

WRI 153/154: The Meaning of Celebrity

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Office hours: By appointment on WASE

153 Classroom: New South 702

153 Class Time: Mon./Wed. 3:00 pm – 4:20 pm

154 Classroom: 1976 Hall 026 (Butler)

154 Class Time: Mon./Wed. 7:30 pm – 8:50 pm



When historian Daniel J. Boorstin noted in 1962 that “a celebrity is a person known for his well-knownness,” he was implying that true fame lacks significant meaning. After decades of following stars from TV to YouTube, perhaps today we have a different understanding of celebrity’s ability to generate and transmit values, from Lady Diana’s ethical royalty to Beyoncé’s African-American feminism. But how is it that stars like these carry such personal significance in our lives and such influence in the public sphere? And how do celebrities—and fans—negotiate the boundaries between privacy and fame? This Writing Seminar examines the meaning of celebrity and how it relates to our social lives. We begin by using theories about charisma to shed light on Kanye West’s self-fashioning as a hip-hop star and iconoclastic genius. We then turn to Shudu and Lil Miquela, two recent computer-generated celebrities whose popularity raises ethical questions about the commercialization, design, and impact of artificial influencers. For the research paper, students investigate the political, economic, or cultural influence of a celebrity phenomenon of their choosing. Possible topics include Oprah Winfrey’s transformation from local talk show host to national icon, animal celebrities like Fiona the Hippo, and Amelia Earhart’s heroic exploits.

Overview of Assignments:

Unit 1: Critique and Refine Essay (5-6 pp.)

Through a close reading of various Kanye West song lyrics and/or Sarah Blake’s poems in *Mr. West*, make an argument that critiques and refines Max Weber’s claims about charismatic authority.

Unit 2: Controlled Research Environment Essay (7-8 pp.)

By responding to source materials about the rise of computer-generated celebrities like Shudu and Lil Miquela, and engaging in a scholarly conversation developed through secondary sources from psychology, gender studies, design, and advertising, make an argument that addresses the ethical issues that are prompted by this new phenomenon.

Unit 3: Research Essay (10-12 pp.)

Identify a celebrity phenomenon that interests you, whether contemporary or in the past, and make an original argument that helps us understand the broader outlines of celebrity culture and its political, economic, or cultural dimensions.

Dean’s Date Assignment: Podcast

Record a five-minute podcast that discusses a recent celebrity controversy or news story that the research you conducted for Unit Three can shed light on. Include a script with your podcast.

Important Dates

Assignments should be uploaded to the course Dropbox.

Unit 1:	Draft (D1) Revision (R1)	Friday, February 14, at 9:00 am Friday, February 28, at 9:00 am
Unit 2:	Draft (D2) Revision (R2)	Friday, March 13, at 9:00 am Friday, April 3, at 9:00 am
Unit 3:	Revised Research Proposal Draft (D3) Revision (R3)	Friday, April 10, at 9:00 am Friday, April 17, at 9:00 am Friday, May 1, at 9:00 am
DDA:	Reading Period Class Podcast + Course Portfolio	TBD (May 5 – May 8) Monday, May 11, at 5pm

Required Texts and Materials:

Available from Labyrinth Books on Nassau Street

Diana Hacker and Nancy Sommers, *A Pocket Style Manual*, 8th edition (Boston: Bedford/St. Martin's, 2017).

Sarah Blake, *Mr. West*, reprint edition (Middletown: Wesleyan University Press, 2016).

Available in Class or by Other Means

All other readings will be available through our Blackboard site and as handouts. Please refer to the syllabus schedule for details. If you miss a handout or are unable to locate the assigned material, please check on Blackboard. If that doesn't work, please contact me as soon as possible, as you are ultimately responsible for completing all required reading. Please print out and bring paper copies of all downloaded materials to class.

Course Policies:

Conferences

We will have four conferences during the semester to discuss your writing and ideas. The first will be a 45-minute individual draft conference with me on your first draft. The second will be a 60-minute paired conference, where you will meet with one other student and me to discuss each other's drafts for Essay #2. This paired conference is designed to give you added perspective on your draft by having another reader offer feedback on your work. It will also give you practice providing constructive comments on a fellow student's writing, which is a crucial component of Writing Seminar. We will build on this experience in the third unit, when you'll participate in a 90-minute group draft conference with two other students and me. There will also be a 15-minute individual conference on your research proposal.

I expect you to be prepared for these conferences. This means you should review your writing before coming in, and you should try to have specific ideas or questions about how you hope to address the appropriate revisions. In addition, for the group conferences, it means you should read your group mates' drafts and come ready to give detailed feedback on the most promising ideas in the papers, each paper's specific strengths, and where you find the most room for revision.

Email

I will use email to schedule meetings, respond to common questions, and distribute updates about the course. I ask that you check your email every day and give my messages as much attention as you do the assignment prompts. Likewise, if any questions arise outside of class, the best way to reach me is via email (plso@princeton.edu). If you haven't heard from me within 24 hours, please send a follow-up email to make sure the first was received.

Office Hours

Office hours are by appointment on WASE (wase.princeton.edu). If your schedule conflicts with those hours, I'm happy to try and arrange an appointment to discuss writing, course materials, or any other issues pertaining to this seminar. Just ask or email me, and we will try to arrange a time to meet.

Homework, Pre-drafts, and Drafts

In addition to your active participation during class time, this course also requires your active engagement with course materials outside of class, including writing in preparation for our class meetings as you brainstorm ideas and develop your arguments for the major essay assignments.

Homework and pre-drafts should be understood as opportunities to think “out loud” on the page. These assignments will ask you to generate ideas you might be uncertain about or new key terms that may or may not make it into the final draft. Think of them as springboards into the research and writing process. As opportunities to explore your thinking, they are not expected to be polished pieces of writing.

Similarly, drafts are opportunities to take risks—go out on a limb and test the strength of ideas that fire up your imagination! The drafting process provides you with an opportunity to discover what you really think about a topic or scholarly question. The process also gives you the chance to get constructive feedback, and it's through engagement with feedback that you can craft a revised argument made stronger for having taken a reader's perspective into account. The more complete your drafts, the more you'll discover in writing them and the more useful the feedback your readers will be able to give. Please make a point of writing a full, complete draft for each essay.

Cover Letters (for Drafts and Revisions)

Each time you submit a draft or revision, you'll include a one-page, single-spaced cover letter (“page 0”). The purpose of these cover letters is twofold: offer you the opportunity to reflect on what you've accomplished, and provide readers with a snapshot of your argument and your writing process for each assignment.

In addition to any specific concerns you may have, you should also answer the following questions:

- What is your motive?
- What sentence from your draft best articulates your tentative thesis?
- What do you think are the strongest elements in your essay and what you think could use the most improvement? Use the “Writing Lexicon” to explain.

Draft Workshops and Draft Response Letters

You will also play a critical role in helping your fellow classmates' writing. Every unit will include a couple of draft workshops. Once drafts are submitted, I will select a few to be read by the class. As

part of the workshop, each of you will be asked to comment on selected drafts. You should **print two hard copies** of each response letter and bring them to class on the day of the workshop (one will be given to the writer of the draft discussed, the other one to me).

