

July 11, 2015

Dear Students,

This note details our classroom expectations. These expectations are simple because I trust you will govern yourselves accordingly. Please take the following as a reference and guide in case you feel unsure.

We may think of the classroom as a living-breathing organism. In order for it to thrive, we expect the following from each other:

Expectations

Arrive on time (no tardiness or absences),

Arrive prepared,

Complete assignments before class (readings and assignments are due before the start of class),

Books, paper, pencils, and readings should appear “ready-to-go” on your desk,

Save your work on a thumb or flash drive (or other electronic storage device)

Bring a positive, enthusiastic attitude,

Show each other respect and patient encouragement,

Offer meaningful contributions to group work and workshops,

Listen, and

Power Down. Release yourself from your laptop and other electronic devices (unless instructed to use them). Set your phone to silent or turn it off. If the temptation is too great, I’m happy to hold on to it during class. ☺

Late work is not accepted. It is your responsibility to submit your work on time (even if your computer or printer experiences difficulty). Familiarize yourself with the locations of computers and printers on Grounds (including free printing at the Office of African American Affairs (OAAA)). If you need an extension, maintain open lines of communication with me well before the deadline.

Accommodations

If you received accommodations in the past (high school), make an appointment with Dean Karlin Luedtke to discuss how to process your existing paperwork. If you think you may require accommodations but have never been tested, contact SDAC at 434-243-5180 for more information about disability and learning needs, accommodations, or to schedule an appointment for future evaluation.

Honor and Plagiarism

The University has a strict Honor policy. The following are considered Honor violations:

- Lying
- Cheating
- Stealing
- Plagiarism (Plagiarism is *representing someone else's ideas as your own*. In addition to presenting the ideas in books and articles as your own, plagiarism includes copying and pasting from web pages, blogs, and other general information sites *without naming the author and source*. Even if you don't set out to misrepresent or steal information, a lack of citation is still considered plagiarism. To avoid plagiarism, always quote the words of others. Provide a citation (Author Last Name pg #) in parenthesis at the end of the sentence. If you are not quoting directly, still give the citation information in parenthesis at the end of the sentence or paragraph. Plagiarism, or failing to properly document and give credit to the original source, is considered an act of lying, cheating, and stealing.)

Pledge your assignments by writing and signing the following statement on all of your work:

- *On my honor, I have neither given nor received aid on this assignment/essay/exam.*

Because we all follow the University of Virginia Honor Code, please familiarize yourself with its tenets prior to class:

- <http://www.virginia.edu/honor/>

Pay particular attention to information about plagiarism and academic fraud:

- <http://www.virginia.edu/honor/what-is-academic-fraud-2/>

Please know that all work must be your own. Properly cite all information gathered and recognize that not knowing how to cite is not an excuse for plagiarism.

Respect, Safety, and Community Integrity (Just Report It)

The University insists upon a culture of safety and respect. If you witness or experience instances of unfair treatment, bias, abuse (verbal, physical, cyber, or other abuse), hazing, or other violence, including gender-based or sexual violence, please report the incident to "Just Report It."

- <http://www.virginia.edu/justreportit/>

I want you all to have a safe, nurturing, wonderful experience here at U.Va. I'm here if you ever have questions or concerns. Always ask if you are unsure! I wish you all the best this summer and during your future semesters.

All my best,

Christin Marie Taylor

LASE 2110
THE PRACTICE OF EVERYDAY LIFE:
ANALYZING POPULAR CULTURE

Why do people love superheroes? Is a Starbucks cup an artifact? What does popular culture say about our lives? This class centers on the analysis of what we often take for granted by treating everyday items as artifacts. Though we usually think of artifacts as ancient keys that unlock cultures of the past, we will insist that a consideration of the ordinary-everyday empowers us to become the readers of our present times.

Our class is the first course in a three-semester course sequence that you will take during the summer, fall, and spring. This summer we will focus on analysis. Using a variety of analytical methods, we will compose innovative arguments and essays related to what we may think of as “The Practice of Everyday Life.”

“The Practice of Everyday Life” is a phrase coined by Michel de Certeau, who argued the ordinary is the best locus, or place, of rigorous scholarly conversation. What’s more, he believed the best analyses of culture occur when everyday people—the everyday practitioners of culture—have the power to tell the significance of their own artifacts and practices. With this spirit in mind, we will take the “The Practice of Everyday Life” as our course theme. We will analyze a range of popular culture artifacts, such as comedies, photographs, films, and TV, and other instances of the “ordinary everyday.” To support our analyses, we will also utilize twentieth-century theories that have been foundational to cultural studies discourse.

