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ASECS 2021: Innovative Course Design

The Cult of Celebrity: From the Eighteenth Century to the Present Day

Introduction

I wanted to start with a quick overview of the demographics of the students in my Cult of

Celebrity course, because it has influenced my pedagogy and approach to the material. I teach at

Kansas State, which is a land grant university known for agricultural science and veterinary

medicine. The English department at K-State offers a 4-year BA, which is divided into three

pathways: creative writing, literature, or teaching licensure. The majority of students I've taught

either come through the creative writing or teaching licensure tracks. And, prior to taking a class

with me, many of my students have never been exposed to any eighteenth-century literature aside

from a week or two devoted to Pope, Swift, and Johnson in the department's requisite survey

course.

The idea for my Cult of Celebrity class arose when I was slated to teach a Senior Capstone

course for the very first time in Fall 2019. The Senior Capstone is composed entirely of soon-to-

be graduating English majors, and is both a venue for them to showcase their cumulative

knowledge, skills and abilities within the BA program, but also, serves as a resource for their

professional development, in terms of career exploration and resume building. Keeping these

demographics in mind, my concept for the Cult of Celebrity class is keyed into the Capstone's

somewhat oppositional dual aims of preparing these graduating seniors for a wide assortment of

career paths, as well as taking a deep-dive into a literary topic of the instructor's choosing. I also

knew that I would also have to pick a course topic that would be accessible to students with little prior knowledge of the eighteenth century.

Since the process of professionalization is intimately linked to the careful crafting of a professional persona, which is then deployed in public performance, I decided to unite the Capstone's dual aims by creating a course that interrogates performativity through the lens of celebrity culture. The overall architecture for the Cult of Celebrity class traces the evolving concepts of celebrity and fame, using Joseph Roach's *It*—and its premise that celebrity emerged in the eighteenth century to fulfill a need for divine and royal figures in an increasingly secular and democratic society—as its theoretical touchstone.

Following Roach's model for conceiving of literary history as continuous and contiguous, which he terms the "deep eighteenth century" that "genealogically link[s] our own temporal moment to a shared, strange material past," I built my course around topics such as "Celebrities as Royalty/Royalty as Celebrities," "The Fetishization of the Female Body," "Celebrity Feuds," and "Popular Media," comparing the depictions of celebrity and fame in literary works and cultural productions from the eighteenth century to the modern day. In this overview, I will lead you through a few examples of the kind of activities and assignments I used to get my students invested in the class material. Here, I want to emphasize that the first time I taught the Cult of Celebrity course in Fall 2019, the class was in-person. In Spring 2021 I taught the class yet again, but as an online course that is structured around asynchronous assignments and a once-a-week 75-minute meeting on Zoom. Consequently, as I provide an overview of the course, I will also note the adjustments I've had to make for the online medium.

Course Overview

I. The Celebrity Showdown

During the first week of class, I had my students interrogate the definition of "celebrity" through a March Madness-style "Celebrity Showdown" activity. Each student had to pick a celebrity that they believe has the greatest "it" factor, considering Joseph Roach's definition of "It" and providing their own working definition of "celebrity." During each round, the competing students had one minute each to make a case for their celebrity, then their peers would cast a vote using Kahoot. If you're curious, the winner of the Fall 2019 Celebrity Showdown was Stan Lee, but this surprising winner was chosen in part due to the student's superior oratory skills (I later learned that the student was a two-time state champion on the university's debate team).

This semester, I was able to adjust this exercise quite seamlessly using the polling feature on Zoom. The final round pitted the celebrity figures of Marilyn Monroe and Princess Diana head-to-head, with Princess Di coming away as the ultimate victor. (I assume that many of my students were avid viewers of *The Crown*!) I also seized upon this opportunity to get the students to compare the two versions of Elton John's "Candle in the Wind" as commentary on the respective icons of Marilyn Monroe and Princess Diana.

II. Learning Stations

As I mentioned previously, many of my students had little exposure to eighteenth-century literature prior to this Capstone class, so I've had to find inventive ways of delivering historical, social, and literary contexts without overwhelming them with tons of lecture. To this end, I developed something I call "Learning Stations," which allow students to rotate through areas of the classroom dedicated to various multimedia experiences, which combine context, analysis,

discussion, and creative production—all of which is unified by an overarching question, aim, or theoretical model. For example, the Learning Stations dedicated to Julia Fawcett's article, "Literature and Celebrity: Eighteenth Century and Beyond" evaluated her claim that literature and celebrity culture are intertwined and profoundly shaped by each other.

Learning Station One asked students to compare and contrast the opposing definitions of celebrity and fame in Fawcett's article, then identify celebrities that transcend these binaries. Station Two instructed students to chart the parallel developments of celebrity culture and literature throughout history, then analyze the music video for Britney Spears' "If U Seek Amy" as commentary on what Fawcett identifies as a "growing appetite for... gossip" and "interest in... [celebrities'] secret histories [in] mass media and popular culture" (p.3). Lastly, Station Three prompted students to consider the cultural fascination with "probing" the intimate depths of a celebrity's corpse by reading Barton Booth's autopsy report alongside the coroner's report released publicly following Michael Jackson's death.

For my Spring 2021 online course, I adapted the learning stations as a collaborative two-part asynchronous exercise. During the first part of the exercise, the students were divided into three groups, each of which was responsible for one Learning Station and reporting their findings to the entire class via the discussion board. The students then explored the other two stations while reading the other groups' insights, and with all of this information in mind, they broached the overarching discussion question, "How does our knowledge of and interest in celebrity affect the way that we read, watch, listen to, or understand the literature and art that our culture produces?" All the students noted the influence of famous figures when it comes to the marketing of literature and culture as part of a brand intimately associated with the lifestyle or persona of that celebrity, from Reese Witherspoon's Book Club to a \$40 candle hawked by the musician Kacey Musgraves.

III. Curated Multimedia Resources

Another way that I've supplied historical context this semester is by offering a sampling of different curated multimedia resources, like podcasts, documentaries, websites, digital archives, YouTube videos, and self-produced 5-minute mini-lecture videos that I create in iMovie. I invite you to check out my YouTube channel to watch these videos. During the segment on Aphra Behn's "The Rover," I wanted to provide information on Restoration theatre (including the introduction of female actresses to the stage), the stock characters of the Rake and Fop, and information on the play itself. To do this, I used a 3-minute History Pod video on the first professional theatrical production to feature a woman; a link to a website on the Royal Shakespeare Company's 2016 production; clips from a flashmob performance of "The Rover"; as well as a contextual lecture, a handout, and spoof video on fops called "The Eighteenth-century Man's Man." Alongside this additional context, I post a weekly Q&A board that requests students to reflect upon what they've learned from the context and to ask questions. I use these responses to gauge for understanding, and address student queries both on the Q&A board and within our Zoom session. I found that frontloading the contextual information this way saves so much time in class for discussion and close-reading, so even when I return to in-person teaching in Fall, I still plan to supply the additional context using this asynchronous online format.

IV. "Translating" the Eighteenth Century

I have also introduced activities to allow my students to "translate" long eighteenth-century texts into our contemporary *lingua franca* to highlight the shared concerns regarding the cult of celebrity. For example, we looked at the eighteenth-century actress and playwright,

Catherine Clive, and how *The Rehearsal, or Bays in Petticoats* provides meta-textual and self-aware commentary on the struggles of being a female actress in the public eye. Here, I will focus on the online iteration of this in-class activity, because it was one of the few exercises that worked as well or even better on Zoom that it did in person. I gave my students a week to prepare a 3-minute modernization of a scene of their choice from *The Rehearsal*, with the aim of similarly exposing the difficulties that women face as writers and/or actresses on the stage or "silver screen." In addition to the skit, they were responsible for presenting their rationale for the adaptation while considering the source material critically and interrogating Felicity Nussbaum's theory of "performative property," which posits that Clive creates a fabricated version of herself for her fans to access.

This activity worked well because it broke us out of the typical turn-taking, stop-start discussion format of Zoom, and allowed us to experiment with some of the features of that video chat client. Students used backgrounds to create digital sets, re-named themselves after their characters, and moved freely within the bounds of their video window. One of the most inventive of this semester's adaptations reimagined Mrs. Hazard as Miranda Priestly from *The Devil Wears Prada*, and examined how her overbearing and demanding demeanor operates as means to convey authority and to bar access to her interiority.

To continue exploring the kinds of strategies female celebrities use to reclaim ownership over their performative property, we examined the career of Miley Cyrus as a 21st-century equivalent to Catherine Clive. We charted Cyrus from her *Hannah Montana* days from 2006–2011 through the release of *Bangerz* in 2013, which was widely panned for its hypersexuality, and ended with the 2019 *Black Mirror* episode, "Rachel, Jack, and Ashley Too" that stars Cyrus as a pop star who is manipulated by her aunt, and later digitally exploited by the music industry.

The students noted how each movement of Cyrus' career serves as self-reflexive commentary on the personal costs of stardom: from having to live a double life in *Hannah Montana*, to "pimping herself out for the pop industry" in *Bangerz*, and being effectively enslaved to the persona and cultural sensation that she creates in "Rachel, Jack, and Ashley Too."

V. Lightning Talks and Final Projects

Since I actively cultivate interactive classroom experiences that invite students to immerse themselves in eighteenth-century literature by making relevant connections to our own cultural moment, the final project for the course similarly allows students to undertake independent lines of inquiry by building upon the literary traditions and tropes we studied in class. Students could choose either to produce a research paper, a journalistic think piece, a creative adaptation accompanied by a short research paper about their source text, a Digital Humanities resource, or a multimedia project on any of the assigned materials. They are also given the option to work on a text not covered in class that critically engages with the so-called "cult of celebrity." The students are required to present their final project ideas in the format of five-minute TED Talk presentations, which allows them to receive feedback from me, their peers, and interested members of the greater university community.

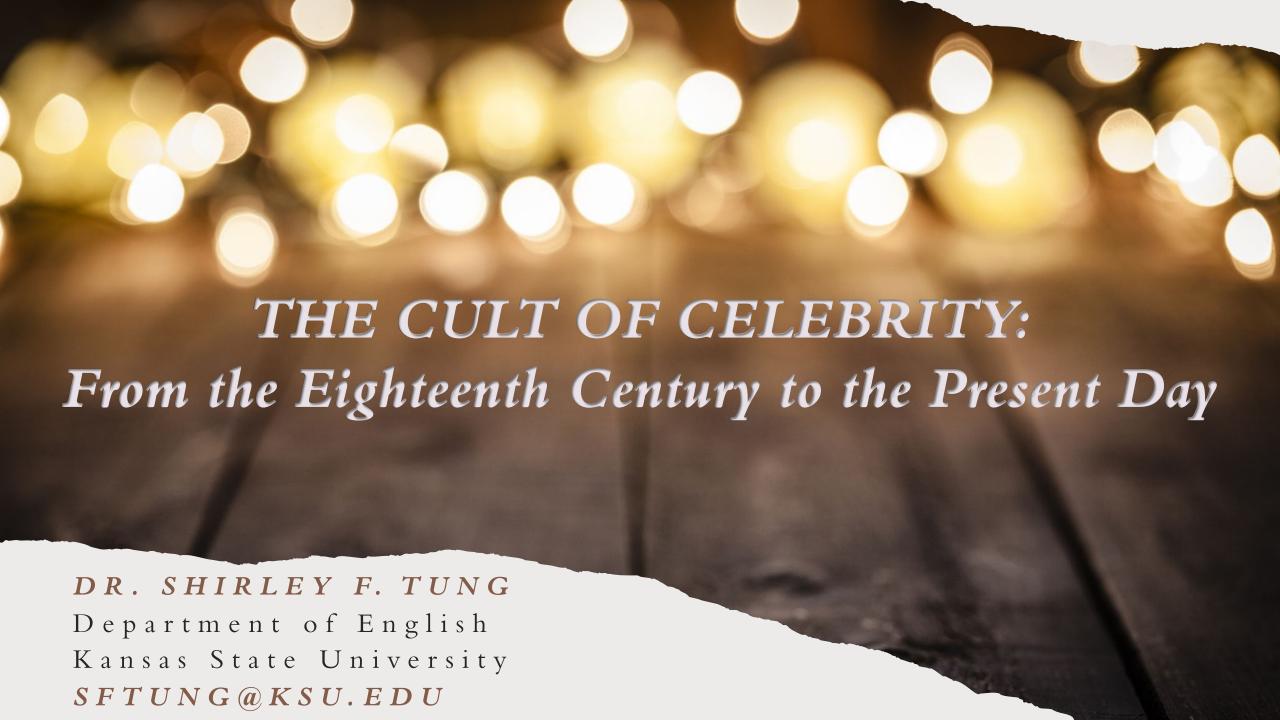
In Fall 2019, this approach resulted in a wide range of works as diverse as the individuals who produced them, such as a research paper that examined how John Milton defined celebrity in contradistinction to Charles I; a podcast that purported that the recent meme of the "Milkshake Duck" redefines the para-social nature of fame in social media; a website charting the use of royal epithets for celebrity figures; and a documentary on Bernie Sanders' "it-factor" among young voters. This semester, the students will be presenting their final project ideas in 5-minute

YouTube videos, which is format I trialed in the other online classes I've taught over the past pandemic year.