Each draft response letter should be approximately **350-words long**. It should directly address the draft writer and feature three elements:

- A summary of their argument.
- An assessment of the draft's strengths.
- Respectful feedback on where you see room for improvement.

Do not focus on correcting grammar or syntax. Instead, you are to ask clarifying questions that are informed by the Writing Lexicon.

I will distribute guidelines for the workshops before we have our first one.

Formatting Guidelines

All writing assignments must be submitted as .doc or .docx files. Note that OIT provides MS Office to all students at no cost; search OIT's website for details and instructions (princeton.edu/oit).

All papers should use **Chicago Style**. For drafts and revisions, please follow the format of the sample paper posted on our class Blackboard site.

Also, always:

- Give your paper a title!
- Use Times New Roman 12, double-spaced.
- Set *all* margins at 1 inch and don't "justify" the right-hand margin.
- Use your software's automatic pagination to number your pages at the bottom right. Tip: Your first page will be a cover letter, so set this page number to 0 (e.g., in MS Word, select "Page Numbers" from the "Insert" menu, and then click on "Format" to see the option).
- Proofread your writing for typographical, grammatical, and punctuation errors.
- Include the University's required statement of original work, as well as a section where you acknowledge feedback and support.

Submission Guidelines

You will be submitting all writing for this seminar, unless otherwise specified, via our class Blackboard site. Simply log in (blackboard.princeton.edu) and click on our Writing Seminar. Blackboard is relatively intuitive to use, but feel free to contact the Blackboard help desk for assistance: blackboard@princeton.edu or (609) 258-0737.

On Blackboard, you'll submit your work to the relevant assignment folder in the "Shared Dropbox", where everyone in our class can access it. ***Please name your documents by combining your Net ID with the assignment abbreviation*** (e.g. "R1" for "Revision of Essay #1" or "PD3-2" for the second pre-draft of Essay #3). Thus, Tiger Princeton's draft of Essay #3 would be named 'tigerPD3.docx'.

Saving Your Work

Avoid digital disaster by regularly saving your work and periodically printing out drafts while you write. **** I strongly advise you to save your work to your Google Drive (attached to your university Gmail account) **** Data loss—however catastrophic—**does not** constitute automatic grounds for an extension.

Extensions and Late Assignments

All deadlines in this Writing Seminar are firm. Except in the case of medical or family emergency or religious observance, I give no individual extensions. If for such a reason, you cannot meet a deadline, please contact me as soon as possible so that we may work out an alternative schedule of due dates and times. In the event of a medical emergency, you must produce a note from University Health Services. In the event of a family emergency, please ask your residential college Dean or Director of Studies to contact me by email. ***The bottom line: keep open a line of communication and we'll figure out a plan together.***

There are serious consequences to missing deadlines. A late pre-draft assignment or a late draft will receive no written feedback. A late revision will be graded down by a third of a grade for every 24 hours that it's late, up until the final extended deadline, at which point you may not complete the course (see the "Completion of Work" policy below).

These policies have two concrete benefits for everyone in the class: (1) you may be less likely to fall behind if you know that your actions (and inactions) have real consequences, and (2) you can count on being treated the same as your classmates, which is another way of saying that no one will receive preferential treatment in this seminar.

Missed Conferences

Conferences will not be rescheduled except in cases of documented illness or family emergency. When signing up, keep in mind any reason that might prevent your attendance in a given time slot, and please notify me in advance should an unavoidable conflict arise.

Electronic Devices

Cell phones should be on silent and out of sight. To better foster a collaborative seminar environment, I ask that you please not use laptops or tablets to take notes in class. Though I understand their convenience, these devices too easily become windows into other places (where your classmates and I can't follow you). Bring a notebook and a pen. You'll quickly see that this is not a hard-and-fast technology embargo. For example, there will be days when I'll give you time in class to work on revising your drafts, and it's fine to use a computer for this (though you should also feel free to bring a hard copy to work from instead.)¹

Course Portfolio

At the end of the semester, you will turn in a portfolio of all the writing you did in the course—so please save the copies with comments!

¹ Courtesy of Kelly Swartz, PWP.

Grading:

Final Grade

Most of your final grade comes from the major writing assignments. They are weighted more significantly as the semester goes along in order to recognize your improvement and acknowledge the assignments' increasing complexity. Here is the grade breakdown:

15%	Paper #1
25%	Paper #2
35%	Paper #3
5%	Revised Research Proposal
10%	Dean's Date Assignment
10%	Seminar citizenship (class participation, cover letters, draft responses, pre-drafts, etc.)

Seminar Citizenship Grade

The Citizenship portion of your final grade will be evaluated using the following criteria and grading scale.

Citizenship Criteria:

- The student is always on time and prepared.
- The student participates actively in class, consistently contributing thoughtful and thought-provoking comments and questions; speaks not only to the professor but to other students; works energetically in small group or pair activities; overall, improves the day-to-day quality of the seminar for everyone.
- The student writes cover letters that reflect thoughtfully and critically on their own writing.
- The student submits thoughtful and complete pre-draft assignments.
- The student writes draft response letters that offer fellow students substantive criticism and suggestions for revision while demonstrating constructive engagement with the paper at hand.
- The student participates actively in group draft conferences, joining in the conversation about their fellow group members' essays.

Grading Scale:

- A student who earns an A-range grade for citizenship meets or surpasses all of the above criteria in a striking way.
- A student who earns a B-range grade for citizenship commendably satisfies most or all of the above criteria.
- A student who earns a C-range grade for citizenship meets few of the above criteria.

Around midterms week, I'll ask you to write a reflection in class on your citizenship so far. I'll collect your reflection and respond with written feedback so you'll have a clearer sense of how to improve or sustain your citizenship performance.

Midterm Grade

To calculate your midterm grade, I'll average your grade on the revision of Essay #1 and your current citizenship grade. Note that for your final course grade, Essay #1 will count as 15% and citizenship 10%.

Returning Drafts and Revisions

I will read and respond to all drafts and revisions you submit this semester. Drafts will be returned at least one full week in advance of revisions being due, and revisions will be returned at least one full day before a new draft is due.

Grading Standards on Revisions

When grading, I evaluate the words on the page. Although neither effort nor improvement is factored into the essay grade, writing does tend to improve through revision. Effort and engagement are accounted for in the seminar citizenship grade. Below are the common standards to which papers are held in the Writing Seminars. Pluses and minuses represent shades of difference.

A paper in the **A range** demonstrates a high degree of command in the fundamentals of academic writing: it advances an interesting, arguable thesis; establishes a compelling motive to suggest why the thesis is original or worthwhile; employs a logical and progressive structure; analyzes evidence insightfully and in depth; and draws from well-chosen sources.

A **B-range** paper resembles an A-range paper in some ways, but may exhibit a vague or inconsistently argued thesis; establish a functional but unsubstantial motive; employ a generally logical but somewhat disorganized or underdeveloped structure; include well-chosen but sometimes unanalyzed and undigested evidence; or use sources in a limited fashion; confusing prose may at times obscure the argument.

