes? And, finally, how might consumer culture provide individuals the tools for creative expression?

Because this class emphasizes writing *through* media, we will explore the potentialities of both online composition and multimedia creation. Throughout the course, you will progress from being a consumer of popular culture and advertisements toward becoming a producer of new kinds of texts.

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <http://catalog.ufl.edu/ugrad/current/advising/info/general-educationrequirement.aspx#learning>.

Required Materials

I have listed the texts in the order in which we will read them. Please purchase the editions listed below.

- Juliet B. Schor and Douglas B. Holt, eds. *The Consumer Society Reader* (2000). The New Press. ISBN: 1565845986. Paperback.
- Derrick Jensen and Stephanie McMillan. *As the World Burns: 50 Simple Things You Can Do to Stay in Denial* (2007). Seven Stories Press. ISBN: 1583227776. Paperback.

You can find affordable used and new copies of these books on Amazon.com (you can enter the ISBN into the search bar to quickly find the right editions). I have also placed copies of what I can on reserve at Library West.

The vast majority of our readings will be available as PDFs or as online links, which I will provide on the course website and ELearning (thanks to the UF library e-reserve system). Because printing these texts can become expensive, I am fine with you reading them electronically. However, please annotate the text using note

taking functions in Adobe, or take notes about the readings in a separate document, and make sure that you can access the texts during class.

Required Screenings

Every Monday, we will watch selected films and television shows. The screenings are mandatory, but if you are absent, the vast majority of these films are available through Netflix, Amazon Instant, and sometimes YouTube. I have listed the screenings in order.

- *Art and Copy* (2009, Directed by Doug Pray)
- *Mad Men* (2007-2013) - episodes TBA
- *The Brave Little Toaster* (1987, Directed by Jerry Rees)
- *Dawn of the Dead* (1978, Directed by George A. Romero)
- *The Queen of Versailles* (2012, Directed by Lauren Greenfield)
- *Wall-E* (2008, Directed by Andrew Stanton)
- *Antiviral* (2012, Directed by Brandon Cronenberg)
- *Pretty Woman* (1990, Directed by Garry Marshall)
- *Paris is Burning* (1990, Directed by Jennie Livingston)
- *Queer Eye for the Straight Guy* (2003-2007) - episodes TBA
- *Iron Man* (2008, Directed by Jon Favreau)
- *How I Met Your Mother*, Season 5, episode 12, “Girls Versus Suits” (2010, Directed by Pamela Lryman)
- *Fight Club* (1999, Directed by David Fincher)
- *They Live* (1988, Directed by John Carpenter)
- *Last Holiday* (2006, Directed by Wayne Wang)

You will probably need to re-watch some of these films and television shows for course assignments, so make sure that you have access to Netflix, online movie rental systems (such as Amazon instant), and a DVD player. I will place movies that the UP Library has on reserve and will note on ELearning and the class website where digital copies are available.

Assignments (See Class Schedule for Due Dates)

- **Reading Quizzes and In-Class Work:** There will be frequent unannounced reading quizzes at the beginning of class about the content of the day’s reading. These quizzes cannot be made up if you are late or absent.
- **Blog Posts (4 total, 500 words each):** You will write 4 blog posts about the screenings and readings over the course of the semester. Your blog posts must be analytical in nature and demonstrate critical thinking, rather than summarizing the texts / screenings or expressing your personal feelings about the course materials. You should also engage with the multimedia options available in WordPress.
 - o Blog posts will be due **by 9 PM** on the night **before** we discuss the readings - this is so that I have time to read your posts prior to class discussion, and so that your classmates have time to respond with comments.
 - o I will provide prompts and suggestions for each set of blog posts. Note that the majority of your posts will occur after a screening (but before we have discussed it),
 - o **Response Groups:** Each student will be assigned to one of four groups, which determine when your blog posts and blog comments are due. Group members may choose to discuss readings together on their own time. However, this is not required, and your work will be graded individually.
- **Blog Comments (8 total, 75 words each):** During weeks that you do not write a 500 word blog post, you will be required to post a brief (75 word minimum) response to a classmate’s blog post. You can raise questions about a classmate’s post in your comments, or build on a point that your classmate made

in his or her post. You should not evaluate whether a classmates' post is "good" or "bad" - the purpose of these comments is to explore issues from the readings and viewings in an online forum.