In closing, I have found that when students are given the freedom and encouragement to pursue their own interests, they readily take up the charge I have left them to create the continuous and contiguous links to the "deep eighteenth century." Furthermore, the students democratize their newfound knowledge for an audience that reaches far beyond our classroom, and in doing so, they evolve into public humanists.

Materials

- Visual Course Overview, *including*:
 - o "Celebrity Showdown" Activity instructions
 - o Literature and Celebrity "Learning Stations" instructions
 - o Curated Multimedia Resources
 - o The Rehearsal Adaptation Activity instructions
 - o Fall 2019 Final Project examples
 - o Fall 2020 Virtual Lightning Talks (different class, but example of format)
- Fall 2019 Syllabus
- Spring 2021 Syllabus
- Virtual Lightning Talks instructions (and link to Spring 2021 videos)
- Final Project instructions (and links to examples from Spring 2021)





Dr. Tung's Spring 2021 "Cult of Celebrity" class



ENGL 698 - Capstone Seminar

Credits: (3)

A writing- and discussion-intensive course that provides a culminating experience to the English major. Topic varies according to instructor and semester.

Section B: TU 9:30 — Shirley Tung

Modality: Blended/Hybrid; 50% synch, 50% asynch; online interactive.

Trailer: https://youtu.be/6J4-SVzMBmo

ENGL 698

Capstone: The Cult of Celebrity: From the 18th Century to the Present Day

This is class is the 2020-2021 winner of the American Society for Eighteenth-Century Studies' Innovative Course Design Award: https://www.asecs.org/single-post/asecs-is-pleased-to-announce-the-winners-of-the-2020-2021-innovative-course-design-competition

Obtain permission online from the English Department beginning Monday, 19th October 2020: https://www.k-state.edu/english/courses/permissions.html. Public spats between stars splashed on every page. "Tell-all" books promising scandal and salacious details. Criminals turned celebrity and celebrities turned criminal. Demagogues decrying "fake news." Just another day in the life of the 21st-century media cycle, right? Wrong. Welcome to the 18th century that history books never told you about. From the first daily periodical, *The Spectator* (1711), to what's trending on Twitter, this class will draw parallels between eighteenth-century and present-day cults of celebrity to explore what this centuries-long obsession with superstardom tells us about our culture and ourselves. Course requirements: active participation, weekly online discussion board posts, professional development assignments, a TED Talk style presentation, and a final research project. This course fulfills three credits of either the pre- or post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

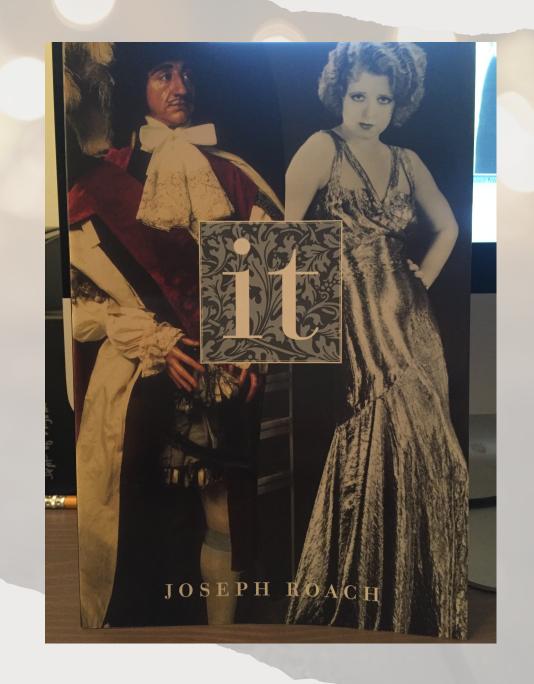
- Up to 15 graduating seniors
- Showcase cumulative knowledge, skills, and abilities acquired of the BA in English
- Resource for professional development, career exploration, and resume building
- Structured around literary topic of the instructor's choosing

"The deep eighteenth century...
stays alive among us as a repertoire
of long-running performances"

. . .

"What follows attempts to pull hard in the opposite direction, interpreting the present in light of a salient fact about the eighteenth century that historians don't insist on often enough: *it isn't over yet*."

-pp.13, 44



For our first Zoom class on Thursday, January 28th, please select a celebrity who you think has the greatest "it-factor." To help you with your selection, consider Joseph Roach's definition of "it" in his "Introduction" \downarrow as well as the definitions of "celebrity" in The Allusionist podcast.

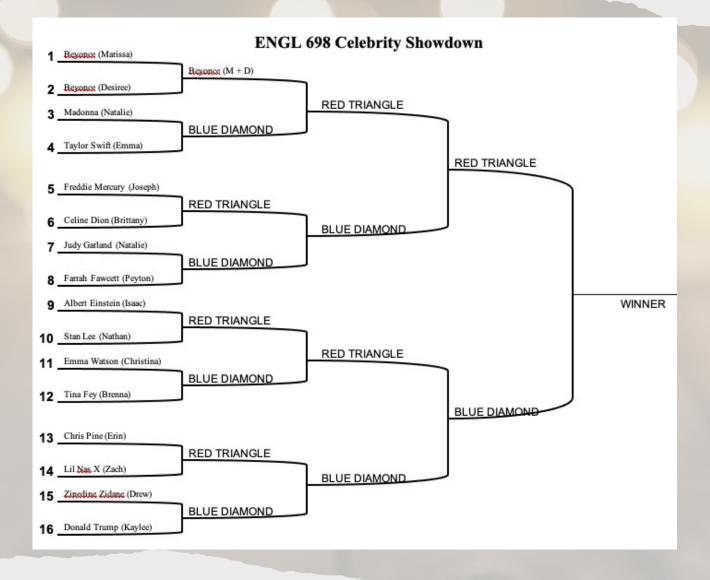
Now, to fulfill credit for the "Weekly Context Check-In," please submit the following for this assignment:

- 1. The name of your chosen celebrity
- 2. A 1-paragraph synopsis of his/her/their biography and career (including major controversies and scandals, if applicable).
- 3. A suggestion for a song about *fame* that you'll like to examine during <u>Week 3</u> of our class.

Please be prepared to debate your chosen celebrity's "it-factor" in a "Celebrity Showdown" on Zoom next Thursday!

The debate will take the form of a "March Madness" style elimination during which you will have <u>1-minute per round</u> to make your case about why your celebrity has superior "it-factor". The "Celebrity Showdown" bracket will be provided next Wednesday (the day before our first class). The winner of the "Celebrity Showdown" will receive a free pass.

"Celebrity Showdown" Activity



Fall 2019 "Celebrity Showdown" bracket

9 Albert Einstein (Isaac)

10 Stan Lee (Nathan)

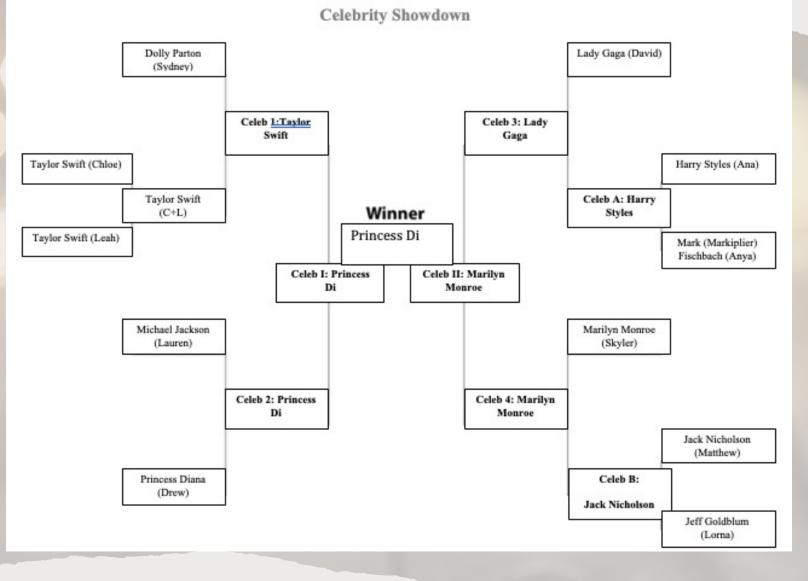
11 Emma Watson (Chris

12 Tina Fey (Brenna)





Fall 2019
"Celebrity Showdown" winner



Spring 2021
"Celebrity Showdown" bracket



Winner

Princess Di

Celeb I: Princess Di Celeb II: Marilyn Monroe





Spring 2021
"Celebrity Showdown" winner

Literature and Celebrity "Learning Stations" Packet

Rationale: Julia Fawcett, in her article "Literature and Celebrity: Eighteenth Century and Beyond," posits that literature and celebrity culture are not only intertwined, but also, are profoundly shaped by each other. At the end of her article, Fawcett exhorts the reader to examine "how... our knowledge of and interest in celebrity affect[s] the way that we read, watch, listen to, or understand the literature and art that our culture produces" (p.5). These activities will put Fawcett's proposition to the test through the use of examples from modern celebrity culture.

<u>Instructions:</u> Please begin at **Station** # ____. As a group, follow the directions for the activities given at each station, which are meant to prompt discussion and debate regarding the main premises of Fawcett's article.

Please make sure to take address the corresponding discussion questions for each stations and take notes on this handout or a separate piece of paper, because you will be asked to share your insights with the class <u>on Friday</u>. After 15 minutes, you will rotate **clockwise** to the next station.

<u>Station #1:</u> Celebrity vs. Fame

Compare and contrast the binary definitions of celebrity vs. fame in Fawcett's article (in "1. Present," pp.1-2). *Jot your observations down (#1) in your "learning stations" packet.*

Now, using your observations as a guide, **select a** <u>modern</u> <u>celebrity</u> who transcends the binaries of celebrity and fame. Write the celebrity's name on the sheet provided for other groups to see.

Lastly, answer the corresponding question (#2) in your "learning stations" packet.

Station #2:

If U Seek "Secret Histories"

Examine how celebrity culture has paralleled developments in literature throughout history (in "2. Past," pp.3-4). *Jot your observations down (#1) in your "learning stations" packet.*

Now, watch music video for Britney Spears' "If U Seek Amy."

Lastly, answer the corresponding question (#2) in your "learning stations" packet.



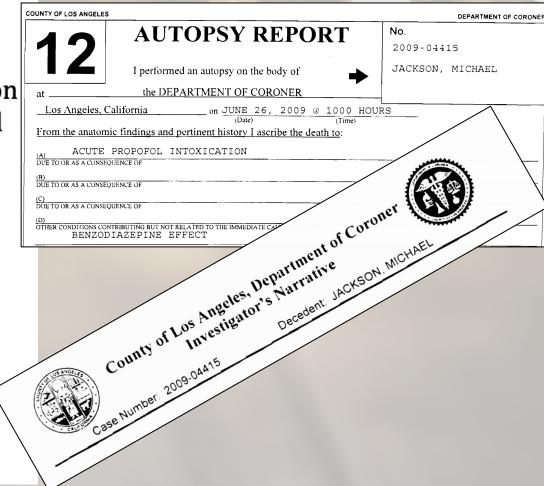
Station #3:

Autopsy: "Prob[ing] the inner depths" of Celebrity

Summarize Fawcett's claims about the significance of Barton Booth's autopsy report (see introduction on p.1 and first full paragraph of p.3 from "2. Past"). *Jot your observations down* (#1) in your "learning stations" packet.

Now, *read* the two excerpts from Michael Jackson's autopsy report (<u>note</u>: there are 3 copies so that group members can read in pairs). *Please leave the excerpts at the table for other groups.*

Lastly, answer the corresponding question (#2) in your "learning stations" packet.