A **C-range** paper resembles a B-range paper in some ways, but may also feature a confusing or descriptive thesis; provide a simplistic motive or none at all; lack a coherent structure or rely on an overly rigid structure like the five paragraph essay; fail to present enough evidence, or present evidence that is insufficiently analyzed; and drop in sources without properly contextualizing or citing them.

A **D** paper (there is no D+ or D- at Princeton) resembles a C-range paper but lacks a thesis or motive. It may have an undeveloped structure and draw on little analyzed evidence and sources. A D paper has trouble engaging with the assignment and may not show awareness of the conventions of academic discourse. It does, however, show signs of beginning to engage with the issues, topics, and sources of the assignment.

An **F** paper is similar to a D paper but is half the assigned length and addresses the assignment superficially.

A **0** paper is less than half the assigned length and does not fulfill the basic expectations of the assignment (for example, in a research paper, there is evidence of little or no research). Unlike an F paper, a 0 does not count as successful completion of the assignment and puts the student in jeopardy of failing the course.

Attendance and Work

• **Attendance:** Your active engagement in writing workshops and other in-class activities is integral to the Writing Seminar experience, which is grounded in a strong community of readers and writers. For this reason, you are normally expected to attend every class, with two absences considered cause for concern, and more than four absences grounds for not being permitted to complete the course.

❖ *Please note that a late arrival to class of more than 15 minutes will count as an absence.*

• **Completion of Work:** Writing Seminars are organized as a planned sequence of assignments, with each piece of writing building on previous writing. For this reason, you must complete all four of the major assignments to pass the course, and you must complete them within the schedule of the course, not in the last few days of the semester. If you fail to submit the final version of a major assignment by the final due date in that unit, you will receive an email from your professor specifying (1) the new date by which you must submit the late work and (2) any late penalties that will apply (these will be waived in the case of documented medical problems and family emergencies). The email will be copied to your Dean and Director of Studies, as well as the Writing Program Director. If you fail to meet the new deadline, you may not complete the course.

• **Acknowledgment of Original Work:** This course follows Princeton University policies on plagiarism, stated in *Rights, Rules, Responsibilities* and discussed at greater length in *Academic Integrity at Princeton*. According to these policies, you must properly cite your sources to distinguish your ideas from others'. You must also write the following pledge at the end of all drafts and revisions and then sign your name: "This paper represents my own work in accordance with University regulations." Suspicions of plagiarism will be reported to the Committee on Discipline and may have serious consequences.

• **Acknowledgment of Feedback and Support:** In keeping with common scholarly practice, you should express your indebtedness in an Acknowledgments section or footnote to anyone who gave you feedback on drafts or contributed informally to your thinking on your topic—for example, your classmates, roommates, and family members. Exceptions are the professor of this course and Writing Center Fellows.

Seminar Librarian:

Audrey Welber

Every Writing Seminar is joined by a dedicated research librarian whose primary role is to collaborate with students in developing their final seminar paper. The librarian assigned to our class is Audrey Welber (awb@princeton.edu), whose areas of expertise include journalism and bibliographic management. We'll meet with her in class at several points during the semester, but I encourage you to also meet with her outside of class during the research unit.

Resources for Research and Writing:

The Writing Center

writing.princeton.edu/center

Located on the second floor of New South, The Writing Center offers student writers free one-on-one conferences with experienced fellow writers trained to consult on assignments in any discipline. The Writing Center is one of Princeton's most popular academic resources, holding nearly 6,000 conferences each year. I strongly urge you to sign up for an appointment. To do so, visit the Writing Center's online scheduler (<https://writing.princeton.edu/undergraduates/writing-center>). Writing Center Fellows also hold drop-in hours Sunday through Thursday evenings during the semester.

The McGraw Center

princeton.edu/mcgraw

Located in Frist Center (3rd Floor), The McGraw Center for Teaching and Learning provides a wide range of programming to help students get the most out of their coursework. Their one-on-one learning consultations can be particularly useful for developing active reading strategies, project management skills, and note-taking tactics. You can make an appointment for an individual consultation by visiting their website.

Princeton Undergraduate Research Calendar

undergraduateresearch.princeton.edu/calendar

Princeton's Undergraduate Research Calendar (PURC) helps you navigate the many programming opportunities and resources available to support your research endeavors at Princeton. Use this one-stop website to learn about upcoming events and plan ahead for important funding, internship, and fellowship deadlines. You can also search events by class year and/or division, request event reminders, and subscribe to calendar feeds!

Princeton Correspondents on Undergraduate Research

pcur.princeton.edu

Drawn from across class years and divisions, the Correspondents showcase and reflect on the undergraduate research experience. Their PCUR blog helps demystify the steps of the research process, highlights different kinds of research opportunities, and offers insight into what it's like to do research and independent work in different disciplines.

Tortoise: A Journal of Writing Pedagogy

tortoise.princeton.edu

Tortoise: A Journal of Writing Pedagogy is an annual journal that publishes excerpts of student scholarship from within the Princeton community. Showcasing writers from all disciplines and at all levels—both Princeton undergraduate and graduate students—it aims to emphasize the writing process as much as its “finished” product. Excerpts of exemplary academic writing are curated with reflective commentaries on the research and writing methods underpinning the prose.

After Your Writing Seminar

References & Letters of Recommendation

I am very happy to help with a reference or letters of recommendation. Looking forward, I just ask you to keep in mind the following advice.

As you begin your college career, which will eventually involve asking professors to recommend you for graduate programs, jobs, or internships, please be aware that professors are not obligated to write references for all students who request them. For example, I don't write a recommendation for a student unless I can write a very positive and specific one. Therefore, your job as a college student is to become the kind of student professors can rave about in recommendations — hardworking, collegial, and intellectually inquisitive and honest. Consider maintaining relationships over time with professors, so that they know you well enough to write for you. Many juniors and seniors tell me they wish they had thought about this during their first year.

As a sign of your professionalism, do your best to ask for a letter at least three weeks in advance; when such advance notice isn't possible, it's courteous to acknowledge the time constraint and the reason for it. It's appropriate to send a polite reminder to your recommendation writer when the deadline is approaching. In every case, follow up via email with a brief thank-you note.

End of Course Survey & Notes of Advice

At the end of the semester I will send out an anonymous survey requesting your feedback. I would be thrilled if you thoughtfully completed the survey, since it will help me improve the course for future students. In addition, you will have a chance to write notes of advice—and encouragement!—for the next semester's class.

If you have read everything down to here, good job! You are almost done! As a reward, if you send me an e-mail before our first class with an attempt to name the celebrities on the first page, you get a 24-hour extension on a draft or revision of your choice (you do not have to get them all right, just try).

Got Questions???

Ask!!!

When you reach this point in the Course Information, **PLEASE** feel free to email me with any questions about the seminar or its policies. I look forward to working with you this semester, and hope that we also get to have some fun!

Unit 1: Critique and Refine Essay (5-6 pp.)

Sequence Overview:

Through a close reading of various Kanye West song lyrics and/or Sarah Blake's poems in *Mr. West*, make an argument that critiques and refines Max Weber's claims about charismatic authority. Your essay should use Weber's piece to illuminate something less than obvious about West's/Blake's works, *and* use the primary source(s) to teach readers something surprising about how we might reappraise Weber's work.