o Blog comments will be due by **9 AM** on the day that we will be discussing the readings

- **Advertising Analysis (750-1000 words):** You will write a paper in which you analyze the meaning behind an advertisement. You will interpret how the advertisement speaks to an imagined audience, and also discuss the kinds of ideals that the advertisement establishes.
- **Article Analysis and Multimedia Illustration (500 words + multimedia creation):** You will write a brief (500 word) analysis of one of the readings, in which you consider the overall persuasiveness of its argument. In addition to this written analysis, you will produce a multimedia artefact that illustrates a central argument or important concept from the reading. You can create a YouTube video, series of gifs, memes, or graphics that visually illustrates the argument of the reading. You will present these illustrations on the class blog, and also briefly during class time.
 - o Article analysis sign-ups will begin at the start of the semester.
 - o Article analysis papers and illustrations will be due by **11 PM** the night before we discuss the readings.
- **Synthesis Paper (2000 words):** In this paper, you will explore one of the primary themes from the course - I will offer a series of prompts and topics that you can build on. While you will be exploring themes and readings that we have discussed in class, you should build on course materials by doing external research. You should have **at least 5** outside sources (although 2 of these sources can be television shows, films, or other popular culture texts).
- **Culture Jamming Project With Rationale (750 words + multimedia creation or performance):** At the end of the course, you will engage with the idea of culture jamming and produce a multimedia project or performance that works to disrupt the processes of consumer culture. In addition to your creative composition, you will write a brief rationale explaining the meaning and motivation of your project.

Grading Scale

The weights for grading are as follows:

- Participation: 10%
- Quizzes and In-Class Work: 5%
- Blog Posts: 20% total (5% each)
- Blog Comments: 10% total (1.25% each)
- Advertising Analysis: 10%
- Article Analysis and Multimedia Illustration: 10%
- Synthesis Paper: 20%
- Culture Jamming Project With Rationale: 15%

A	93 or above
A-	90-92
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
E	59 or below

Grading Rubric for Assignments

A general overview of how I arrive at the grades for all major assignments is below. I will review this in more detail closer to your major assignments and will provide more specific rubrics for individual assignments.

In each written assignment, I will be looking at:

- 1) Content: How strong is your argument, development, and support? Does your multimedia content (when used) seem well-constructed and relevant to your assignment?
- 2) Organization: How well-structured are your paragraphs? Do your overall ideas flow well?
- 3) Mechanics: How frequently do you make errors in grammar, style, and spelling?

You should strive to excel in all three areas.

An **A level assignment** is complete in content, is organized well, and has few to no mechanical errors. An assignment of this level also demonstrates originality and creativity, showing that the student took extra steps beyond what was required.

A **B level assignment** is solid overall in terms of content, organization, and mechanics, but may need some minor revision to one of these three areas. An assignment that receives this grade fulfills assignment expectations, but is also complete in content and relatively free of grammatical or mechanical errors.

A **C level assignment** has promise in some areas, but lacks the command, organization, persuasiveness or clarity of the A or B assignments. An assignment that receives this grade may be overlooking an important component of the assignment, or need significant revision.

A **D level assignment** does not yet demonstrate the basic lower division writing expectations. The paper has major issues in content, organization and / or mechanics. Assignments that receive this grade will often be incomplete, or have major issues with organization.

An **“E”** is usually reserved for students who do not do the assignment or fail to attend class. However, an **“E”** may also be given if an essay blatantly ignores instructions or has major problems in all three areas of evaluation.

Please note that the above rubric does not take into account every aspect of your writing. Multiple criteria determine whether a paper is successful or unsuccessful.