To-Do Date: Feb 5



Week 2: Literature and Celebrity Learning Stations
Shirley Tung

Jan 25 at 9:41pm

All Sections

Please post your responses to <u>Part 1</u> and <u>Part 2</u> of the Literature and Celebrity Learning Stations below using the designated threads.

For <u>Part 1 (due Tuesday at 11:59pm)</u>, post your responses to your <u>assigned station</u> under the threads for "Station #1: Celebrity vs. Fame" (Study Group 1), "Station #2: Autopsy: 'Prob[ing] the inner depths' of Celebrity" (Study Group 2), or "Station #3: If U Seek 'Secret Histories'" (Study Group 3).

For <u>Part 2 (due Friday at 11:59pm</u>), (1) post your answer to the follow-up question below under the "Follow-Up Discussion Question" thread:

 Based on these activities, attempt to answer the question that Fawcett poses on p.5: "How does our knowledge of and interest in celebrity affect the way that we read, watch, listen to, or understand the literature and art that our culture produces?

Then, review your peer's responses and **(2) respond briefly to <u>one</u> post by a classmate** (you can choose to respond either to a post from one of the learning stations or the follow-up question).













ENGL 625 Week 14 Lady Mary Wortley Montagu's...

39 views • 4 months ago



Tung- ENGL 698 (The Cult of Celebrity) Trailer

23 views • 6 months ago



ENGL 625 Week 8 Charlotte Lennox's The Female Quixote

75 views • 6 months ago



ENGL 625 Week 5 Lady Mary Wortley Montagu's Turkish...

236 views • 6 months ago



ENGL 625 Week 4 Catherine Clive's "The Rehearsal"

36 views • 7 months ago



ENGL 210 Rich's "A Valediction Forbidding...

26 views • 7 months ago



ENGL 210 Donne's "A Valediction Forbidding...

25 views • 7 months ago



ENGL 625 Week 1 Intro to 18thc British Women Writers

57 views • 7 months ago



ENGL 210 Week 1 Intro to Encounters

15 views • 7 months ago



Tung- ENGL 625 trailer 64 views • 8 months ago



Tung- ENGL 210 trailer

40 views • 8 months ago



Crosby-ENGL 210 trailer

9 views • 8 months ago



Crosby- ENGL 297 trailer

7 views • 8 months ago



Blackadder Johnson's Dictionary

25K views • 1 year ago

Visit my You Tube channel: https://tinyurl.com/sftungyoutube

Please review this additional context prior to our Thursday Zoom session. Note that <u>Weekly Context Check-In #6 (Week 9: Actresses on the Restoration Stage: Fetishizing the Female Body)</u> (due Tuesday at 11:59pm) will ask you to engage with this context.

 For information on the first professional theatrical production to feature a woman on the stage, watch this History Pod video (3 minutes):

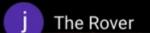
https://youtu.be/aI2R4USQcak

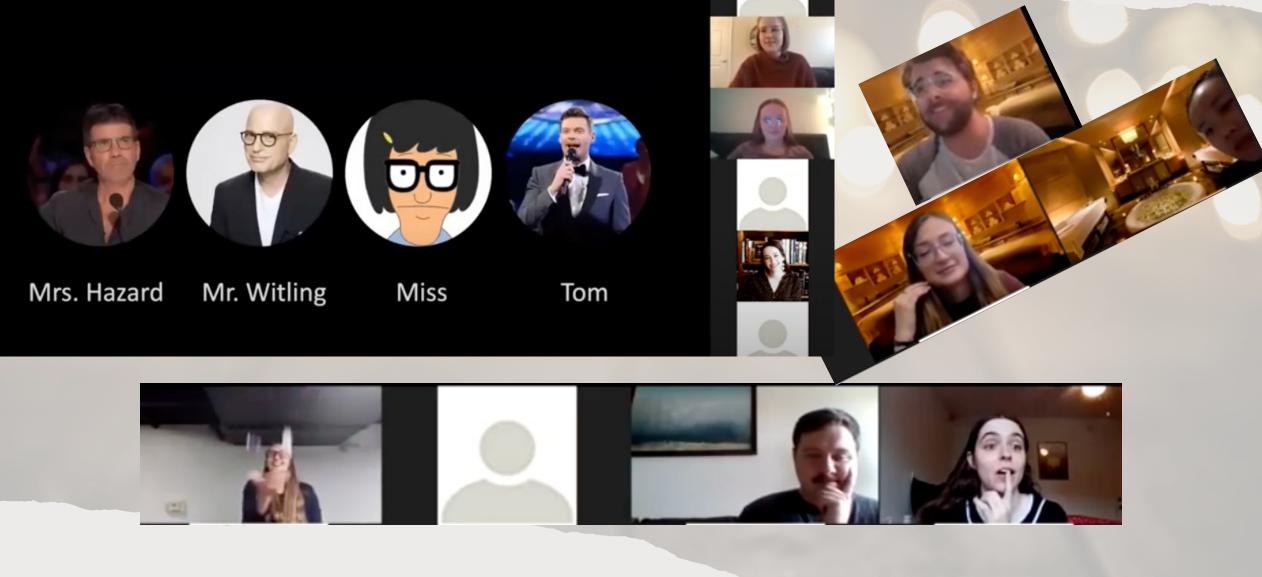


Minimize Video

- For a brief introduction to "The Rover," watch the "plot" and "feature trailer" videos from the Royal
 Shakespeare Company's 2016 production: https://www.rsc.org.uk/the-rover/
- For clips from Pell Mell Theatre Company flashmob performance of "The Rover" and a discussion of rape in the play, watch this video (7 minutes):

https://youtu.be/fFicEfCjRwg





Instructions for "The Rehearsal Activity": https://tinyurl.com/rehearsaladaptations

- Bangerz in Context (see Weekly Context Check-In #8 for more info):
 - Part 1: Bangerz as VMA Performance
 - 2013 VMAs: Miley Cyrus feat. Robin Thicke, "We Can't Stop"/"Blurred Lines"
 - 2003 VMAs: Madonna, Britney Spears, and Christina Aguilera, "Like a Virgin"/"Hollywood"
 - 2019 VMAs: Lizzo, "Truth Hurts"/"Good as Hell"
 - Related: 2021 Grammy performance: Cardi B feat. Megan Thee Stallion, "Up"/"WAP"
 - Op-ed article: "From Blurred Lines to New Rules: how sex in pop has changed for ever"
 - Part 2: Bangerz in conversation with Robin Thicke's "Blurred Lines"
 - 2013 VMAs: Miley Cyrus feat. Robin Thicke, "We Can't Stop"/"Blurred Lines"
 - Robin Thicke's "Blurred Lines" (unrated version: contains gratuitous nudity)
 - vinist culture': Pharrell denounces Blurred Lines" 2





Sinéad O'Connor's open letter to Miley

After the 20-year-old claimed that Wrecking Ball's controversial video was inspired by Northing Compares 2 U, the Trish singer was After the 20-year-old claimed that Wrecking Ball's controversial

After the 20-year-old claimed that Wrecking Ball's controversial
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compelled to warn Cyrus that she is being phinped being phinped to warn Cyrus that she is being phinped to industry. This is the full text of O Connor's blogpost Cyrus

Bangerz in Context continued:

- Part 3: "Pimped by the pop industry": Sinead O'Connor's response to Cyrus
 - Miley Cyrus, "Wrecking Ball"
 - Sinead O'Connor's "Nothing Compares 2 U"
- Op-ed article: Sinéad O'Connor's open letter to Miley Cyrus &
- Times Literary Supplement (TLS), "The History of Celebrity: From Bernhardt to Jenner"
- Black Mirror, "Rachel, Jack, and Ashley Too" (via Netflix)
- Consider how Hannah Montana could be interpreted as self-reflexive commentary on Miley Cyrus' own newfound celebrity

status. (Please feel free to reply to the posts of your peers, if your questions and thoughts echo theirs!) Miley Cyrus: A Case Study in Performative Property

The Cult of Celebrity: Contexts and Case Studies ENGL 698 Final Project Lightning Talks

Location: Hale Library, Room 108 Time: 10:30-11:20am

Monday, December 2nd (Frameworks for Conceptualizing Celebrity)

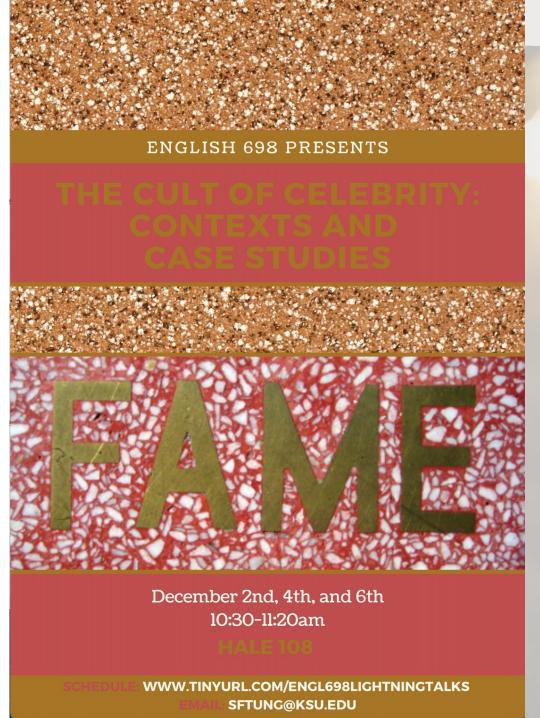
- Zach St. Clair, "Celebrity and their Audience: How the Milkshake Duck is Redefining the Parasocial Relationship of Fame"
- Nathan Dowell, "Opposing Celebrity: John Milton, King Charles I, and the Early Celebrity Identity"
- Joseph Frasco, "The Mythology of Celebrity: A Journey Through Epithets"
- Isaac Montgomery, "Celebrity and Madness: The Dangers of Exposure"
- Peyton Warner, "Humorously Famous: A Look at the Celebrity Figure Present in the Modern Comedian"

Wednesday, December 4th (Celebrity and Gender)

- Christina Chappell, "Feminism: How Far Have We Really Come?"
- Marissa Combs, "On <u>The</u> Visual Consumption of the Feminine Form in Modern Media"
- Brittany Johnson, "From the Restoration Stage to Hollywood: Gendering the Female Celebrity"
- Brenna Leahy, "Women and Aging in the Public Eye"
- Emma Loura, "Past Their Prime"
- Natalie Wolf, "The Power of Pretty: Sexual Presentation and Perception Among Female Pop Stars"

Friday, December 6th (Case Studies in Celebrity Culture)

- Kaylee Kipp, ""Is Trump the new Jesus? Celebrity Cult Culture and Its Impact on the 2016 Election"
- Natalie Purdy, "Gimme Some Truth: How John Lennon Transformed Celebrity Politics"
- **Desiree Schippers**, "Bern Baby Bern: Bernie Sanders' Raging Popularity Among Young Voters"
- Erin Smee, "How One Woman Helped Revolutionize the Kulture of Celebrity"
- Drew Surface, "A Long Time Ago, From Source Material Far, Far Away: Star Wars in Today's Entertainment"



Bern Baby Bern: Bernie Sanders' Raging Popularity Among Young Voters by Desiree Schippers

https://youtu.be/VAZWzxHwiw0

https://celebritymythology.weebly.com

Celebrity Mythology: A Journey Through Epithets

TIMELINE

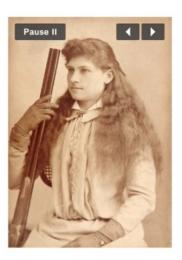
ABOUT

RESOURCES

Timeline

Click on any of the buttons below to view the corresponding century.