Goals:

- Learn to identify a compelling motive and develop an arguable thesis.
- Develop an understanding of the relationship between theory and evidence.
- Practice evidence analysis, interpretation, and mobilization.
- Identify and use key terms in a sophisticated manner.
- Become familiar with Chicago Style.



Sources:

- Sarah Blake, *Mr. West*, reprint edition (Middletown: Wesleyan University Press, 2016).
- Max Weber, "The Sociology of Charismatic Authority" & "The Nature of Charismatic Authority and its Routinization," in *The Celebrity Culture Reader*, ed. P. David Marshall (New York: Routledge, 2006), 55-71.
- Kanye West, *My Beautiful Dark Twisted Fantasy* (Roc-A-Fella Records, 2010).
- Kanye West, *The Life of Pablo* (GOOD Music / Def Jam Recordings, 2016).

Pre-Draft Assignments:

PD 1.1: Your Shitty First Draft (>3 pp.)

Due in class, February 12

Get some inspiration from Anne Lamott's "Shitty First Drafts" and write your own (at least three pages). This is an opportunity for you to try out arguments and experiment with structure.

Draft and Cover Letter:

Due in Dropbox, 9:00 am, February 14

Your first draft will likely be your most difficult, but do not let that discourage you! After all, writing is a process that is never complete, and something we will learn this semester is just how critical a part revisions play in good writing. Thus, keep in mind that I am expecting a draft, not a polished paper.

With that said, your draft should not be just a stream of evidence. Your goal is to analyze the evidence, and the more you do that in your draft, the better the commentary you will receive from your readers. At the very least, your draft should clearly explain the "puzzle" you are trying to understand, and feature some analysis offering some answers. At this stage, you are likely still working with a tentative thesis, so do not worry if your analytical moves lead you astray from that initial hunch. All good theses change in the process of writing.

Your **draft cover letter** should provide readers with a snapshot of your argument and your writing process. In addition to any specific concerns you may have, you should also answer the following questions:

- What is your motive?
- What sentence from your draft best articulates your tentative thesis?
- What do you think are the strongest elements in your essay and what you think could use the most improvement? Use the “Writing Lexicon” to explain.
- End by imagining some questions or objections a reader might raise about your argument. Your thesis is an answer to the question you’re raising – what *different* answer might a reader offer? What counter-evidence would that reader point to? What disagreement might that reader have with your argument?

Draft Response Letter:

Due in class, February 17 and 19

Print two hard copies of each draft response letter and bring them to class on the day of the workshop (one will be given to the writer of the draft discussed, the other one to me).

Each letter should be approximately **350-words long**, directly address the draft writer, and feature:

- A summary of their argument.
- An assessment of the draft’s strengths.
- Respectful feedback on where you see room for improvement.
- Do not focus on correcting grammar or syntax. Instead, you are to ask clarifying questions that are informed by the Writing Lexicon.

Revision and Cover Letter:

Due in Dropbox, 9:00 am, February 28

After you meet with me for a conference you will work on your **revision**. Revisions are more than just fixing typos and shifting sentences around. Instead, you should fully engage with the feedback you received and build on what you’re learning from our discussions about writing techniques in class and during our draft workshops.

The **revision cover letter** addresses the changes between the draft and revision. Make sure to explain the reasons behind the most significant changes, and reflect on how your writing improved through the process.

Schedule of Reading & Writing Assignments

Readings Format:

Readings are available through Blackboard under the designated section. Print them, take notes on them, and bring them to class. Reading and Writing Assignments are **DUE** the day they are under. For detailed references to the main readings see that unit's specific **assignment sequence**.

CM: Copyrighted Materials **H:** Handout

Week 1: Begin Unit 1 (Lens Essay)

Monday, February 3

Reading Assignment:

- Syllabus
- A Writing Lexicon [**H**]
- Reading Critically [**H**]
- P. David Marshall, "Intimately Intertwined in the Most Public Way: Celebrity and Journalism," in *The Celebrity Culture Reader*, ed. P. David Marshall (New York: Routledge, 2006), 315-323. [**CM**]

Writing Assignment:

- None

In-class:

- Welcome
- Keyword: Celebrity
- What preconceived ideas about celebrity do you have coming into this class? How has Marshall prompted you to reevaluate some of those ideas?*

Wednesday, February 5

Reading Assignment:

- Weber, “The Sociology of Charismatic Authority” and “The Nature of Charismatic Authority and its Routinization,” in *The Celebrity Culture Reader*, 55-71. [CM]
- West, *My Beautiful Dark Twisted Fantasy*. [CM]
 - “Dark Fantasy” / “Power” / “All of the Lights” / “Monster” / “Runaway”
- Shockroc1, “Bush Doesn’t Care About Black People,” YouTube, 17 April, 2006, <https://www.youtube.com/watch?v=zIUzLpO1kxI>. [CM]
- Keith Harris, “Taylor Swift vs. Kanye West: A Beef History,” *Rolling Stone*, 16 February 2016, <https://www.rollingstone.com/music/music-news/taylor-swift-vs-kanye-west-a-beef-history-187859/>. [CM]
- Jon Caramanica, “Behind Kanye’s Mask,” *The New York Times*, 11 June 2013, <https://www.nytimes.com/2013/06/16/arts/music/kanye-west-talks-about-his-career-and-album-yeezus.html>. [CM]

Writing Assignment:

- Make a list of key terms in Weber and write short definitions for them.
- Identify at least one instance in Kanye’ songs where charisma sheds light on his relationship with his fans. Write a few sentences explaining that passage.

In-class:

- Unpacking Concepts
- Theory as lens
- Based on our in-class discussion, what do you see as being some of the limits to Weber’s theorization of charisma?*

Week 2

Monday, February 10

Reading Assignment:

- Blake, *Mr. West* (all of it).
- West, *The Life of Pablo*. [CM]
 - “Famous” / “Feedback” / “I Love Kanye” / “Facts (Charlie Heat Version)” / “Saint Pablo”
- Anne Lamott, “Shitty First Drafts” + “Perfectionism,” in *Bird by Bird*, 21-32. [CM]

Writing Assignment:

- Select one of Sarah Blake’s poem and complete the poetry analysis worksheet [H].

In-class:

- Description → Analysis → Thesis
 - Sample Essay Grading
 - Based on the Writing Program’s grading criteria and your previous experiences with writing, what do you think are the main elements you should focus on improving during the semester? Why?
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Wednesday, February 12

Reading Assignment:

- Academic Integrity at Princeton (CM)

Writing Assignment:

- PD 1.1 Your Shitty First Draft

In-class: Writing Center Fellow Visit

- Workshop drafts for motive and thesis.
- List three things you plan on doing to develop your “shitty first draft” into a “pretty good draft”:
 - 1.
 - 2.
 - 3.