If you have a question about a grade you receive on an assignment, please feel free to discuss it with me during office hours (or make an appointment).

Final Grade Appeals

Students may appeal a final grade by filling out a form available in the English Department, 4008 Turlington Hall, from Carla Blount, Program Assistant. Grade appeals may result in a higher, unchanged, or lower final grade.

Course Policies

Absence and Tardiness

Because of the participatory nature of this course, attendance is crucial. You have **up to 4 absences** that you can take without penalty (aside from missing potential quizzes). Students who miss more than six class periods will fail the course (although the twelve-day rule, laid out below, is the one case for exceptions). Please note that missing a screening time counts as an absence. It is your responsibility to keep track of your absences. I do not distinguish between “excused” and “unexcused” absences.

Prolonged absences will affect your quiz average, since in most cases (aside from the exceptions below) I do not allow you to make up missed in-class assignments. In addition, prolonged absences will affect your grade as follows:

- 5 absences: 10% off participation grade
- 6 absences: 10% off final course grade
- 7 absences: Automatic failure of the overall course

If you are absent, please make yourself aware of all due dates and turn in assignments on time. If you miss a screening, you must watch the film or television show prior to the next class. I also recommend borrowing another student’s notes for the day, or discussing what you missed during office hours.

All members of the class are expected to adhere to official UF time. I begin class on time, at 12:50 (7:20 for screenings). For this reason, if you are late to class, this will count as **1/2 an absence**. If you are more than **10 minutes late**, I will mark you as absent. If you are frequently late to class or absent, this will also negatively affect your participation grade in the course.

Twelve-Day Rule and Absence Exceptions

According to University policy, students who participate in athletic or scholastic teams are permitted to be absent for 12 days without penalty. However, students involved in such activities should let me know of their scheduled absences at least 1 week ahead of time. In these cases, I will allow you to make up missed in-class work within a reasonable time frame, but you should still aim to submit major assignments and blog posts on time.

Likewise, if you must miss class because of a religious holiday, please let me know at least a week ahead of time, and I will allow you to make up missed in-class work.

For the official University policy on absences, please refer to <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> for more detail.

Preparation

Always bring the assigned reading to class with you, along with materials for taking notes and any assignments that may be due during that class meeting. Be prepared for active discussions. To help with this, I highly recommend that you take careful reading notes and write down potential comments for class ahead of time. I also suggest scheduling your time carefully so you can always complete the reading assignment. I will have unannounced reading quizzes during class time, so don’t miss any readings.

Participation

Being present in the classroom is not enough to succeed in this class. While I may lecture on occasion, many classes will rely on your questions and comments relating to our texts and assignments. If you are frequently quiet during class, I may call on you.

Your participation grade will be based on your participation in class discussion, in your behavior during group work, your online presence on the class website, and other behavior factors.

If you sleep during class or are not present mentally in the classroom, I may mark you as absent.

Electronic Devices - Cell Phones, Laptops, iPads, Etc.

Out of courtesy to myself and your fellow classmates, silence your cell phones during class time (the vibrate setting is not silent). Keep your phone in your bag or pocket - if I see you texting or surfing the web, I may ask you to leave the classroom, resulting in an absence.

While we are working in a computer classroom, you should use computers for class materials only. Checking Facebook, web surfing, and doing work for other classes are examples of behavior that may result in dismissal from class or deductions from your participation grade. You can, however, use the class computer to access the class website (to facilitate discussion) or view course readings (if you prefer not to print electronic readings).

Emails and Office Hour Appointments

Since this is an English class, please make sure that all your emails to me reflect proper spelling and etiquette. Make sure that you use the subject line, and please include proper salutations and a signature with your name.

I check my email frequently, but please be mindful that it can take me up to 24 hours to reply, especially during busy times and weekends. Also, please note that I may not respond to emails sent after midnight.

If you want to discuss paper drafts or assignment feedback, office hours will probably work better than email communications. If you have a scheduling conflict with my current office hours, please email me some possible dates *at least 24 hours* ahead of time. Please note that my scheduled office hours are first come, first serve.