Fall 2019 Final Project Examples



Virtual Lightning Talks

15 videos • 50 views • Last updated on Nov 16, 2020

Unlisted

H





ENGL 625: Eighteenth -Century British Women

Writers

SUBSCRIBED





Erin Cantrell- Women in the Romance Genre

ENGL 625: Eighteenth-Century British Women Writers



Dr. Tung's Introduction to ENGL 625 Virtual Lightning Talks

ENGL 625: Eighteenth-Century British Women Writers



Anna Washburn Evelina Title Still in the Works

ENGL 625: Eighteenth-Century British Women Writers



Sara Partin - Reading Evelina as Young Adult Fiction

ENGL 625: Eighteenth-Century British Women Writers



Gabrielle Coffey - Female Agency and Etiquette in Fanny Burney's Evelina

ENGL 625: Eighteenth-Century British Women Writers



NoreaMenold_Oroonoko

ENGL 625: Eighteenth-Century British Women Writers

Virtual Lightning Talks (Fall 2020): https://tinyurl.com/Fall2020VLT

ENGL 698: Capstone The Cult of Celebrity: From the Eighteenth Century to the Present Day

Fall 2019 Professor Shirley F. Tung

Class meeting times and location: MWF 10:30-11:20am, ECS 231

Office hours and location: Mondays 2-4pm and by appointment, ECS 110

Office hours e-schedule sign-up: https://sftung.youcanbook.me

Email: sftung@ksu.edu

Course Description

Public spats between stars splashed on every page. "Tell-all" books promising scandal and salacious details. Criminals turned celebrity and celebrities turned criminal. Demagogues decrying "fake news." Just another day in the life of the 21st-century media cycle, right? Wrong. Welcome to the 18th century that history books never told you about. From the first daily periodical, *The Spectator* (1711), to what's trending on Twitter, this class will draw parallels between eighteenth-century and present-day cults of celebrity to explore what this obsession with superstardom tells us about our culture and ourselves.

Course Learning Objectives

In this course we will do the following:

- Examine the social, domestic, political and literary contexts for the rise of celebrity culture in the long eighteenth century and beyond.
- Study a variety of genres (poetry, fiction, drama, non-fiction prose, philosophical treatises, think pieces/editorials, song lyrics, and TV/film) that explore the topics of celebrity, fame, and performativity.
- Read academic scholarship that provides a crucial historical and critical framework.
- Create and teach a lesson plan based on the career and work(s) of a modern celebrity.
- Develop an original critical argument on or scholarly resource for the texts we study.
- Explore options for future career paths and opportunities for professional development.

Required Texts

Electronic Course Reader: Most of the reading material will be provided in PDF form on Canvas in lieu of a course reader. These items are denoted on the syllabus with "CR." You will be expected to print the PDFs and bring them to class. Alternatively, you can download the PDFs to a device (e.g., laptop, tablet, etc.). Either way, you will be expected to have read the PDF and taken extensive notes *before* attending class.

Helpful Online Resources

- MLA formatting and style guide: http://owl.english.purdue.edu/owl/resource/747/03
- Oxford English Dictionary: http://www.oed.com.er.lib.k-state.edu
- Oxford Dictionary of National Biography: http://oxforddnb.com.er.lib.k-state.edu

CLASSROOM POLICIES

Course Requirements (100%=600 points possible)

- Final Project (12-15 pages or equivalent: Research Paper, Digital Humanities Resource, or Creative Project) 30% =180 pts
- *Peer Teaching:* 20% = 120 pts
- Lightning Talks (5-7 minutes): 15% = 90pts
- Professional Development Reflections (3 components, 20 pts/3.33% each): 10% = 60 pts
- Online Discussion Board (10 posts total, 6 pts/1% each): 10% = 60 pts
- *Participation/Attendance*: 10% = 60 pts
- Additional Assignments (5 assignments total, 6pts/1% each): 5% = 30 pts

Participation/Attendance

- Participation: I will expect each of you to engage actively in our class discussions. Come prepared with your ideas and questions, and feel free to suggest any passages you would like to close read as a group. Keep in mind that in order to participate effectively, you must do the assigned reading (taking notes as you read!) and bring the text to class with you. If the class falls silent, students may be called on to speak.
- Attendance: A class is a collaborative exercise that requires regular attendance, so unexcused absences will lower your participation grade by 3 points per day, with 6 absences (two weeks) resulting in a zero for your participation grade. Please note that 7 or more unexcused absences will result in a full grade drop in your course grade. While I appreciate your offering explanations for absences, the only way to excuse an absence is to provide me with an official letter from your doctor, dean, or the Office of Student Life. If you have to miss class, please get notes from a classmate. Be sure to exchange contact information with at least one other student in the class for this purpose.

Online Discussion Board

You are required to post comments on the Canvas discussion board throughout the summer. To help you pace your reading, posts are due before class <u>by 9AM</u>. There will be <u>10 discussion board posts</u> in total.

Additional Assignments

Throughout the semester, there will be special seminars dedicated to academic research and career development, as well as class periods that require additional preparation on the part of the student. Assignments to prepare for these class periods will be due on Canvas the day the class is being held. *Please note that times these*

assignments will be due <u>VARY</u> depending on the type of assignment; make sure to check the syllabus for more details. There will be <u>five assignments</u> in total.

Professional Development Reflections

The professional development requirement of this course is designed to exercise and enhance the following skills associated with the successful completion of the degree in English: written and oral communication; attentive reading and listening; critical thinking and problem-solving; independent as well as collaborative production; creativity, innovation, and originality; ethical and principled practice. Through the semester, you will be expected to complete <u>THREE</u> out of five professional development tasks <u>AND</u> write three 1-2-page reflections summarizing what you learned from each experience. Professional Development Reflections are due during Week Nine. Further instructions will be provided in class.

Peer Teaching

During Week Five, groups will be responsible for creating and implementing a lesson plan based on the career and work(s) of Elvis Presley, Michael Jackson, or Amy Winehouse. Students will be expected to provide biographical, socio-cultural, and/or theoretical context(s), and lead a class discussion of (at least one) text by, about, or inspired by the celebrity. Further instructions will be provided in class.

Lightning Talks

During Week Fourteen, you will be expected to a deliver a <u>5-7-minute</u> "Lightning Talk" (i.e., a scholarly version of a TED Talk-style presentation) on your prospective final project (see below). Further instructions will be provided in class.

Final Project

For your final project, you can choose to submit of one of the following assignments:

- <u>12-15-page</u> research paper
- Digital humanities resource
- <u>7-10-page</u> creative work (non-fiction essay, short story, poetry, drama, etc.) that adapts one or more of the course readings PLUS a <u>5-page</u> research paper about the works that inspired you.

Free Passes

- There will be opportunities to earn "free passes" through competitive class activities and extra credit assignments throughout the semester. Each "free pass" earned can be used to: (1) waive one unexcused absence; (2) waive one discussion board post; (3) extend an assignment deadline by 24 hours; OR (4) Redeemed for 5 points a piece at the end of the semester.
- Note that "free passes" *cannot* be used to extend presentation deadlines or excuse an absence during Peer Teaching or Lightning Talk days.
- Please email me *in advance* of the assignment deadline you would like to extend.
- "Free passes" may be used retrospectively for unexcused absences and missed discussion board posts as long as you notify me <u>by the last day of class</u>. Please also

notify me by the last day of class if you wish to redeem your remaining free passes for <u>5 extra points a piece</u>.

Grading scale

Please note that I will be adhering strictly to the following grading scale. Borderline grades (with a percentage differential of less than 0.99) will be determined on a case-by-case basis.

A = 90% and up; B = 80-89%; C = 70-79%; D = 60-69%; F = 60% and below

Office Hours

- Please sign up for my office hours ahead of time, if possible. *You can sign up for an available time slot online*: http://tinyurl.com/sftung-oh
- If you do not sign up ahead of time, you are still welcome to stop by if I am in my office and not meeting with another student.
- If you cannot make my scheduled office hours, I am more than happy to set up another time to meet with you. Please talk to me *in person* either before or after class to set up an alternate meeting time, as using e-mail for this purpose often leads to confusion.

E-mailing

- Feel free to contact me via email with questions or concerns throughout the semester. I will respond to emails usually within 24 hours during the week (Monday-Friday), but please do not expect an email from me outside of "normal business hours" (9am-5pm), including over weekends and holidays.
- If you have long or complicated questions, I suggest that you meet with me during office hours since meeting in person is usually much more productive than exchanging emails.
- I will occasionally send course emails with important reminders, class follow-up, etc. Please do read these emails and make sure the email address I have for you is current.

Assistance and Feedback on Assignments

While I am happy to provide you with as much help as possible regarding your assignments, please note the following:

- *I will not provide feedback on outlines or drafts <u>via email</u>. However, I am happy to answer emails regarding any brief questions you may have.*
- If you would like to discuss an outline or draft, please see me <u>in person</u> during my office hours. I would prefer that you <u>email me your documents in advance of your appointment</u> so I can have more time to look at it and give you better feedback. Otherwise, please <u>bring a printed copy with you</u> and be prepared to wait for a few minutes while I read it over.
- *I will not read drafts longer than three pages double-spaced during a single appointment.* However, I recommend that you come see me on multiple occasions if you require extra assistance.

COURSE SCHEDULE

Subject to adjustment (see Canvas for WEEKLY updates to the schedule)

Week 1: Conceptualizing Celebrity

- M 8/26 Welcome and introductions
- W 8/28 Julia Fawcett, "Literature and Celebrity: Eighteenth Century and Beyond" (CR)
 - <u>Discussion Board #1</u>: How do you define celebrity? How is your definition different from and/or similar to the eighteenth-century conception of celebrity culture?
 - <u>Additional prep for class</u>: Choose a celebrity and summarize his/her career. Be prepared to discuss your celebrity during class discussion.
- F 8/30 Joseph Roach, It "Introduction" (CR)
 - Discussion Board #2
 - Sign up for peer teaching group: https://tinyurl.com/698peerteaching

Week 2: Meditations on Fame: Past and Present

- M 9/2 LABOR DAY (NO CLASS)
- W 9/4 CELEBRITY SHOWDOWN ("March Madness"-style competition)
 - Assignment #1: Provide a two-paragraph synopsis of your chosen celebrity's biography and career (including major controversies/scandals, if applicable) on Canvas by 10AM.
 - <u>Additional prep for class</u>: Be prepared to discuss and debate your chosen celebrity's "it-factor."
- F 9/6 Alexander Pope, "The Temple of Fame" (CR)

Week 3: Meditations on Fame continued/The Death of Kings 1: The OG Celebrity

- M 9/9 Joseph Addison, *The Spectator*, No.73 (CR)
- W 9/11 David Bowie, "Fame" (YouTube); Lady Gaga, "The Fame" and "Fame (Director's Cut)" (YouTube)
- F 9/13 The Execution of Charles I
 - o Anne Hughes, "The Execution of Charles I" (CR)
 - Firsthand account of execution: http://www.eyewitnesstohistory.com/charlesI.htm
 - o Selected images/propaganda (CR)
 - Excerpt from King Charles I's *Eikon Basilike* (CR)
 - Excerpt from John Milton's *Eikonoklastes* (CR)
 - Discussion Board #3

Week 4: The Death of Kings 2: The Aftermath of Charles I's Execution

- M 9/16 The "Ghost" of Charles I/ The Interregnum
 - o Andrew Marvell, "An Horatian Ode Upon Cromwell's Return from Ireland" (CR)
- W 9/18 Charles I's successor, Charles II
 - o Oxford DNB, "Charles II"
 - o Roach, It "1. Accessories" (CR)
 - Discussion Board #4
- F 9/20 CAREER FAIR PREP

Week 5: The Death of Kings 3: Crowned Celebrities (**PEER TEACHING**)

- M 9/23 The King of Rock: Elvis Presley
- W 9/25 The King of Pop: Michael Jackson
- F 9/27 The Queen of Neo-Soul: Amy Winehouse

Week 6: The Death of Kings 4: Allegorical Fiction

- M 9/30 Aphra Behn, Oroonoko (CR)
 - Discussion Board #5
- W 10/2 Behn, *Oroonoko* (CR); Catherine Gallagher, *Nobody's Story*, Ch. 2: "The Author-Monarch and the Royal Slave: *Oroonoko* and the Blackness of Representation" (CR)
- F 10/4 UNIVERSITY ARCHIVES/SPECIAL COLLECTIONS SEMINAR
 - Assignment #2: Follow-up assignment due <u>F 10/11</u>
 - Assignment #3: Upload draft of resume/CV to Canvas by 10/4 at 11:59PM (for Monday's seminar)

Week 7: Actresses on the Restoration Stage: Fetishizing the Female Body

- M 10/7 CAREERS SEMINAR
- W 10/9 Behn, "The Rover" Prologue and Acts I-III (CR); Elin Diamond, "Gestus and Signature in Aphra Behn's *The Rover*" (CR)
- F 10/11 "The Rover" Acts IV-V and epilogue; Jean Marsden, "Rape, Voyeurism and the Restoration Stage" (CR)

Week 8: Kitty Clive, A Case Study in 18th-Century Performative Property/ Miley Cyrus, A Modern Case Study in Performative Property 1