Friday, February 14

- D1 due at 9:00am

Week 3: Draft Workshops & One-on-One Draft Conferences

Monday, February 17

Reading Assignment:

- Hacker and Sommers, *A Pocket Style Manual*, 207-242
- 2 Student Drafts (announced by 5pm, Sunday)

Writing Assignment:

- 2 Draft response letters

In-class:

- Draft workshop
 - Chicago Style
 - What did you take away from this draft workshop and A Pocket Style Manual that you would consider applying to your own rewrite?*
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Wednesday, February 19

Reading Assignment:

- William Strunk Jr. & E.B. White, *The Elements of Style*, Fourth Edition (New York: Longman, 2000), 15-33 **(CM)**
- 2 Student Drafts (announced by 5pm, Sunday)

Writing Assignment:

- 2 Draft response letters

In-class:

- Draft workshop
 - What did you take away from this draft workshop and The Elements of Style that you would consider applying to your own rewrite?*
-
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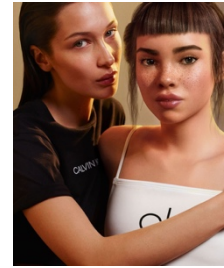
Unit 2: Controlled Research Environment Essay (7-8 pp.)

Sequence Overview:

By responding to source materials about the rise of computed-generated celebrities like Shudu and Lil Miquela, and engaging in a scholarly conversation developed through secondary sources from psychology, gender studies, design, and advertising, make an argument that addresses the ethical issues that are prompted by this new phenomenon.

Goals:

- Work strategically with a variety of primary sources to support your thesis.
- Engage productively with secondary sources by intervening in a scholarly conversation.
- Structure your essay in such a way that each paragraph builds on the previous one, so that the “flow” of the essay has its own internal logic that helps sustain your thesis.



Sources:

Whoa, look at all those sources! First of all, don't freak out. We will be working together to make sense of the material, and you are not expected to master every reading. Also, the different categories of secondary sources will help you frame your research question. This curated experience will prepare you for the research project later in the semester.

Your essay should feature a strong thesis supported by a nuanced analysis of primary sources that intervenes in a scholarly conversation featuring **at least three scholarly sources**. You should read through the **Primary Sources** strategically, focusing on material that you think will help you develop a promising research question. You should read both **Framing Texts**, which will help set the broader contours of the topic. You will be assigned two **Exploratory Disciplinary Readings** (one **red**, the other **green**), which will help you start tracing a scholarly conversation. You will write a summary of the **red** reading and present it to your colleagues, working collaboratively to discern what scholarly sources would be most useful to develop your own argument.

Primary Sources:

- **General**
 - Yoree Koh and Georgia Wells, “The Making of a Computer-Generated Influencer,” *Wall Street Journal*, 13 Georgia December 2018, <https://www.wsj.com/articles/the-making-of-a-computer-generated-influencer-11544702401>
 - Jonathan Shieber, “More investors are betting on virtual influencers like Lil Miquela,” *TechCrunch*, 14 January 2019, <https://techcrunch.com/2019/01/14/more-investors-are-betting-on-virtual-influencers-like-lil-miquela/>
 - Lesley Fair, “Influencers, are your #materialconnection #disclosures #clearandconspicuous?,” *Federal Trade Commission*, 19 April 2017, <https://www.ftc.gov/news-events/blogs/business-blog/2017/04/influencers-are-your-materialconnection-disclosures>
 - “The FTC’s Endorsement Guides: What People are Asking,” *Federal Trade Commission*, September 2017, <https://www.ftc.gov/tips-advice/business-center/guidance/ftc-endorsement-guides-what-people-are-asking>

- FTC Letters, https://www.ftc.gov/system/files/documents/foia_requests/all_of_the_signed_letters.pdf
- Cordelia Tai, “Report: The Spring 2019 Ads Saw Little to No Progress on the Diversity Front,” *The Fashion Spot*, 3 June 2019, <https://www.thefashionspot.com/runway-news/835647-diversity-report-spring-2019-ad-campaigns/>
- **Lil Miquela**
 - Lil Miquela (@lilmiquela), Instagram, <https://www.instagram.com/lilmiquela/>
 - Lil Miquela, YouTube Channel, https://www.youtube.com/channel/UCWeHb_SrtJbrT8VD-QQpRA.
 - Brud, Mission Statement, <https://docs.google.com/document/d/1V5N5tcfm7wBuUshgrmIOz9ijAO-VRqvkUbGRu0uKdI8/edit>
 - Aleks Eror, “Meet Lil Miquela, the AI Influencer on the Cover of Our New Print Issue,” *High Snobiety*, 24 April 2018, <https://www.highsnobiety.com/p/lil-miquela-cover-story-issue-16/>
 - Emilia Petrarca, “Everything We Know About the Feud Between These Two Computer-Generated Instagram Influencers,” *The Cut*, 18 April 2018, <https://www.thecut.com/2018/04/lil-miquela-hack-instagram.html>
 - Adrienne Pasquarelli, “Calvin Klein Apologizes for Bella Hadid Kiss with Lil Miquela,” *Ad Age*, 20 May 2019, <https://adage.com/article/cmo-strategy/calvin-klein-apologizes-bella-hadid-kiss-lil-miquela/2172796>
- **Shudu**
 - Shudu (@shudu.gram), Instagram, <https://www.instagram.com/shudu.gram/>
 - WWD, “Virtual Supermodel Stars in a Real Fashion Photoshoot: The Making of Shudu’s First-Ever Shoot, YouTube, 13 June 2018, <https://www.youtube.com/watch?v=Dyhp8E4WcLM>
 - The Diigitals, <https://www.thediigitals.com>
 - Zara Wong, “Meet Shudu, the digital supermodel who is changing the face of fashion one campaign at a time,” *Vogue Australia*, 20 September 2018, <https://www.vogue.com.au/fashion/trends/meet-shudu-the-digital-supermodel-who-is-changing-the-face-of-fashion-one-campaign-at-a-time/news-story/80a96d3d70043ed2629b5c0bc03701c1>
 - Jenna Rosenstein, “People Can’t Tell If This Fenty Model Is Real or Fake,” *Harper’s Bazaar*, 9 February 2018, <https://www.harpersbazaar.com/beauty/makeup/a16810663/shudu-gram-fenty-model-fake/>

Framing Texts:

- P. David Marshall, “New media-new self: the changing power of celebrity,” in *The Celebrity Culture Reader*, ed. P. David Marshall (New York: Routledge, 2006), 634–644.
- Alice E. Marwick, “Instafame: Luxury Selfies in the Attention Economy,” *Public Culture* 27, no. 1 (2015), 137-160.