Assignment Submission

Papers and written assignments are due, via electronic copy, in .doc or .docx format (except for blog posts and comments), either the day before or the day of class, depending on the assignment type. Your assignment is still due if you plan to miss class.

Technology failure is not an excuse for a late assignment. If ELearning is not functioning properly when you attempt to submit a paper, you can always send me an email attachment. This email should include a Help Desk receipt with your paper or other verification of a system-wide Sakai failure. The same policy applies for blog entries: please send me a screenshot or email from WordPress confirming the system error. You must go back and post your blog once the website is working again in order to get full credit.

Always back up your papers on a flash drive or on a cloud service, such as Dropbox. I also recommend saving into a Word file anything that you plan on posting on the class website.

For policies on late assignments, refer to individual assignment descriptions.

Academic Paper Format

All essays must be formatted in MLA style. This means that your paper must meet the following guidelines:

- Double-spaced
- 12 point, Times New Roman font
- 1 inch margins, on all sides
- MLA style headers with page numbers
- MLA style citations

For help with MLA format, find a copy of the *MLA Handbook* in the library or refer to the OWL Purdue website (<http://owl.english.purdue.edu/owl/resource/747/01/>).

Any file submitted as a Word document must have a file name that follows the “Last Name”, “Assignment Name” format, e.g., Krafft, Synthesis Paper.

All blog posts should be in paragraph form and submitted in a legible font.

Assignment Originality and Plagiarism

You must produce original material for all assignments in this course - you should not re-use materials that you have written for other courses. This also applies to material within the class - for example, you cannot repeat material from a blog post wholesale in your synthesis paper. However, you may expand on *ideas* from your shorter assignments.

Plagiarism is a serious violation of the student honor code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code>). The Honor Code prohibits and defines plagiarism as follows:

“Plagiarism. A student shall not represent as the student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- a) Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
- b) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.” (University of Florida, Student Honor Code)

I have a zero tolerance policy for plagiarism. If you plagiarize, you will fail the assignment. You may also fail the class and be reported to the Office of the Dean of Students. Always cite your sources.

University Policies

Statement of Composition (C) and Humanities (H) Credit.

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/generatl-educationrequirements.aspx>

Statement of Writing Requirement (WR): This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

Statement of Student Disability Services: The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>

Statement on Harassment: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

Statement on Academic Honesty: All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Course Evaluations: Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at

<https://evaluations.ufl.edu/results>.

Important Phone Numbers for Emergencies: University counseling services and mental health services: (352) 392-1575 <http://www.counseling.ufl.edu/cwc/Default.aspx> University Police Department: (352) 392-1111 or 911 for emergencies

Class Schedule

Please Note: This schedule is subject to change. If changes occur, I will notify you ahead of time.

The following schedule lists reading and written assignments **on the days they are due.**

Please note that blog posts are due by **9 PM** on the night before we discuss readings.

Blog comments are due by **9 AM** the day that we discuss readings.

Article analysis papers and illustrations are due by **11 PM** the night before we discuss the readings

I have listed all assignment due dates in the schedule.

TCSR = *The Consumer Society Reader*

ER = Electronic Reading (I will provide PDF or link)

Color Coding Key

Response Group #1 Assignment

Response Group #2 Assignment

Response Group #3 Assignment

Response Group #4 Assignment

Article Analysis and Illustration Due Date

Week 1: Course Introduction; The Emergence of Modern Consumer Culture

M 1/6: Introductions, Syllabus Review and Course Policies

M 1/6 Screening: None this week

W 1/8: Lawrence B. Glickman, "Introduction: Born to Shop? Consumer History and American History" (ER)
and Raymond Williams "Consumer" (ER)

Introduction to the class blog: About blog post assignment

By Next Class: Write an introductory post on the blog

F 1/10: Karl Marx, "The Fetishism of the Commodity and Its Secret" (TCSR 331-342)