- M 10/14 Catherine Clive, The Rehearsal: or, Bays in Petticoats (CR)
- W 10/16 Clive, *The Rehearsal*; Felicity Nussbaum, *Rival Queens*, Ch. 5: "The Actress and Performative Property: Catherine Clive" (CR)
- F 10/18 Miley Cyrus' *Hannah Montana*, pilot (Daily Motion); "The History of Celebrity: From Bernhardt to Jenner" (*The Times Literary Supplement*)
 - Discussion Board #6

Week 9: Miley Cyrus, A Modern Case Study in Performative Property 2

- M 10/21 Miley Cyrus' Bangerz in context
 - Within the context of VMA Performance:
 - 2013 VMA: Miley Cyrus and Robin Thicke "We Can't Stop"/ "Blurred Lines" (YouTube)
 - 2003 VMA: Madonna, Britney Spears, and Christina Aguilera, "Like a Virgin"/ "Hollywood" (YouTube)
 - o 2019 VMA: Lizzo, "Truth Hurts"/ "Good as Hell" (YouTube)
 - o "From Blurred Lines to New Rules: how sex in pop has changed forever" (*The Guardian*)
 - In conversation with Robin Thicke's "Blurred Lines":
 - See 2013 VMA: "We Can't Stop"/"Blurred Lines"
 - o Robin Thicke's "Blurred Lines" (YouTube)
 - o "'I realised we live in a chauvinist culture': Pharrell denounces 'Blurred Lines'" (*The Guardian*)
- W 10/23 "Pimped by the pop industry": Sinéad O'Connor's response to Cyrus
 - Miley Cyrus, "Wrecking Ball" (YouTube)
 - Sinéad O'Connor, "Nothing Compares 2 U" (YouTube)
 - o "Sinéad O'Connor's open letter to Miley Cyrus" (*The Guardian*)
- F 10/25 Black Mirror, "Rachel, Jack, and Ashley Too" (Netflix); "It's 'ghost slavery': the troubling world of pop holograms" (The Guardian)

Week 10: Eighteenth-Century Contexts 1: Celebrity Feuds in Print Culture

- M 10/28 Alexander Pope, "Eloisa to Abelard" (CR); "Letter 18. Pope to Montagu: Anticipation of her return. Story of Jeffrey Rudel. The Circassian slave" (CR); A narrative of the method by which the private letters of Mr. Pope have been procur'd and publish'd by Edmund Curll, bookseller (CR)
- W 10/30 Helen Deutsch, "'This Once Was Me': Lady Mary Wortley Montagu's Ecstatic Poetics" (CR); Montagu, "The Lover: A Ballad" (CR)

F 11/1 Montagu, *Turkish Embassy Letters*: "Letter XXXVI to Pope" and "Letter XXVI- Turkish bathhouse" (CR)

Week 11: Eighteenth-Century Contexts 2 continued: Celebrity Feuds

- M 11/4 Pope, "Epistle to A Lady" (CR); Montagu, "Verses Addressed to the Imitator of... Horace" (CR)
 - Discussion Board #7
 - Additional prep for class: Bring one example of a modern celebrity feud to class for us to examine.
- W 11/6 LIBRARY RESEARCH SEMINAR PART 1: Using Databases (examples will be related to Montagu and Pope)
 - Assignment #4: Complete NLA Lessons by 10:30AM
- F 11/8 LIBRARY RESEARCH SEMINAR PART 2: Evaluating sources
 - Assignment #5: Submit prospective research topic idea by 9AM

Week 12: Eighteenth-Century Contexts 3: Celebrity Biographies vs. Twitter

- M 11/11 Samuel Johnson, excerpts from *The Rambler* and *The Dictionary* (CR); James Boswell, excerpts from *The Life of Johnson* (CR); Felicity Nussbaum, "Boswell's Treatment of Johnson's Temper: 'A Warm West-Indian Climate" (CR)
- W 11/13 Boswell, excerpts from *The London Journal* (CR)
- F 11/15 Lin-Manuel Miranda's Twitter: https://twitter.com/Lin Manuel
 - <u>Discussion Board #8</u>

Week 13: Eighteenth-Century Contexts 4: The Rise of the Celebrity Criminal

- M 11/18 Boswell, Remarks on the Profession of a Player- Essay II (CR); Adam Smith, The Theory of Moral Sentiments, excerpt from Part I, Section 1, Chapter 1 "On Sympathy" (CR)
 - Discussion Board #9
- W 11/20 Selections from *The Newgate Calendar* (CR); Boswell, *The Mournful Case of Poor Misfortune and Unhappy John Reid* (CR); Shirley F. Tung, "Dead Man Talking: James Boswell, Ghostwriting, and the Dying Speech of John Reid" (CR)
- F 11/22 Trump Impeachment Inquiry
 - o "Morrison, Volker undercut claims of 'quid pro quo,' 'bribery' and 'cover-up' in pivotal day of testimony" (*Fox News*)

- "Most Americans Think Trump Committed An Impeachable Offense" (FiveThirtyEight)
- o "Impeachment inquiry: Trump 'asked for probe in Ukraine with envoy" (BBC News)
- o "Republicans Shift Defense of Trump While He Attacks Another Witness" (*New York Times*)
- "Days of Our Impeachment Cold Open" (Saturday Night Live)

THANKSGIVING BREAK (11/25-11/29)

Week 14: The Cult of Celebrity: Contexts and Case Studies

- M 12/2 **LIGHTNING TALKS**- DAY 1
- W 12/4 ***LIGHTNING TALKS***-*DAY 2*
- F 12/6 **LIGHTNING TALKS**- DAY 3

Week 15: Popular Media and Re-conceptualizing Celebrity

- M 12/9 Eighteenth-Century Case Study: Lady Mary Wortley Montagu vs. the Periodical Press
 - o "Addressed to -" (Manuscript pp. 1 and 2) vs. "Verses on Self-Murder, address'd to by a Lady" (CR)
 - Shirley F. Tung, "Self-Murder, Female Agency and Manuscripts 'Mangle'd and Falsify'd: Lady Mary Wortley Montagu's '1736. Address'd To –' and *The London Magazine*" (CR)
- W 12/11 "Cult Classics" Case Study: The musical Hedwig and the Angry Inch
- F 12/13 Modern Case Study in the Age of the Internet: Lil Nas X
 - o Lil Nas X, "Panini" and "Old Town Road" (YouTube)
 - o Interview with Lil Nas X (YouTube)
 - "Lil Nas X and the continued segregation of country music" (Washington Post)
 - o Selection of Lil Nas X tweets (Buzzfeed)
 - o Lil Nas X surprising the kids of Lander Elementary (YouTube)
 - <u>Discussion Board #10:</u> How do you define celebrity in light of what you learned in this class? How has your conceptualization of celebrity and/or celebrity culture changed or remained the same?

** FINAL PROJECTS DUE ON CANVAS: TUESDAY, DECEMBER 17TH BY 11:59 PM**

ENGL 698: Capstone

The Cult of Celebrity: From the Eighteenth Century to the Present Day

Spring 2021

Professor Shirley F. Tung (sftung@ksu.edu)



https://youtu.be/2E1VJfieXD

Virtual class meeting time and Zoom link:

Thursdays 9:30am-10:45am < https://tinyurl.com/engl698tung ₾ >

Meeting ID: 950 5177 9169; Passcode: cultceleb

Recording from the Advanced Library Workshop (4/6):

https://bit.ly/ENGL698lib ₽

Passcode: @kraken2021

Zoom office hours:

By appointment only; see <u>V. COMMUNITY AND COMMUNICATION</u> for more information.

Further Information:

All the information you need for this course is provided below. Please click on the links to read each section.

I. Course Description and Objectives

II. Electronic Course Reader and Online Resources

III. Course Requirements/Grades

IV. Free Passes

V. Community and Communication

VI. University Policies

VII. Course Schedule

I. Course Description and Objectives

COURSE DESCRIPTION:

Public spats between stars splashed on every page. "Tell-all" books promising scandal and salacious details. Criminals turned celebrity and celebrities turned criminal. Demagogues decrying "fake news." Just another day in the life of the 21st-century media cycle, right? Wrong. Welcome to the 18th century that history books never told you about. From the first daily periodical, *The Spectator* (1711), to what's trending on Twitter, this class will draw parallels between eighteenth-century and present-day cults of celebrity to explore what this obsession with superstardom tells us about our culture and ourselves.

COURSE OBJECTIVES:

In this course we will do the following:

- · Examine the social, domestic, political and literary contexts for the rise of celebrity culture in the long eighteenth century and beyond.
- Study a variety of genres (poetry, fiction, drama, non-fiction prose, philosophical treatises, think pieces/editorials, song lyrics, and TV/film) that explore
 the topics of celebrity, fame, and performativity.
- Read academic scholarship that provides a crucial historical and critical framework.
- Create and teach a lesson plan based on the career and work(s) of a modern celebrity.
- Develop an original critical argument on or scholarly resource for the texts we study.
- Explore options for future career paths and opportunities for professional development.

NOTE ABOUT THE PUBLIC DISSEMINATION OF STUDENT WORK:

This course is the winner of the 2020-2021 American Society for Eighteenth-Century Studies (ASECS) Innovative Course Design Award (https://www.asecs.org/single-post/asecs-is-pleased-to-announce-the-winners-of-the-2020-2021-innovative-course-design-competition α). I will be presenting at the ASECS 52nd Annual Meeting (https://www.asecs2021.org/ α) during April 7-11, 2021 on the struggles and (hopefully!) successes of adapting this Capstone course—which I first taught in-person during Fall 2019—for an online modality amid the Covid-19 pandemic.

As such, I will be keeping a meticulous record of our asynchronous and synchronous assignments and meetings, which may include me recording some of our Zoom sessions for posterity and requesting to share your Canvas submissions. If I choose to feature your work or a video in which you appear for the multimedia portion of my ASECS presentation, I will contact you first to get your expressed consent. Please feel free to decline the invitation if you are uncomfortable with sharing your work or your image with the wider public.

Lastly, I will be soliciting your feedback on the course throughout the semester, which I will share during my ASECS presentation and will use to shape and change the class/course content as needed.

II. Electronic Course Reader and Online Resources

ELECTRONIC COURSE READER:

Most of the reading material will be provided in PDF form on Canvas in lieu required texts. Other reading material will be available online via a link to an external website

RESOURCES FOR WRITING:

- MLA formatting and style guide: https://owl.purdue.edu/owl/research and citation/mla style/mla formatting and style guide/mla general format.html &
- Oxford English Dictionary online: https://www-oed-com.er.lib.k-state.edu/ &
- Oxford Dictionary of National Biography: https://oxforddnb.com.er.lib.k-state.edu &

RESOURCES FOR EIGHTEENTH-CENTURY STUDIES:

- Eighteenth-Century Collections Online (ECCO): https://go-gale-com.er.lib.k-state.edu/ps/start.do?p=ECCO&u=ksu &
- 18thConnect: https://18thconnect.org/ ₽
- C18-L: http://www.personal.psu.edu/special/C18/c18-l.htm &
- The Aphra Behn Page: http://www.lit-arts.net/Behn/begin-ab.htm &
- Connected Histories, 1550-1900: https://www.connectedhistories.org/
- Early Modern Resources: http://earlymodernweb.org/resources/ &
- $\bullet \ \ \textit{Index to the London Stage}, \ 1660-1800: \\ \underline{\text{https://babel.hathitrust.org/cgi/pt?id=mdp.39015032862347\&view=1up\&seq=1}} \ \ \underline{v} = 1000 + 10000 + 1000 + 1000 + 1000 + 1000 + 1000 + 1000 + 1000 + 1000 + 10000$
- Locating London's Past: https://www.locatinglondon.org/ ♂

III. Course Requirements/Grades

COURSE REQUIREMENTS POINT/PERCENTAGE BREAKDOWN

100% = 600 points available

- Advanced Library Research Workshop (*Tuesday*, April 6th): 5% = 30 points
- Weekly Zoom Discussions (12 meetings total, 5 points/~0.83% each): 10% = 60 points
- Weekly Context Check-Ins (10 Context Check-Ins total, 6 points/1% each): 10% = 60 points
- Weekly Assignments (5 assignments total, 12 points/2% each): 10% = 60 points
- Peer Teaching (20-minute team-taught lesson, March 4^{th}): 10% = 60 points
- Virtual Lightning Talk (5-minute video on final project idea, Week 14): 10% = 60 points
- Professional Development Assignments (4 components, 22.5pts/3.75% each): 15% = 90 points
- Final Project (10 pages or equivalent: Research Paper, Digital Humanities Resource, or Creative Project): 30% =180 points

GRADING SCALE

Please note that I will be adhering strictly to the following grading scale. Borderline grades (with a percentage differential of less than 0.99) will be determined on a case-by-case basis.