Exploratory Disciplinary Readings:

- **Psychology:**
 - Shensheng Wang, Scott O. Lilienfeld, and Philippe Rochat, “The Uncanny Valley: Existence and Explanations,” *Review of General Psychology* 19, no. 4 (2015): 393-407.
 - David C. Giles, “Parasocial Interaction: A Review of the Literature and a Model for Future Research,” *Media Psychology* 4, no. 3 (2002): 279-305.
- **Media/Technology:**
 - Nicholas Carah and Michelle Shaul, “Brands and Instagram: Point, Tap, Swipe, Glance,” *Mobile Media & Communications* 4, no. 1 (2016): 69-84.
 - Sidney Eve Matrix, “‘We’re Okay with Fake’: Cybercinematography and the Spectre of Virtual Actors in *S1MØNE*,” *Animation: An Interdisciplinary Journal*, 1, no. 2 (2006): 07-228.
- **Sociology:**
 - Alison Hearn, “‘Meat, Mask, Burden’: Probing the Contours of the Branded ‘Self,’” *Journal of Consumer Culture* 8, no. 2 (2008): 197-217.
 - Olivier Driessens, “The celebritization of society and culture: Understanding the structural dynamics of celebrity culture,” *International Journal of Cultural Studies* 16, no. 6 (2012): 641-657.
- **Race:**
 - bell hooks, “Selling Hot Pussy: Representations of Black Female Sexuality in the Cultural Marketplace,” in *Black Looks: Race and Representation* (New York: Routledge: 2015), 61-78.
 - Evelyn M. Hammonds, “New Technologies of Race,” in *The Gendered Cyborg: A Reader*, eds., Gill Kirkup, Linda Janes, Kathryn Woodward, and Fiona Hovenden (New York: Routledge, 2000), 305-317.
- **Gender/Sexuality:**
 - Patricia Soley-Beltran, “Modelling Femininity,” *European Journal of Women’s Studies* 11, no. 3 (2004): 309-326.
 - Jessica Ringrose, Deborah Tolman, and Marisa Ragonese, “Hot Right Now: Diverse Girls Navigating Technologies of Racialized Sexy Femininity,” *Feminism & Psychology* 29, no. 1 (2018): 76-95.
- **Marketing/Advertising:**
 - Kenneth R. Lord and Sanjay Putrevu, “Informational and Transformational Responses to Celebrity Endorsements,” *Journal of Current Issues & Research in Advertising* 31, no. 1 (2009): 1-13.
 - Nathaniel J. Evans, Joe Phua, Jay Lim, and Hyoyeun Jun, “Disclosing Instagram Influencer Advertising: The Effects of Disclosure Language on Advertising Recognition, Attitudes, and Behavioral Intent,” *Journal of Interactive Advertising* 17, no. 2 (2017): 138-149.

Theory:

- Guy Debord, “Separation Perfected,” in *Visual Culture: The Reader*, eds. Jessica Evans and Stuart Hall (London: Sage Publications, 1999), 95-98.
- Donna J. Haraway, “A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s,” in *The Gendered Cyborg: A Reader*, eds. Fiona Hovenden, Linda Janes, Gill Kirkup, and Kathryn Woodward (New York: Routledge, 2000), 50-57.
- Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” in *Visual Culture: The Reader*, eds. Jessica Evans and Stuart Hall (London: Sage Publications, 1999), 72-79.

Pre-Draft Assignments:

PD 2.1: Do I Buy It? (~400 words)

Due in class, February 24

Write approximately 400 words evaluating Marwick’s “Instafame: Luxury Selfies in the Attention Economy.” Indicate what you think are tenuous speculative claims (and why so), and what you find to be convincing arguments based on the effective analysis of evidence.

PD 2.2: Project Best Friends (~300 words)

Due in class, March 2

Write a 300-word summary of the Exploratory Disciplinary Reading (EDR) you were assigned. Make sure that your summary includes both the author’s thesis and methodology, and addresses one or two potential weaknesses you identified in the author’s argument.

PD 2.3: Sleuthing Instagram Comments (~400 words)

Due in class, March 4

Visit either Lil Miquela or Shudu’s Instagram. Look through their photos, and select two that you are drawn to. They should be significantly different in content and/or form (for instance, one photo might clearly be a product advertisement, while the other might appear to be a random selfie).

After selecting the two Instagram photos, browse through the comments. You should develop a methodology to get through the volume (one option might be to read every other comment).

As you read through the comments, search for patterns, conversations, and anything else that is indicative of how fans interact with the content these celebrities produce and with one another. You should select comments that seem representative.

Write up your findings. Approximately 200 words for each batch of comments. Remember to think about how you can use the readings to interpret this evidence, and how your interpretation of the evidence can provide the reader with new insights.

Draft and Cover Letter:

Due in Dropbox, 9:00 am, March 13

Once again, in order for you to receive the best possible feedback, make sure that your draft features an explicit motive and an arguable thesis. The draft should not be a “rough draft,” but a genuine effort at sustained thinking on your part about your topic. Remember, the more complete and well-organized a draft, the easier it will be to revise!

Given the diverse array of primary and secondary sources, do your best to maintain careful and organized notes throughout the drafting and revision process.

Your **draft cover letter** should provide readers with a snapshot of your argument and your writing process. In addition to any specific concerns you may have, you should also answer the following questions:

- What is your motive?
- What sentence from your draft best articulates your tentative thesis?
- What do you think are the strongest elements in your essay and what you think could use the most improvement? Use the “Writing Lexicon” to explain.
- End by imagining some questions or objections a reader might raise about your argument. Your thesis is an answer to the question you’re raising – what *different* answer might a reader offer? What counter-evidence would that reader point to? What disagreement might that reader have with your argument?

Draft Response Letter:

Due in class, March 23 and 25

Print two hard copies of each draft response letter and bring them to class on the day of the workshop (one will be given to the writer of the draft discussed, the other one to me).

Each letter should be approximately **350-words long**, directly address the draft writer, and feature:

- A summary of their argument.
- An assessment of the draft’s strengths.
- Respectful feedback on where you see room for improvement.
- Do not focus on correcting grammar or syntax. Instead, you are to ask clarifying questions that are informed by the Writing Lexicon.

Revision and Cover Letter:

Due in Dropbox, 9:00 am, April 3

After you meet me and a fellow student for a paired conference you will work on your **revision**.

Revisions are more than just fixing typos and shifting sentences around. Instead, you should fully engage with the feedback you received and build on what you’re learning from our discussions about writing techniques in class and during our draft workshops.

The **revision cover letter** addresses the changes between the draft and revision. Make sure to explain the reasons behind the most significant changes, and reflect on how your writing improved through the process.

Schedule of Reading & Writing Assignments

Readings Format:

Readings are available through Blackboard under the designated section. You should print them, take notes on them, and bring them to class. Please note that the Reading and Writing Assignments are **DUE** the day they are under. For detailed references to the main readings see that unit's specific **assignment sequence**.

CM: Copyrighted Materials **H:** Handout

Week 4: Begin Unit 2 (Controlled Research Environment Essay)

Monday, February 24

Reading Assignment:

- P. David Marshall, "New media-new self: the changing power of celebrity," in *The Celebrity Culture Reader*, ed. P. David Marshall (New York: Routledge, 2006), 634–644.
- Alice E. Marwick, "Instafame: Luxury Selfies in the Attention Economy," *Public Culture* 27, no. 1 (2015), 137-160.
- Kerry Walk, "Source Functions Across the Disciplines" **(H)**

Writing Assignment:

- PD 2.1: Do I Buy It?**
- Work on your R1.

In-class:

- The Believing Game
 - The Curated Research Experience
 - Assign **Exploratory** and **Theory** Readings **[CM]**
 - What are some of the puzzles you are interested in investigating about computer-generated celebrities, and how does that inform your **exploratory** readings choices?*
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Wednesday, February 26

Reading Assignment:

- Start getting through your exploratory disciplinary readings.

Writing Assignment:

- Work on your R1.