Introduction to article analysis: About analysis with illustration assignment

Week 2: Analyzing Advertisements

M 1/13: Robert Goldman and Stephen Papson, "Advertising in the Age of Accelerated Meaning" (TCSR 81-98)
and Marshall McLuhan, "Ads: Keeping Upset with the Joneses" (ER)

M 1/13 Screening: Thoughts on watching film and television closely; *Art and Copy* (2009) and selections from *Mad Men* (2007-2013)

Blog Post #1, Response Group #1: Due by Tuesday, 1/14 by 9 PM

Blog Comments, **Group #2, Group #3, and Group #4:** Due by Wednesday, 1/15 by 9 AM

W 1/15: Arthur Asa Berger, "Analyzing Print Advertisements or: Six Ways of Looking at a Fidji Perfume Advertisement" (ER) and selection from "Analyzing Television Commercials: The Macintosh '1984' Commercial" (ER)

Class activity: Close reading ads

About advertising analysis assignment

F 1/17: Berger, continued

Class activity: Close reading ads

Week 3: Personal Products

M 1/20: NO CLASS - Martin Luther King Jr. Day

Watch at Home: *The Brave Little Toaster* (1987)

Article Analysis and Illustration of Packard: Due by Tuesday, 1/21 by 11 PM

Blog Post #1, Response Group #2: Due by Tuesday, 1/21 by 9 PM

Blog Comments, Group #1: Due by Wednesday, 1/22 by 9 AM

W 1/22: Roland Marchand, “The Re-Personalization of American Life” (ER) and Vance Packard, “Self-Images for Everybody” (ER)

Blog Post #1, Response Group #3: Due by Thursday, 1/23 by 9 PM

Blog Comments, Group #4: Due by Friday, 1/24 by 9 AM

F 1/24: Brian Aldiss, “Super Toys Last All Summer Long” (ER) and Ray Bradbury “I Sing the Body Electric” (ER)

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Blog Post #1, Response Group #4: Due by Sunday, 1/26 by 9 PM

Blog Comments, Group #2: Due by Monday, 1/27 by 9 AM

M 1/27: Jess Walter, “Don’t Eat Cat”

M 1/27 Screening: *Dawn of the Dead* (1978)

Article Analysis and Illustration of Adomo and Horkheimer: Due by Tuesday, 1/28 by 11 PM

Blog Post #2, Response Group #1: Due by Tuesday, 1/28 by 9 PM

Blog Comments, Group #3: Due by Friday, 1/29 by 9 AM

W 1/29: Theodor W. Adomo and Max Horkheimer, “The Culture Industry: Enlightenment as Mass Deception” (TCSR 3-19)

Article Analysis and Illustration of Fiske: Due by Thursday, 1/30 by 11 PM

F 1/31: John Fiske, “Shopping for Pleasure: Malls, Power, and Resistance” (TCSR 306-328)

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Article Analysis and Illustration of Veblen: Due by Sunday, 2/2 by 11 PM

M 2/3: Thorstein Veblen, “Conspicuous Consumption” (TCSR 187-204)

M2/3ScreeningI77ifÖwfenofW^ü7//£5(2012^^^^^^^^^^^^^^^^^^

Article Analysis and Illustration of Baudrillard: Due by Tuesday, 2/4 by 11 PM

Blog Post #2, Response Group #2: Due by Tuesday, 2/4 by 9 PM

Blog Comments, Group #1, Group #3, and Group #4: Due by Wednesday, 2/5 by 9 AM

W 2/5: Jean Baudrillard, “Consumer Society” (ER)

F 2/7: Peer Review Day - No Readings

Bring a complete draft of your advertising analysis to class

Week 6: Consuming the Earth: Ecological Visions

Sunday, February 9: Advertising Analysis Due Electronically by 7:00 PM

M 2/10: Derrick Jensen and Stephanie McMillan. *As the World Burns: 50 Simple Things You Can Do to Stay in Denial*

M 2/10 Screening: *Wall-E* (2008)