A = 90% and up: B = 80-89%: C = 70-79%: D = 60-69%: F = 60% and below

WEEKLY DEADLINES

These set weekly deadlines are meant to simplify your schedule. Please make sure to space your reading out and complete the assignments piecemeal when you have time (rather than waiting until last minute).

- Weekly Context Check-Ins will be due on Tuesdays by 11:59pm.
- Weekly Assignments will be due on Fridays by 11:59pm.
- All assignments for the following week will be posted by Friday at 5pm.

WEEKLY ASSIGNMENTS

- This WEEKLY ASSIGNMENT alongside the ADDITIONAL CONTEXT AND WEEKLY CONTEXT CHECK-IN (above) forms the asynchronous portion of
 the course (notionally, this is meant to stand in for the lecture and in-class activities that would've occurred during the Tuesday class period under
 non-nandemic circumstances).
- The assignment is mean to promote further asynchronous engagement with the reading/viewing material and ADDITIONAL CONTEXT and will consist of an interactive activity (e.g., discussion board, Flipgrid video, multimedia assignment, creative adaptation, etc.) which promote peer-to-peer conversation and collaboration.

Please note:

You are welcome and encouraged to work on the WEEKLY ASSIGNMENTS together with your assigned STUDY GROUPS (see <u>VI. COMMUNITY AND COMMUNICATION</u> for more information on assigned STUDY GROUPS). While study group members are permitted to submit the <u>same</u> response as their group members, each group member should submit his/her/their assignment to Canvas individually with a note indicating that the assignment was completed collaboratively. (Note that working with your study group is <u>not required</u> to complete and submit these WEEKLY ASSIGNMENTS.)

Instructions for the Advanced Library Research Seminar, Peer Teaching, Professional Development Assignments, and Final Project (and accompanying Virtual Lightning Talk) will be posted to Canvas in the coming weeks.



Here are a few tips and tricks to making the most out of our class Zoom meetings:

- 1. Silence personal devices.
- 2. Set up in a quiet location.
- Use the video option when possible. We meet on Zoom to build a classroom community and in order to do so it is important we can see each other. It also confirms you're not some super-sophisticated AI voice!
- 4. Appropriate clothing is <u>not</u> optional. Remember that, even though you may be alone at home, your professor and classmates can see you! While attending class in your pajama bottoms is a tempting option, you'll want to make sure that you are presenting yourself in appropriate ways from the waist up.
- 5. Be aware of your surroundings. Keep in mind that people aren't just seeing you during a Zoom meeting, they're also seeing whatever the camera is pointed at behind you. If you have trouble finding peace and quiet away from roommates or family members, you can employ a Virtual Background to hide what you don't want seen.
- 6. Mute is <u>double-edged sword</u>. If you can find a relatively silent place you do <u>not</u> have to mute your microphone. I want to hear your thoughts and responses and do not mind a little background noise if that will help the natural flow of conversation. If you are in a noisy area, you can use mute, but please remember that you can <u>hold the space bar</u> to unmute yourself temporarily. Follow the instructions to enable this "push to talk" setting <u>here:</u> https://support.zoom.us/hc/en-us/articles/360000510003-push-to-talk#h 0beb112d-4735-4a7a-9a2c-caa7f82a68d5

Let's keep those great conversations going in class!

WEEKLY 75-MINUTE ZOOM DISCUSSIONS

The class will meet synchronously on Zoom (https://tinyurl.com/engl698tung &) once a week, on Thursdays from 9:30-10:45am

(Please note that there may be three additional Zoom sessions on Tuesdays from 9:30-10:45am on the following dates—February 9^{th} , March 16^{th} , and April 6^{th} — for two seminars dedicated to Professional Development (which will count toward two components of your 15% Professional Development Assignments grade) and an Advanced Library Research Workshop (worth 5% of your grade). These sessions will be led by Hale Librarian, Dr. Sara Kearns and/or a representative from the Career Center, and will meet on a different Zoom link: https://tinyurl.com/engl698kearns ω)

- These weekly 75-minute sessions are meant for students to discuss their questions about the reading materials and the course as a whole, in addition to close-reading passages and addressing particular topics of interest.
- To prepare for the weekly Zoom sessions, please look over the WEEKLY CONTEXT and prepare questions and passages you'd like to discuss.
- · While I will prepare structured activities for some of the class sessions, these Zoom discussions are meant to be student-directed.
- If needed, the first 5-10 minutes of each Zoom meeting can be dedicated to questions about the graded assignments, reconnecting as a classroom community, general discussion regarding the strangeness of studying amid COVID-19, and "letting off steam."
- · If you are unable to attend a Zoom session, please email sftung@ksu.edu to notify me of your absence prior to Thursday's meeting.
- · Alternative assignment: To make up the credit for a missed Zoom session, please complete a 150-word freewrite response to the assigned text.

ADDITIONAL CONTEXT AND WEEKLY CONTEXT CHECK-IN

- The ADDITIONAL CONTEXT, WEEKLY CONTEXT CHECK-IN, and the WEEKLY ASSIGNMENT (below) forms the asynchronous portion of the course
 (notionally, this is meant to stand in for the lecture and in-class activities that would've occurred during the Tuesday class period under non-pandemic
 circumstances).
- The ADDITIONAL CONTEXT will consist of handouts, videos, PowerPoint presentations, and/or links to online media.
- The WEEKLY CONTEXT CHECK-IN will consist of a very brief reply (2-3 sentences) to a prompt (e.g., Identify one thing that you learned from this week's context. Do you have any questions on the reading material and/or context that you would like Dr. Tung to address during this week's Zoom session?)

 Please note that occasionally the Weekly Context Check-In will take the form a discussion board, but these posts will always be of a shorter length.
- Since this is meant to prime our Zoom discussion on Thursday, your posts will be due <u>by Tuesday at 11:59pm</u> to allow me sufficient time to review your replies prior to our virtual class meeting.

IV. Free Passes

HOW TO EARN THEM

- There will be an assortment of optional activities geared toward community-building, active engagement, and learning enrichment. These opportunities will be posted to the <u>ASSIGNMENTS</u> section the week prior to their due date.
- Free passes will be recorded in the <u>ASSIGNMENTS</u> section by date and description. A "complete"/checkmark indicates an unused free pass, whereas a redeemed free pass will be designated with an "incomplete"/x with a note regarding how you used the free pass on Speedgrader comments.
- Weekly free pass activities will be due on Fridays by 11:59pm.

HOW TO USE THEM

Email sftung@ksu.edu to redeem each of your free passes.

Free passes can be used to...

- · Waive a Zoom session
- · Waive a Weekly Context Check-In
- · Waive a Weekly Assignment
- Extend the Professional Development Assignments (i.e., written reflections on an individual professional development task), Virtual Lightning Talk, and Final Project deadline by 24 hours
- · Receive 5 extra credit points on an assignment of your choice

RULES AND RESTRICTIONS

- Free passes <u>cannot</u> be used to extend deadlines or excuse work/absences for the Advanced Library Research Workshop, Professional Development Careers Seminars, or Peer Teaching.
- The Virtual Lightning Talks deadline can only be extended by 24 hours/1 free pass due to the tight turnaround time for feedback and grading.
- · Please email me in advance of the assignment deadline you would like to extend.
- Free passes may be used retrospectively missed assignments and absences from Zoom sessions as long as you notify me by <u>Friday, May 14th</u>.
- Please also notify me by Friday, May 14th to redeem your remaining free passes.

V. Community and Communication

STUDY GROUPS

- To help build community and encourage collaboration within our classroom, I will be assigning students to STUDY GROUPS consisting of 3-4 members. (Your assigned study group will be announced via email and Canvas during Week 1.)
- These study groups are meant for you to connect with each other on a more informal basis; as such, study group meetings to discuss the reading or
 complete <u>WEEKLY ASSIGNMENTS</u> are <u>not required</u>, but strongly encouraged.
 - Note on WEEKLY ASSSIGNMENTS: While study group members are permitted to submit the <u>same</u> response as their group members, <u>each group</u> member should submit his/her/their assignment to Canvas individually with a note indicating that the assignment was completed collaboratively. (Working with your study group, however, is <u>not required</u> to complete and submit these WEEKLY ASSIGNMENTS.)
- Your STUDY GROUP will also be your assigned group for Peer Teaching, so please make sure to establish communication with each other early in the semester.
- You are welcome to use our designated class time on Tuesdays 9:30-10:45am (aside from 2/9, 3/16, and 4/6) to plan your synchronous study group
 meetings, or you can choose to communicate using other asynchronous means (i.e., email, WhatsApp, Slack, GroupMe, etc). I'm also happy to sit in
 and/or facilitate smaller group discussions with your study group upon request (see OFFICE HOURS procedure below).

OPTIONAL IN-PERSON CLASS SESSIONS

All graded content for the course will be online, but there will be a few optional in-person sessions during the semester to foster community building and to reinforce online material. As meeting in person safely is contingent upon a low COVID-19 infection rate within Riley County, I will monitor the situation during the two months of the semester before announcing the future meetings dates of these optional sessions. If applicable, at the end of February, I will post an ANNOUNCEMENT providing the dates of the optional in-person classes, the instructions to sign up for a spot, and social distancing guidelines.

OFFICE HOURS

- To request an individual meeting via Zoom, please email me <sftung@ksu.edu> with at least THREE possible times and dates you will be available to meet.
- · I will select one of these suggested times and send you a link to a Zoom session for our agreed meeting date and time.
- Please email me at least <u>24 hours</u> in advance of the day you'd like to meet.

EMAIL

- Feel free to contact me via email <sftung@ksu.edu> with questions or concerns. I will respond to emails usually within 24 hours during the week
 (Monday-Friday), but may take longer outside of "normal business hours" (9am-5pm) and over weekends.
- If you have long or complicated questions, I suggest that you meet with me virtually during office hours since meeting in "real time" is usually much more productive than exchanging emails.
- I will send course emails with important reminders, etc. Please do read these emails and make sure the email address I have for you is current.

VI. University Policies

ACADEMIC HONESTY

Kansas State University has an Honor and Integrity System based on personal integrity, which is presumed to be sufficient assurance that, in academic matters, one's work is performed honestly and without unauthorized assistance. Undergraduate and graduate students, by registration, acknowledge the jurisdiction of the Honor and Integrity System. The policies and procedures of the Honor and Integrity System & apply to all full and part-time students enrolled in undergraduate and graduate courses on-campus, off-campus, and via distance learning. A component vital to the Honor and Integrity System is the inclusion of the Honor Pledge which applies to all assignments, examinations, or other course work undertaken by students. The Honor Pledge is implied, whether or not it is stated: "On my honor, as a student, I have neither given nor received unauthorized aid on this academic work." A grade of XF can result from a breach of academic honesty. The F indicates failure in the course; the X indicates the reason is an Honor Pledge violation.

STUDENTS WITH DISABILITIES

Students with disabilities who need classroom accommodations, access to technology, or information about emergency building/campus evacuation processes should contact the Student Access Center and/or their instructor. Services are available to students with a wide range of disabilities including, but not limited to, physical disabilities, medical conditions, learning disabilities, attention deficit disorder, depression, and anxiety. If you are a student enrolled in campus/online courses through the Manhattan or Olathe campuses, contact the Student Access Center at accesscenter@k-state.edu, 785-532-6441; for K-State Polytechnic campus, contact Julie Rowe, Diversity, Inclusion and Access Coordinator, at jarowe@ksu.edu or call 785-826-2971.

WEARING OF FACE COVERINGS (for optional in-person classes)

To protect the health and safety of the K-State community, students, faculty, staff and visitors must wear face coverings over their mouths and noses while on K-State campuses in all hallways, public spaces, classrooms and other common areas of campus buildings, and when in offices or other work spaces or outdoor settings when 6-feet social distancing cannot be maintained. In addition, all students, faculty, and staff are required to take the COVID-19 and Face Mask Safety training ω . Employees who need reasonable accommodations and assistance related to required face coverings may contact the ADA coordinator at <a href="maintainto:characteristics.com/chara

In classrooms, faculty have the right to deny a student entry into the room if the student is not wearing a face covering. Students not wearing a face covering will be reminded to do so and offered a clean face covering, if one is available. If the student does not comply, the faculty member will ask the student to leave the space, and if available, join the class remotely. As a last resort, campus police will be called. The faculty members will complete the Code of Conduct form and the Office of Student Life will look further into the issue and take the non-compliance with the request to leave into consideration of further accountability measures.