By the end of this class, you will accomplish the following objectives:

Objectives:

Challenge your assumptions about what we may study in the liberal arts

Perform critical analysis

Produce creative analysis

Discuss diverse subjects

Bring diverse subjects together in a single conversation

Write an analytical essay that encompasses the above

Engage in constructive peer-reviews

These objectives will give you the tools to ultimately seek and discover your own answers to the following questions:

1. How does the practice of everyday life influence how we understand our world and ourselves?

2. How does the practice of everyday life enable us to negotiate individuality and community?

3. How does the practice of everyday life produce ideas about power and humanity?

Required Text(s) and Materials:

LASE 2110 Coursepack (CP)

Please Note: You are responsible for saving your work on a thumb drive, flash drive, or other electronic storage device.

Assignments:

-Reflection Papers and Reading Quizzes: 1-page responses to your experiences assigned throughout the semester, TBA; Reading/Preparation Quizzes, TBA. (15%)

-Short Analysis Essay: 1-2-page analysis of a single item. (10%)

-Midterm Analysis Essay: 2-page in-class essay that explores a single topic using two sources. (15%)

-Final Essay: 3-4-page paper that brings at least three sources into conversation. (15%)

-Revised Essay: Revise at least two aspects of the Final Essay. (15%)

-Group Presentation: Teach an audience about a key concept from your co-requisite class and explain how that concept relates to the practice of everyday life. (10%)

-Preparation and Participation: Daily preparation and contributions to our discussions and group work. (20%)

Grade Scale:

As	98 to 100 [A +]	94 to 97 [A]	90 to 93 [A -]
Bs	87 to 89 [B +]	83 to 86 [B]	80 to 82 [B -]
Cs	77 to 79 [C +]	73 to 76 [C]	70 to 72 [C -]
Ds	67 to 69 [D +]	63 to 66 [D]	60 to 62 [D -]

Class Format:

Our class will incorporate some of the following during each meeting in order to achieve our objectives.

- In-Class Discussion
- Free Writing
- Group Work and Discussion
- Writing Workshops

- Conferences
- Student Presentations

Policies:

Prompt, Prepared, Positive Attitude, Participate

Semester Schedule:

WEEK ONE: Why Are We Laughing *and* Afraid?

	Due	In Class
Mon. 7/13	Adams, from <i>The Sexual Politics of Meat</i> , pg 1	-Introduction to types of analysis -Ad analysis
Tues. 7/14	-Newman, "Portrait of Sixteenth-Century Disability? Massys's <i>A Grotesque Old Woman</i> ," pg 7 -Barthes, "Soap Powders and Detergents," pg 20	-Painting, Massys, <i>A Grotesque Old Woman</i> -Honor and Citation
Wed. 7/15	-Bakhtin, Introduction to <i>Rabelais and His World</i> - "Carnival/Grotesque," pg 24 -Goffman, "Stigma: Notes on the Management of Spoiled Identity, pg 40" -Stephens, "Cultural Fixions of the Freak Body," pg 50	<i>American Horror Story: Freak Show</i> – "Orphans"
Thurs. 7/16	-Sontag, "Notes on Camp," pg 82 - Stott, "The Body," pg 100	<i>30 Rock</i> : "Black Tie"
Fri. 7/17	DUE Draft	Workshop

WEEK TWO: Is There ‘Unity’ in Community?

	Due	In Class
Mon. 7/20	DUE Short Analysis Essay	<i>Divergent</i> *Meet in Monroe 130
Tues. 7/21	-Anderson, “Imagined Communities,” pg 128	Discuss <i>Divergent</i> w/ other sources
Wed. 7/22	-Prepare for Midterm	Midterm Analysis Essay (In class)
Thurs. 7/23	-DUE Reflection Paper on Taking Your Midterm & Using Feedback -DUE Draft	Workshop OR Conferences
Fri. 7/24	DUE Draft	Workshop

WEEK THREE: What Puts the Super in the Human?

	Due	In Class
Mon. 7/27	-DUE Final Essay -Richardson, “The Gospel According to Spider-man,” pg 134 -Stott, “Wit, Camp, and Bathos,” pg 150	<i>-Hancock</i> *Meet in Monroe 130 -Discuss <i>Hancock</i> and <i>Spiderman</i> in conversation with the readings
Tues. 7/28	- Nemett, from <i>Images, Objects and Ideas</i> , pg 158 -Benjamin, “Art in the Age of Mechanical Reproduction,” pg 161 - Sontag, “Plato’s Cave,” pg 167 -Barthes, from <i>Camera Lucida</i> , pg 193	-Continue from Monday -Photos TBA
Wed. 7/29	Review Tuesday’s Readings	Special Collections Visit
Thurs. 7/30		Fralin Visit
Fri. 7/31	DUE: Reflection Paper on an item from Special Collections or Fralin	[Tie Loose Ends] Workshop

WEEK FOUR: Why Does the Practice of Everyday Life Matter to You?