Blog Post #2, Response Group #3: Due by Tuesday, 2/11 by 9 PM

Blog Comments, Group #1, Group #2, and Group #3: Due by Wednesday, 2/12 by 9 AM

W 2/12: Jensen and McMillan, continued

F 2/14: Jensen and McMillan and Duane Elgin, "Voluntary Simplicity and the New Global Challenge" (TCSR 397-413)

Week 7: The Power of Celebrity

Blog Post #2, Response Group #4: Due by Sunday, 2/16 by 9 PM

Blog Comments, Group #2: Due by Monday, 2/17 by 9 AM

M 2/17: James Tiptree, *The Girl Who Was Plugged In* (ER)

M 2/17 Screening: *Antiviral* (2012)

Article Analysis and Illustration of Rojek: Due by Tuesday, 2/18 by 11 PM

Blog Post #3, Response Group #1: Due by Tuesday, 2/18 by 9 PM

Blog Comments, Group #3: Due by Wednesday, 2/19 by 9 AM

W 2/19: Chris Rojek, "Celebrity Supernova" (ER)

Article Analysis and Illustration of Mulvey: Due by Thursday, 2/20 by 11 PM

F 2/21: Laura Mulvey, "Visual Pleasure and Narrative Cinema" (ER)

Week 8

Article Analysis and Illustration of Felski: Due by Sunday, 2/23 by 11 PM

M 2/24: Rita Felski, "Imagined Pleasures: The Erotics and Aesthetics of Consumption" (ER)

M 2/24 Screening: *Pretty Woman* (1990)

Article Analysis and Illustration of Radner: Due by Tuesday, 2/25 by 11 PM

Blog Post #3, Response Group #2: Due by Tuesday, 2/25 by 9 PM

Blog Comments, Group #1, Group #3, and Group #4: Due by Wednesday, 2/26 by 9 AM

W 2/26: Hilary Radner, “*Pretty Woman* (1990) and the Girly Film: Defining the Format” (ER)

Article Analysis and Illustration of Friedan: Due by Thursday, 2/27 by 11 PM

F 2/28: Betty Friedan, “The Sexual Sell” (TCSR 26-46) and Gloria Steinern, “Sex, Lies, and Advertising” (ER)

Week 9. March 2-8: NO CLASS - SPRING BREAK

Week 10: Finding a Place as the “Other”

Blog Post #3, Response Group #3: Due by Sunday, 3/9 by 9 PM

Blog Comments, Group #1: Due by Monday, 3/10 by 9 AM

M 3/10: Sandra Cisneros, “Barbie Q” (ER) and Elizabeth Chin, “Consumption in Context” (ER)
Introduce synthesis paper assignment

M 3/10 Screening: *Paris is Burning* (1990) and selections from *Queer Eye for the Straight Guy* (2003-2007)

Article Analysis and Illustration of hooks: Due by Tuesday, 3/11 by 11 PM

Blog Post #3, Response Group #4: Due by Tuesday, 3/11 by 9 PM

Blog Comments, Group #2: Due by Wednesday, 3/12 by 9 AM

W 3/12: bell hooks, “Eating the Other: Desire and Resistance” (TCSR 343-359)

Article Analysis and Illustration of Cohan: Due by Thursday, 3/13 by 11 PM

F 3/14: Steven Cohan, “Queer Eye for the Straight Guise: Camp, Postfeminism, and the Fab Five’s Makeovers of Masculinity” (ER)

Wee^

Article Analysis and Illustration of Holt and Thompson: Due by Sunday, 3/16 by 11 PM

M 3/17: Douglas B. Holt and Craig J. Thompson, “Man of Action Heroes: The Pursuit of Heroic Masculinity in Everyday Consumption” (ER)

M 3/17 Screening: *Iron Man* (2008) and *How I Met Your Mother*, Season 5, episode 12, “Girls Versus Suits”