WEAPONS POLICY STATEMENT (for optional in-person classes)

Kansas State University prohibits the possession of firearms, explosives, and other weapons on any University campus, with certain limited exceptions, including the lawful concealed carrying of handguns, as provided in the University Weapons Policy, found at http://www.k-state.edu/police/weapons/index.html & .

You are encouraged to take the online weapons policy education module (https://www.k-state.edu/police/weapons/index.html@) to ensure you understand the requirements of the policy, including the requirements related to concealed carrying of handguns on campus. Students possessing a concealed handgun on campus must be 21 years of age or older and otherwise lawfully eligible to carry. All carrying requirements of the policy must be observed in this class, including but not limited to the requirement that a concealed handgun be completely hidden from view, securely held in a holster that meets the specifications of the policy, carried without a chambered round of ammunition, and that any external safety be in the "on" position.

If an individual carries a concealed handgun in a personal carrier such as a backpack, purse, or handbag, the carrier must remain within the individual's exclusive and uninterrupted control. This includes wearing the carrier with a strap, carrying or holding the carrier, or setting the carrier next to or within the immediate reach of the individual. During this course, you will be required to engage in activities that may require you to separate from your belongings, and thus you should plan accordingly.

MENTAL HEALTH

Your mental health and good relationships are vital to your overall well-being. Symptoms of mental health issues may include excessive sadness or worry, thoughts of death or self-harm, inability to concentrate, lack of motivation, or substance abuse. Although problems can occur anytime for anyone, you should pay extra attention to your mental health if you are feeling academic or financial stress, discrimination, or have experienced a traumatic event, such as loss of a friend or family member, sexual assault or other physical or emotional abuse.

If you are struggling with these issues, do not wait to seek assistance.

- Kansas State University Counseling Services (<u>k-state.edu/counseling/</u> ω) offers free and confidential services to assist you to meet these challenges.
- Lafene Health Center (https://www.k-state.edu/lafene e) has specialized nurse practitioners to assist with mental health.
- The Office of Student Life ($\underline{k\text{-state.edu/studentlife}}$ \underline{a}) can direct you to additional resources.
- K-State Family Center offers individual, couple, and family counseling services on a sliding fee scale (https://www.hhs.k-state.edu/familycenter/@).
- Center for Advocacy, Response, and Education (CARE) provides free and confidential assistance for those in our K-State community who have been victimized by violence (https://www.k-state.edu/care/e).

VII. Course Schedule

Edited on 4/14/21

Week/Module 1: Conceptualizing Celebrity

Text

· Joseph Roach, It ("Introduction")

Deadlines

Tuesday, January 26th:

• Weekly Context Check-In #1: Select celebrity for "Celebrity Showdown"; suggest song about fame (due by 11:59pm)

Thursday, January 28th:

- Zoom session from 9:30-10:45am
 - o Celebrity Showdown (winner receives a coveted free pass!)

Friday, January 29th:

• Weekly Assignment #1: Post a Flipgrid video introducing yourself to the class (due by 11:59pm)

Notes

- · Study Group assigned this week
- Instructions for Professional Development will be distributed

Week/Module 2: Meditations on Fame: Past and Present (Part 1)

Texts

- Julia Fawcett, "Literature and Celebrity: Eighteenth Century and Beyond"
- · Alexander Pope, "Temple of Fame"

Deadlines

Tuesday, February 2nd:

• Weekly Context Check-In #2: Literature and Celebrity Learning Stations Part 1 (due by 11:59pm)

Thursday, February 4th:

• Zoom session from 9:30-10:45am

Friday, February 5th:

• Weekly Assignment #2: Literature and Celebrity Learning Stations Part 2 (due by 11:59pm)

Notes

· Instructions for Peer Teaching will be distributed

Week/Module 3: Meditations on Fame: Past and Present (Part 2)

<u>Texts</u>

• Joseph Addison, The Spectator (No.73)

Deadlines

Tuesday, February 9th:

• Professional Development Assignment #1: Career Fair Preparation Seminar from 9:30-10:45am (https://tinyurl.com/engl698kearns &)

Thursday, February 11th:

• Zoom session from 9:30-10:45am

Notes

• No Context Check-In or Assignment due this week

Week/Module 4:

Meditations on Fame: Past and Present (Part 3)/Celebrity Culture in Crisis

Texts

- David Bowie, "Fame"
- · Lady Gaga, "The Fame"
- · Lady Gaga, "Fame (director's cut)"
- Elton John, "Candle in the Wind" (original and 1997 versions)
- NYT, "Celebrity Culture is Burning": https://www.nytimes.com/2020/03/30/arts/virus-celebrities.html &
- Jezebel, "Not Even Coronavirus Can Stop the Cult of Celebrity": https://themuse.jezebel.com/not-even-coronavirus-can-stop-the-cult-of-celebrity-1845837105
 α
- Vice, "Celebrity Culture Chugged On Through the Capitol Invasion": https://www.vice.com/en/article/93wn47/celebrity-culture-chugged-on-through-the-capitol-invasion@

Deadlines

Tuesday, February 16th:

• Weekly Context Check-In #3 (due by 11:59pm)

Thursday, February 18th:

• Zoom session from 9:30-10:45am

Sunday, February 21st:

• Professional Development Assignment #2: Career prep task of your choice and written reflection (due by 11:59pm)

Week/Module 5: The Death of Kings 1: The OG Celebrity

Texts

- Anne Hughes, "The Execution of Charles I"
- · Selected images/propaganda
- · Excerpts from King Charles I's Eikon Basilike
- · Excerpts from John Milton's Eikonoklastes

Deadlines

Tuesday, February 23rd:

• Weekly Context Check-In #4 (due by 11:59pm)

Thursday, February 25th:

• Zoom session from 9:30-10:45am

Sunday, February 28th:

• Submit assigned texts for Peer Teaching (due by 11:59pm)

Notes

- · No Assignment due this week
- Instructions for Advanced Library Workshop, Virtual Lightning Talks, and Final Project will be distributed
- Free Pass Assignment: Read and analyze Andrew Marvell, "An Horatian Ode Upon Cromwell's Return from Ireland"

Week/Module 6: The Death of Kings 2: Crowned Celebrities

Texts

• Texts chosen by Peer Teaching Groups (TBD)

Deadlines

Tuesday, March 2nd:

• Peer teaching lesson plan (due by 11:59pm)

Thursday, March 4th:

- Zoom session from 9:30-10:45am
 - 20-minute peer teaching sessions:
 - The King of Rock: Elvis Presley
 - The King of Pop: Michael Jackson
 - The Queen of Neo-Soul: Amy Winehouse

Sunday, March 7th:

• Peer teaching reflection (due by 11:59pm)

Notes

• No Context Check-In or Assignment due this week

Week/Module 7: The Death of Kings: Allegorical Fiction

Texts

- · Aphra Behn, Oroonoko
- Catherine Gallagher, Nobody's Story, Chapter 2: "The Author-Monarch and the Royal Slave: Oroonoko and the Blackness of Representation"

Deadlines

Tuesday, March 9th:

• Weekly Context Check-In #5 (due by 11:59pm)

Thursday, March 11th:

• Zoom session from 9:30-10:45am

Friday, March 12th:

• Weekly Assignment #3 (due by 11:59pm)

Week/Module 8: Careers Seminar

Deadlines:

Tuesday, March 16th:

• Professional Development Assignment #3: Careers Seminar from 9:30-10:45am (https://tinyurl.com/engl698kearns &)

Notes

- · Zoom session on Thursday, March 18th cancelled for Personal Wellbeing Day
- No Context Check-In or Assignment due this week
- Please use this additional time to relax, catch up, or get ahead of the reading/assigned work!

Week/Module 9: Actresses on the Restoration Stage: Fetishizing the Female Body

<u>Texts</u>

- · Behn, "The Rover"
- Jean Marsden, "Rape, Voyeurism, and the Restoration Stage"

Deadlines

Tuesday, March 23rd

• Weekly Context Check-In #6 (due by 11:59pm)

Thursday, March 25th:

• Zoom session from 9:30-10:45am

Friday, March 26th

• Weekly Assignment #4 (due by 11:59pm)

Week/Module 10: Actresses on the Eighteenth-Century Stage: Kitty Clive, A Case Study in Performative Property

Texts

- · Catherine Clive, The Rehearsal: or, Bays in Petticoats
- Felicity Nussbaum, Rival Queens, Chapter 5: "The Actress and Performative Property: Catherine Clive"

Deadlines

Tuesday, March 30th:

• Weekly Context Check-In #7 (due by 11:59pm): Performance exercise prep

Thursday, April 1st:

- Zoom session from 9:30-10:45am
 - Performance exercise

Notes

• No Assignment due this week

Week/Module 11: Advanced Library Research Workshop

Deadlines:

Tuesday, April 6th:

• Advanced Library Research Workshop from 9:30-10:45am (https://tinyurl.com/engl698kearns ₽)

Sunday, April 11th:

• Professional Development Assignment #4: Career prep task of your choice and written reflection (due by 11:59pm)

Notes

- Zoom session on Thursday, April 8th cancelled; Dr. Tung presenting at ASECS conference
- No Context Check-In or Assignment due this week
- · Please use this additional time to relax, catch up, or get ahead of the reading/assigned work!

Week/Module 12: Case Studies in Performative Property: Clive vs. Cyrus

(Please note that we will be dealing with NSFW sexually explicit material this week.)

Texts

- · Clive's The Rehearsal
- Pilot episode for Miley Cyrus' Hannah Montana
- Bangerz in Context (see Weekly Context Check-In #8 for more info):
 - o Part 1: Bangerz as VMA Performance
 - 2013 VMAs: Miley Cyrus feat. Robin Thicke, "We Can't Stop"/"Blurred Lines"
 - 2003 VMAs: Madonna, Britney Spears, and Christina Aguilera, "Like a Virgin"/"Hollywood"
 - 2019 VMAs: Lizzo, "Truth Hurts"/"Good as Hell"
 - Related: 2021 Grammy performance: Cardi B feat. Megan Thee Stallion, "Up"/"WAP"
 - Op-ed article: "From Blurred Lines to New Rules: how sex in pop has changed for ever" &
 - o Part 2: Bangerz in conversation with Robin Thicke's "Blurred Lines"
 - 2013 VMAs: Miley Cyrus feat. Robin Thicke, "We Can't Stop"/"Blurred Lines"
 - Robin Thicke's "Blurred Lines" (unrated version: contains gratuitous nudity)
 - Op-ed article: ""I realised we live in a chauvinist culture': Pharrell denounces Blurred Lines" et

Deadlines

Tuesday, April 13th:

• Weekly Context Check-In #8 (due by 11:59pm)

Thursday, April 15th:

• Zoom session from 9:30-10:45am

Notes

No Assignment due this week to observe University Wellbeing Day on Friday, April 16th

Week/Module 13: Miley Cyrus, A Modern Case Study in Performative Property, continued...