In-class:

- Sloppy Joe
- What are some at-risk-behaviors you think you might be prone to, and how do you plan on changing them?*

Friday, February 28

- R1 due at 9:00am**

Week 5

Monday, March 2

Reading Assignment:

- Your two **Exploratory Disciplinary Readings [CM]**

Writing Assignment:

- PD 2.2: Project Best Friends**

In-class:

- Presentations of the Exploratory Disciplinary Readings and Fun with Gaipa
 - Work on summarizing your Gaipa cartoon in a paragraph.*
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Wednesday, March 4

Reading Assignment:

- Your assigned **Theory Reading [CM]**

Writing Assignment:

- PD 2.3: Sleuthing Instagram Comments**

In-class:

- Discussion of **Theoretical Readings**
 - Quotations in Academic Writing.
 - What **Theory Reading** do you think can be useful in conceptualizing and interrogating your evidence? Why and how so?*
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-
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Week 6 (Midterm Week)

Monday, March 9

Reading Assignment:

- Unpacking Analysis and Analytical Strategies (H).

Writing Assignment:

- Work on your D2.

In-class:

- Analytical Stew: Crafting Paragraphs with Primary and Secondary Sources
- What “analytical move” are you most excited for in your draft, and why do you think readers will be excited by it?*

Wednesday, March 11

Reading Assignment:

- D2 Sources.

Writing Assignment:

- Work on your D2.

In-class:

- Smarty Jones.
- In-class citizenship reflection.

Friday, March 13

- D2 due at 9:00am**

Spring Break (March 14 – March 22)

Week 7: Draft Workshop & Paired Conferences

Monday, March 23

Reading Assignment:

- Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams, *The Craft of Research* (Chicago: University of Chicago Press, 2008), “From Topics to Questions,” 33-48. **(CM)**
- 2 Student Drafts (announced by 5pm, Saturday)

Writing Assignment:

- 2 Draft response letters (2 hard copies)

In-class:

- Draft workshop
 - What did you take away from this draft workshop that you would consider applying to your own rewrite?*
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Wednesday, March 25

Reading Assignment:

- Booth et al., *The Craft of Research*, “From Questions to a Problem,” 49-64. **(CM)**
- 2 Student Drafts (announced by 5pm, Sunday)

Writing Assignment:

- 2 Draft response letters (2 hard copies)

In-class:

- Draft workshop
 - What did you take away from this draft workshop that you would consider applying to your own rewrite?*
-
-
-
-

Unit 3: Research Essay (10-12 pp.)

Sequence Overview:

Identify a celebrity phenomenon that interests you, whether contemporary or in the past, and make an original argument that helps us understand the broader outlines of celebrity culture and its political, economic, or cultural dimensions.

Goals:

- Learn how to craft a bounded research question.
- Develop library research skills to find relevant primary and secondary sources.
- Critically evaluate sources and use them efficiently to advance your argument.
- Become comfortable writing longer essays that feature more complex arguments and clear signposting.



Sources:

You will determine the sources for the final essay. However, they should include both primary sources (evidentiary material that you will be analyzing, such as literature, statistics, illustrations, etc.) and secondary sources (the texts you will be engaging with in a scholarly conversation, such as journal articles, academic monographs, etc.).

Pre-Draft Assignments:

PD 3.1: Preliminary Annotated Bibliography

Due in class, April 6

This assignment involves a few steps:

1. Using the **New Catalog** tool in the Library website, find at least **one academic book** that you think will be useful in thinking about the topic you chose. This book should not be a primary source. Locate that book in the library stacks and check it out.
2. Using the **Articles+**, find at least **two academic articles** that you think will be useful in thinking about the topic you chose. Download those articles and print them out.
3. Skim the articles and gut the book. Write **brief summaries** of their arguments and methodological approach (2-3 sentences).
4. Identify at least **one additional source in the footnotes/bibliography** of each academic book and articles (so a total of at least three).
5. Using the available research resources (New Catalog, library databases, etc.) try to locate **one potential primary** source you will be interested in analyzing for your essay. If you're having trouble locating a source, imagine what that source might look like. Remember, **a source is not a topic—a source is a tangible piece of evidence you can analyze.**
6. Not put together a preliminary annotated bibliography. List the secondary sources (academic books and articles) in alphabetical order by author's last name. **Include the full citation.** For the texts that you made summaries for (see step 3), include that summary below the citation.
7. At the end of the bibliography, include the reference to the potential primary source. **Include a brief reflection below of how you think you will analyze it** (2-3 sentences).

PD 3.2: Shitty First Draft Redux (shoot for 5 pp. or more)

Due in class, April 13

Draft an introduction to your essay, including your tentative thesis. Also draft at least four paragraphs engaging in primary-source analysis. This is your opportunity to test things out and explore different directions to take your paper in.

Revised Research Proposal:

Due in Dropbox, 9:00 am, April 10

You will revise your research proposal after our proposal workshop. Remember that the research proposal is worth **5% of your final grade**.

The proposal should follow these criteria:

Imagine that the Princeton University Press has decided to create a volume of scholarly essays on celebrity. You, a talented young scholar in the field, have been invited to submit a proposal for this volume. Your job is to put together a proposal that will persuade the editors that your research essay belongs in their volume. In short, the proposal should “sell” your project to an academic audience.

Your proposal should include:

- The project’s driving puzzle based on your preliminary library research.
- A plan of action for answering that question.

Key in establishing this distinctive contribution is by identifying your primary sources and how your analysis of these sources will proceed in a way that sets you apart from the scholarship already out there. The puzzle should be as narrow and focused as you can make it; the more specific, the better.

Your proposal should feature three paragraphs:

- The first establishes the interest of your project: lead with an engaging opener, provide background that orients your reader to your topic, and pose a research question that highlights a puzzle or contradiction in need of explanation.
- The second establishes the importance of your project: reference secondary sources to outline why scholars would consider your research question worthwhile and what other scholars have said about your topic.
- The third should detail the methodology for your project: outline your analytic strategy; describe the primary source(s), evidence, or data you plan to analyze (and your reasons for choosing it/them); and list the academic disciplines that tentatively seem most promising for your quest.

Be sure to include an **annotated bibliography** at the end of the proposal, and to follow **Chicago Style** just like in your drafts and revisions.

** Adapted from Brendan J. Wright’s “Talking Politics”*

Draft and Cover Letter:

Due in Dropbox, 9 am, April 17

You’ve made it! Your last major draft of the semester. Once again, in order for you to receive the best possible feedback, make sure that your draft features an explicit motive and an arguable thesis. The draft should not be a “rough draft,” but a genuine effort at sustained thinking on your part about your topic. Remember, the more complete and well-organized a draft, the easier it will be to revise!

Also, conducting original research may seem daunting at first, but that is why we have our very own librarian! **Audrey Welber** is here to help you. You will meet with her individually during the **research proposal week (Week 9)**, but I would strongly encourage you to set up additional meetings with her throughout the process.