Blog Post #4, Response Group #1: Due by Tuesday, 3/18 by 9 PM

Blog Comments: Group #2, Group #3, and Group #4: Due by Wednesday, 3/19 by 9 AM

W 3/19: Holt and Thompson, continued; Thoughts on Tony Stark and Barney Stinson

F 3/21: Examine www.esquire.com: Bill Osgerby, “Lessons in “The Art of Living”: The “Playboy Ethic” Takes Shape” (ER)

Thinking about academic research (for synthesis paper)

Wee^2^

Article Analysis and Illustration of Whyte: Due by Sunday, 3/23 by 11 PM

M 3/24: William H. Whyte, Introduction to *The Organization Man* (ER)

*****Bring a working thesis of your synthesis paper to class, with a rough outline***

M 3/24 Screening: *Fight Club* (1999)

Article Analysis and Illustration of Ashcraft and Flores: Due by Tuesday, 3/25 by 11 PM

Blog Post #4, Response Group #2: Due by Tuesday, 3/25 by 9 PM

Blog Comments, Group #1, Group #3, and [Group #]: Due by Wednesday, 3/26 by 9 AM

W 3/26: Karen Lee Ashcraft and Lisa A. Flores, “‘Slaves With White Collars’: Persistent Performances of Masculinity in Crisis” (ER)

Article Analysis and Illustration of Harris: Due by Thursday, 3/27 by 11 PM

F 3/28: Selections from Anita Harris, ed. *All About the Girl: Culture, Power, and Identity* (ER)
Thinking about female resistance

Week 13: Synthesis Paper Week

M 3/31: Paper Questions and Peer Review Activities; Discussion of Revision

Bring a complete draft of your research paper to class (2 copies)***

M 3/31 Screening: None This Week

W 4/2: Class canceled for individual student meetings

F 4/4: Class canceled for individual student meetings

*****Saturday, April 5: Synthesis Paper Due Electronically by 7:00 PM*****

Week 14: Jamming and “Subvertising”

Article Analysis and Illustration of Jenkins: Due by Sunday, 4/6 by 11 PM

M 4/7: Henry Jenkins, “Introduction: Why Media Spreads” (ER)
Examine <https://www.adbusters.org/>
About culture jamming final project

M 4/7 Screening: *They Live* (1988)

Blog Post #4, Response Group #3: Due by Tuesday, 4/8 by 9 PM

Blog Comments: Group #1, Group #2, and [Group #]: Due by Wednesday, 4/9 by 9 AM

W 4/9: Naomi Klein, “Culture Jamming: Ads Under Attack” (ER)

Article Analysis and Illustration of Lasn: Due by Tuesday, 4/10 by 11 PM

F 4/11: Selections from Kalle Lasn, *Culture Jam: How to Reverse America’s Suicidal Consumer Binge—and Why We Must* (ER)

Week 15: Celebrating Consumer Culture and Redefining Consumer Identity

M 4/14: Thoughts on consumer activism: Project Red, Toms shoes, etc.

Sarah Banet-Weiser and Roopali Mukherjee, “Introduction: Commodity Activism in Neoliberal Times” (ER)

M 4/14 Screening: *Last Holiday* (2006)

Article Analysis and Illustration of Twitchell: Due by Tuesday, 4/15 by 11 PM

Blog Post #4, Response Group #4: Due by Tuesday, 4/15 by 9 PM

Blog Comments: Group #1, Group #2, and Group #3: Due by Wednesday, 4/16 by 9 AM

W 4/16: James Twitchell, "Two Cheers for Materialism" (TCSR 281-290)

F 4/18: <http://freegan.info/>

Judith Invine, "December 2003: Panic" (ER)

Shannon Hayes, "Meet the Radical Homemakers" (ER)

Week 16: Final Project Presentations and Closing Thoughts on Consumer Culture

M 4/21: TBA

Screening: Final Project Presentations

W 4/23: Final Class Meeting - Closing Thoughts on Consumer Culture and Course Evaluations

*******Monday, April 28: Culture Jamming Project Rationale Due by 5:00 PM*****