Mon. 8/3	Due: Bring in your own examples of everyday life that lead you to a question we haven't considered; prepare to discuss significance; Ex: Music	Student Selections
Tues. 8/4	DUE: Presentations OR Putnam, "Bowling Alone," pg 211	Presentations or Drs. Apprey and Basset
Wed. 8/5	DUE: Presentations OR Putnam, "Bowling Alone," pg 211	<i>Presentations Writing Workshop/mini-Conferences Or Drs. Apprey and Basset</i>
Thurs. 8/6	DUE: Revisions Draft	Workshop

*****FINAL REVISED ESSAY DUE Friday 8/7 (ONLINE BY 11:59 P.M.)*****

Course and Contact Information:

Instructor: Christin Marie Taylor, PhD

Email: cmt6j@virginia.edu

Course Meeting Times: Monday-Friday, 10:30am-11:45am

Location: CAB 309

Office Hours and Location: Tuesdays and Thursdays, 3:30-4:30, Monroe 135

GA Hour (assigned by co-req.)

Meeting Times: Monday-Friday, 9:00am-10:00am

All Co-requisite courses meet at 1:00pm

GA	GA classroom	Co-req	Co-req instructor	Co-req classroom
Aldona Dye aad9ga@virginia.edu	New Cabell 132	AAS 2224	Lisa Shutt	Bryan Hall 330
Sophie Abramowitz sma5hc@virginia.edu	New Cabell 107	RELC 2559-01	Gillian Breckenridge	Gibson Hall 341
Ross Mittiga ram5br@virginia.edu	New Cabell 168	PHIL 1510-06	Matthew Adams	New Cabell 303
George Derk gtd2gu@virginia.edu	New Cabell 183	PSYC 1010	Elizabeth Gross	Gilmer Hall 166

A. Directions:

This paper is a close reading of a single artifact.

1. Pick an artifact, i.e., an example of “everyday life.” You may choose anything we’ve watched or discussed in class, including ads and music.

2. Select a key moment, demonstrative element or repetition, or group of related elements or repetitions. Offer an analysis (aka close reading) of these details to reveal a deeper, “hidden” meaning in the work as a whole.

You may examine a single still frame, a single scene, or a repetitive aspect or group of related aspects that reappear within a TV show, song, or ad. ****Begin w/a brainstorm, list, or concept map!*

3. Use your close reading to explain the deeper meaning contained within the artifact, and what that artifact’s deeper meaning suggests about a bigger picture (something outside of the artifact itself (SO WHAT?!)).

Things to keep in mind: A close reading is **not** a mere description or summary of the details within an artifact. A close reading identifies a consistent pattern to offer a *view* of a given artifact, has an argument about how the pattern operates, and what the pattern lends to the piece’s meaning as a whole.

*To close read is to use a particular lens to put your “stamp,” “spin,” or “slant” on an artifact, providing your audience with a new way to look at your text and what the piece suggests about a given time. Your close reading also helps you arrive at a new concept, and you use your close reading to explain and support your concept.

See the guidelines in your coursepack for close reading strategies. Analysis: 269-293; Linking claims and evidence: 294-311; “Shitty First Drafts”: 267-268

4. Tips and Questions to Consider:

- i. How does your artifact provide a new way to understand a concept? Identify this concept and explain.
- ii. This exercise will require you to define several terms. Define: 1) What you “see” in your artifact (a concept) and, ultimately, 2) What that concept reveals about some other question or issue. For example, if a student finds the repetition of darkness, as in the absence of light, in a film, perhaps that student would argue that darkness has something to say about the concept of secrecy. Such an argument would require a clear definition of secrecy according to the author’s own terms, guided by the close reading, and (where appropriate) supported by other sources. *THEN* the author would explain the value, importance, or urgency of secrecy as it relates to an aspect of the human condition, or some other “bigger picture” (SO WHAT?!?).
- iii. Keep in mind that a “good” analysis considers the complications, tensions, paradoxes, unexpected qualities, and unconsidered facets of a given topic. For example, perhaps instances of darkness occur where an audience would expect illumination. What might this tension suggest or reveal?
- iv. ****Be creative, take a risk, and have fun! The possibilities are endless!**

B. Nuts and Bolts:

1. 300- 500 words (or 1-2pages); double-spaced, 12pt Times New Roman, 1” margins all around
2. Offer a sustained analysis/close reading that is focused, careful, and attentive
3. Tell us why we should care: What makes your artifact urgent or relevant? (i.e.: So what? What do we learn?)
4. Your paper should appear polished with an introduction (including a claim or question), a body and a conclusion.
4. Feel free to turn in your paper ahead of time.