Your **draft cover letter** should provide readers with a snapshot of your argument and your writing process. In addition to any specific concerns you may have, you should also answer the following questions:

- What is your motive?
- What sentence from your draft best articulates your tentative thesis?
- What scholarly conversation have you set up and how did you go about in researching your topic?
- What do you think are the strongest elements in your essay and what you think could use the most improvement? Use the “Writing Lexicon” to explain.
- End by imagining some questions or objections a reader might raise about your argument. Your thesis is an answer to the question you’re raising – what *different* answer might a reader offer? What counter-evidence would that reader point to? What disagreement might that reader have with your argument?

Draft Response Letter:

Due in class, April 20 and 22

Print two hard copies of each draft response letter and bring them to class on the day of the workshop (one will be given to the writer of the draft discussed, the other one to me).

Each letter should be approximately **350-words long**, directly address the draft writer, and feature:

- A summary of their argument and how it fits within the broader scholarly conversation.
- Commentary on how the writer has engaged with the sources.
- Any questions you might have about the writer’s methodology.
- Respectful feedback on where you see room for improvement.

Revision and Cover Letter:

Due in Dropbox 9:00 am, May 1

After you meet with me and two other students for a group conference you will work on your **revision**. Revisions are more than just fixing typos and shifting sentences around. Instead, you should fully engage with the feedback you received and build on what you’re learning from our discussions about writing techniques in class and during our draft workshops.

The **revision cover letter** addresses the changes between the draft and revision. Make sure to explain the reasons behind the most significant changes, and reflect on how your writing improved through the process.

Schedule of Reading & Writing Assignments

Readings Format:

Readings are available through Blackboard under the designated section. You should print them, take notes on them, and bring them to class. Please note that the Reading and Writing Assignments are **DUE** the day they are under. For detailed references to the main readings see that unit's specific **assignment sequence**.

CM: Copyrighted Materials **H:** Handout

Week 8: Begin Unit 3 (Research Essay)

Monday, March 30

Reading Assignment:

- Booth et al., *The Craft of Research*, "From Problems to Sources," 65-83. **(CM)**
- Watch New Catalog and Articles+ tutorials **(CM)**
- Browse the issues of the *Celebrity Studies* journals and select an article that you are interested in and that would be useful as you start to work on your research essay.
- Assessing Sources **(H)**

Writing Assignment:

- At least two ideas for your R3 project written as tweets (bring three copies)

In-class:

- Library Discovery Research Session
- Complete the Library session sheet*

Wednesday, April 1

Reading Assignment:

- Keep researching sources for the R3.

Writing Assignment:

- Work on your R2

In-class:

- Personal Motives

Friday, April 3

- R2 due at 9:00am**

Week 9: Individual Research Proposal Conferences
De Oliveira: Mon. + Tue. / Welber: Wed. + Th.

Monday, April 6

Reading Assignment:

- Sources related to your topic.

Writing Assignment:

- Pre-Draft 3.1: Preliminary Annotated Bibliography**

In-class:

- Research proposal workshop (elevator pitches)
- What do you think is the strongest element in your research pitch? Why? What about the weakest? Why?*

Strongest:

Weakest:

Wednesday, April 8

Reading Assignment:

- Revisit a secondary source for your R3 that you've been having difficulty with. Bring it to class.

Writing Assignment:

- Work on your research proposal.

In-class:

- Textual Irreverence
- Use the space below to sketch a brief outline for your D3. When listing sections, include both their function (introduction, literature review, background, analysis, etc.) content (in other words, what they'll do specifically).

Friday, April 10

- Research Proposal due at 9:00am**

Week 10

Monday, April 13

Reading Assignment:

- Sources related to your topic (shoot for at least three).

Writing Assignment:

- Pre-Assignment for Library Research Clinic: Using Articles+ to discover new search terms and follow “research leads.”
- P.D. 3.2: Shitty First Draft Redux**

In-class:

- Library Research Clinic

Wednesday April 15

- **No class**** (but keep working on your draft!)

Friday, April 17

- D3 due at 9:00am**

Week 11: Draft Workshops & Group Conferences

Monday, April 20

Reading Assignment:

- 2 Student Drafts (announced by 5pm, Sunday)

Writing Assignment:

- 2 Draft response letters

In-class:

- Draft workshop
- What did you take away from this draft workshop that you would consider applying to your own rewrite?*

Wednesday, April 22

Reading Assignment:

- 2 Student Drafts (announced by 5pm, Sunday)

Writing Assignment:

- 2 Draft response letters

In-class:

- Draft workshop
- What did you take away from this draft workshop that you would consider applying to your own rewrite?*

Week 12

Monday, April 27

Reading Assignment:

- Sources for your own research!
- Listen to two podcasts from the sample ones. **[BB]**

Writing Assignment:

- Keep revising research paper!
- Brainstorm hooks for your DDA podcast.

In-class:

- Visit to McGraw Center's Digital Learning Lab.
 - Why do you think a non-academic but educated listener would be interested in listening to your podcast?*
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-
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Wednesday, April 29

Reading Assignment:

- Sources for your own research!

Writing Assignment:

- Keep working on research paper!

In-class:

- Structural Work.
- Your final essay is due in two days! I bet that is both exciting and scary. Well, to make it less scary, why not do some triage? What are the three big things you think you should focus on before turning in the final essay?*

1.

2.

3.

Friday, May 1

- R3 due at 9:00am**

Dean's Date Assignment

Podcast or Ad Campaign

Due in Dropbox, 5 pm, May 11

Record a five-minute podcast that discusses a recent celebrity controversy or news story that the research you conducted for Unit Three can shed light on. Think something in the vein of Slate's "The Gist" or WNYC's "On the Media," which offer critical analysis at varying degrees of informality. In short, it can be entertaining but it should also inform (you should also include a script with your podcast).²

End-of-Term Reflection (2-3 pp.) and Course Portfolio

Due in Dropbox, 5 pm, May 11

Your final mission is to submit a PDF Course Portfolio with an End-of-Term Reflection essay. For the latter, please read through all the drafts and revisions you wrote for this seminar, and reflect on your development as a writer this term. Some questions to consider for your reflection:

- If you compare your first essay with your last, where do you see the most progress? Use the Writing Lexicon to discuss!
- What do you now see as the key elements of good academic writing? How do they differ from the types of essays you wrote in high school?
- What skills do you think you should continue to refine? How do you plan on doing that?
- What skills do you think will be useful in future courses? What about in your life after college?
- How does thinking about motive and thesis inform your DDA assignment, and how did writing for a different kind of audience prompt you to think about the course's themes in different ways?

² Adapted from Dr. Carolyn Ureña, WRI 163/164: Contagion, Fall 2018.

Schedule of Reading & Writing Assignments

Readings Format:

Readings are available through Blackboard under the designated section. You should print them, take notes on them, and bring them to class. Please note that the Reading and Writing Assignments are **DUE** the day they are under. For detailed references to the main readings see that unit's specific **assignment sequence**.

CM: Copyrighted Materials **H:** Handout

Reading Period (May 4 – May 12)

TBD

Reading Assignment:

- TBD.

Writing Assignment:

- Keep working on Dean's Date Assignment!

In-class:

- Cooking the Professor
- Evaluating my progress

Monday, May 11

- Dean's Date Assignment, Course Portfolio & End-of-Term Reflection due at 5pm!**

THE END!

(But only kind of, since you never stop working on your writing).