Texts

- · Bangerz in Context continued:
 - o Part 3: "Pimped by the pop industry": Sinead O'Connor's response to Cyrus
 - Miley Cyrus, "Wrecking Ball"
 - Sinead O'Connor's "Nothing Compares 2 U"
 - o Op-ed article: Sinéad O'Connor's open letter to Miley Cyrus ₽
- Times Literary Supplement (TLS), "Heel Turns: The History of Modern Celebrity" (for Weekly Assignment #5)
- Black Mirror, "Rachel, Jack, and Ashley Too" (via Netflix)
 - o Op-ed article: "It's 'ghost slavery': the troubling world of pop holograms" ₽
- Related: Miley in the media: "Miley's Final Four performance brings out Twitter love, hate, and confusion" &

Deadlines

Tuesday, April 20th

• Weekly Context Check-In #9 (due by 11:59pm)

Thursday, April 22nd:

• Zoom session from 9:30-10:45am

Friday, April 23rd:

• Weekly Assignment #5 (due by 11:59pm)

Week/Module 15: Life-Writing and Celebrity in Eighteenth-Century Print Culture and the Social Media Age

<u>Texts</u>

- Excerpts from James Boswell's Life of Samuel Johnson
- Excerpts from Boswell's London Journal
- Social media celebrity case study chosen by class

Deadlines

Tuesday, May 4th:

• Weekly Context Check-In #9 (due by 11:59pm)

Thursday, May 6th:

• Zoom session from 9:30-10:45am

Notes

• No Assignment due this week

FINAL PROJECT due <u>TUESDAY</u>, MAY 11TH by 11:59pm

VIRTUAL LIGHTNING TALKS

60 points (10% of course grade) DUE: *Tuesday, April 27th at 11:59pm*

<u>NOTE</u>: Spring 2021 Virtual Lightning Talks can be viewed here: <u>https://tinyurl.com/Spring2021VLT</u>

OBJECTIVE:

The original in-person version of this assignment was meant to replicate research in academia, whereby scholars present their work at conferences, but the COVID-19 pandemic has forced us to shift mediums. Since I still want to provide you a venue to trial out your project ideas and receive feedback from me, your peers, and members of the wider English department community, you will be recording a <u>5-minute</u> TED Talk style <<u>www.ted.com</u>> presentation, which you will post to a class YouTube channel.

INSTRUCTIONS:

- 1. **Pick a work and a topic.** It would be helpful at this point to create a detailed outline for your prospective ideas (even if they are subject to change).
- 2. **Choose an angle.** Consider if you would like to present an **overview** of your argument (or a guided "click through" of your website), *or* an **excerpt** of your work (i.e, a close reading of a passage or a page from your website). Remember to contextualize how the material you are presenting fits into the larger project.
- 3. **Articulate your scholarly contribution.** Your lightning talk should address an educated audience and make an <u>original</u> contribution that advances the critical conversation.
- 4. **Prepare your presentation.** The lightning talk presentation should consist of a <u>script</u> (to be read out and <u>submitted on Canvas to the assignment titled</u>, "VIRTUAL LIGHTNING TALKS (Submit your script drafts here)") and a <u>video</u>, which incorporates a <u>visual component</u> to accompany your presentation. For instance, you could do a walkthrough of your digital humanities site, share your screen to present a PowerPoint, or incorporate images and other media (if you're savvy at video editing) as you talk.
 - a. Please note that the script can be a bullet-point outline, if you prefer.
 - b. I won't be grading your script as an essay, but instead, using it for reference when I'm assessing your Virtual Lightning Talk as a whole.
 - c. My feedback on your Virtual Lightning Talk will be provided using Speedgrader on the "VIRTUAL LIGHTNING TALKS (Submit your script drafts here)" assignment.
- 5. Upload your video to the class YouTube channel by 11:59pm on <u>Tuesday</u>, April 27th.

Please watch all the student Virtual Lightning Talks and provide feedback for <u>THREE</u> other students on the special discussion board, "Virtual Lightning Talks feedback" by <u>Friday</u>, <u>April 30th by 11:59pm</u>. Your participation on the "Virtual Lightning Talks feedback" discussion board will form part of your grade for the Virtual Lightning Talks assignment. *Please note that our Zoom session on Thursday*,

April 29th will be cancelled to provide you extra time to complete your written peer feedback.

SUGGESTED FORMAT FOR THE PRESENTATION VIDEO:

- First, discuss your inspiration for your project.
- Next, provide either a summary of the project's main components or provide an excerpt from your written work (or a walkthrough of your beta site for DH projects).
- Lastly, end the presentation with a direct solicitation for feedback. Are you unsure of what direction you want to take the project? Please say so, and provide the possible options you are considering!
- Overall, this assignment is designed to give you a head-start to thinking about and working on your final project, and serves as an in-built moment to receive feedback on your ideas prior to finalizing anything. You are welcome to change your focus or topic if you find that through the Virtual Lightning Talk and feedback process that your project is not feasible in its current incarnation.

UPLOADING YOUR VIDEO TO YOUTUBE:

To facilitate our Virtual Lightning talks, I will create a class account and YouTube channel.

- 1. After you have created your 5-minute video using YouTube, Animoto (https://animoto.com/), or any video creator software, you can upload it to our dedicated channel by signing in with our username and password (*TBA Week 12*).
- 2. Next, click the picture icon (it will be a screenshot of the title card from the ENGL 698 trailer video on our Canvas page) and click on "Your channel."
- 3. Then, click the "upload video" button to put your video on our YouTube site by <u>Tuesday, April 27th at 11:59pm</u>. Make sure to title your video with your full name and shortened project title (e.g., Firstname Lastname- Super Cool Project Title).
- 4. Please make sure to **sign out** of the account after you have uploaded the video.

Once the videos are loaded, I will collate them as part of our class YouTube channel. I will also provide the links in the description to the short introductory video that I will be creating. I will make our YouTube channel live on <u>Wednesday (April 28th) morning</u> and open to external feedback.

Helpful Resources:

- How to put an image on YouTube using YouTube Video Editor: https://www.slideshare.net/hermandrost/how-to-put-an-image-on-you-tube
- Save your PowerPoint as a video: https://24slides.com/presentbetter/tutorial-save-your-powerpoint-as-a-video
- Add photos and videos to your iMovie project (Mac users only): https://support.apple.com/en-us/HT204674
- Using Zoom to create quick and easy screen recordings:

https://blog.smu.edu/itconnect/2017/08/23/using-zoom-create-quick-easy-screen-recordings-free

SHARING VIDEOS AND ONLINE PRIVACY:

- On Thursday (April 27th) morning, I will circulate the <u>unlisted</u> YouTube links on the English Department and Graduate Student listservs to invite comments from faculty and students outside of our class.
- They will be encouraged to submit their feedback on the projects one of three ways: (1) as a YouTube comment on your individual videos; (2) via Google Docs; (3) or in an email addressed to my K-State account, which I will then forward to you to answer at your discretion. All the feedback your Virtual Lightning Talk receives will be relayed back to you.
- *The YouTube videos will be made unlisted* in order to avoid unwanted internet traffic.
- Feel free to forward the YouTube videos to friends and family if you'd like to show off your work and solicit additional feedback.
- Please contact me if you would like me to **delete** your video off the YouTube account after the semester is over.

EXAMPLES:

- Here is a copy of the lightning talk that I gave in conjunction with the English Department's celebration of Margaret Atwood's *The Handmaid's Tale* in Spring 2019: https://tinyurl.com/TungHandmaidsMixtapesPres
- This is a link to the Virtual Lightning Talks given by students in my Spring 2020 ENGL 825: The Art of Life Writing class (please do not circulate this unlisted link for privacy reasons; the links to the virtual lightning talks are included in the description to the introduction video): https://youtu.be/zpFEUTLIqaA
- This is a link to the Virtual Lightning Talks given by students in my Fall 2020 ENGL 625: Eighteenth-Century British Women Writers class (*please do not circulate this unlisted link for privacy reasons*): https://www.youtube.com/playlist?list=PLY8rIZ4YbmvF5plzacA4Kp5-ptz24Uf2i

CRITERIA (60 points total):

The Virtual Lightning Talks assignment will be assessed for the following:

- Overall content (20 points): Addresses topic thoughtfully, offering an insightful analysis of, and the issues surrounding, the text.
- Presentation Style (15 points): Displays awareness of and a sense of purpose in communicating to an audience.
- Audiovisual component (10 points): Provides an audiovisual component that engages the audience.
- Peer feedback (15 points total/5 points each per comment): Provides thoughtful commentary on the final project ideas of <u>three</u> classmates.

HELPFUL INFO FOR WRITING CONFERENCE-STYLE PAPERS

(Adapted from http://writingcenter.unc.edu/conference-papers)

PREPARING TO WRITE YOUR CONFERENCE PAPER

- A general rule of thumb is that <u>one double-spaced page</u> takes <u>2-2.5 minutes</u> to read out loud. Please adhere to the time limit.
- Knowing your audience is critical for any writing assignment, but conference
 papers are special because you will be physically interacting with them.
 Anticipating the needs of your listeners will help you write a conference paper
 that connects your specific research to their broader concerns in a compelling
 way.
- Imagine that you are explaining your project to someone who unfamiliar with your specific topic. What can you assume he or she already knows? Where will you need to start in your explanation? How will you establish common ground?

WRITING YOUR CONFERENCE PAPER

Citing sources

• Since your conference paper will be part of an oral presentation, there are special considerations for citations. You should observe the conventions of your discipline with regard to including citations in your written paper. However, you will also need to incorporate verbal cues to set your evidence and quotations off from your text when presenting. For example, you can say: "As Nietzsche said, quote, 'And if you gaze for long into an abyss, the abyss also gazes into you,' end quote." If you use multiple quotations in your paper, think about omitting the terms "quote" and "end quote," as these can become repetitive. Instead, signal quotations through the inflection of your voice or with strategic pauses.

Organizing the paper

- You can begin by connecting your research to the audience's concerns, then share a few examples/case studies from your research, and then, in conclusion, broaden the discussion back out to general issues in the field.
- You should limit the information that you present. Try selecting main points and provide examples to support those points. Alternatively, you might focus on one main idea or case study and use a couple of examples to explain it.
- One way to anticipate how your ideas will sound is to read your paper out loud.
 Reading out loud is an excellent proofreading technique and is a great way to
 check the clarity of your ideas; you are likely to hear problems that you didn't
 notice in just scanning your draft. Help listeners understand your ideas by making
 sure that subjects and verbs are clear and by avoiding unnecessarily complex
 sentences.
- Make liberal use of transitional phrases like however, therefore, and thus, as well as signpost words like first, next, etc. If you have 5 main points, say so at the beginning and list those 5 ideas. Refer back to this structure frequently as you transition between sections ("Now, I will discuss my fourth point, the importance of plasma").

- Use a phrase like "I argue" to announce your thesis statement. Be sure that there is only one of these phrases—otherwise your audience will be confused about your central message.
- Refer back to the structure, and signal moments where you are transitioning to a new topic: "I just talked about x, now I'm going to talk about y."

I'VE WRITTEN MY CONFERENCE PAPER, NOW WHAT?

- Now that you've drafted your conference paper, it's time for the most important part—delivering it before an audience! Remember that writing the paper is only one half of what a conference paper entails. It is both a written text and a presentation.
- Include helpful hints in your personal copy of the paper. You can remind yourself to pause, look up and make eye contact with your audience, or employ body language to enhance your message. If you are using a slideshow, you can indicate when to change slides. Increasing the font size to 14-16 pt. can make your paper easier to read.
- When you practice, time yourself. Are you reading too fast? Are you enunciating clearly? Do you know how to pronounce all of the words in your paper?
- The written text is only one aspect of the overall conference paper. The other is your presentation. This means that your audience will evaluate both your work and you! So remember to convey the appropriate level of professionalism.

SENIOR CAPSTONE FINAL PROJECT: Critically Engaging "The Cult of Celebrity" 180 points (30% of course grade)

DUE: Tuesday, May 11th at 11:59pm via Canvas

<u>NOTE</u>: Two examples of Spring 2021 Final Projects can be viewed here: "On Celebrities, Princesses, and When They Overlap" (DH Project):

https://drew-elizabeth.wixsite.com/capstone
"Edward Kynaston and the Restoration Teeter Totter" (Video Essay):

https://youtu.be/iye4_lksXb8

For your final assignment, you can choose either to write a 10-page research paper, a 10-page journalistic think piece, a 7-page creative adaptation (accompanied by a 3-page research paper about your source text), or create a Digital Humanities resource or non-standard project on one (or more) of the works that we have examined in this class. (You may also choose to work on a text not covered in class that critically engages with the so-called "cult of celebrity," provided that you speak with me to get approval first.)

INSTRUCTIONS FOR RESEARCH PAPER

- Pick one or more work(s) from our course readings and write a <u>10-page</u> research paper about that work that incorporates <u>at least 5 reputable secondary sources</u> to make an <u>original argument</u> that advances the critical conversation.
- Address your argument to an <u>educated audience</u>. Expect readers who have read the material, but are unfamiliar with your interpretation. *Thus, successful papers will provide minimal, if any, plot summary, focusing instead on the interpretation.*
- All papers about literature should include quotations. Refer to the text you are analyzing to develop your contentions and provide quotations to support your interpretation and explain how the nuances of the wording support your idea. Introduce the quotation and follow it with a lengthy explanation of your interpretation. Never assume your reader understands what you think about the quotation.
- Use MLA-style formatting and include a works cited page. See the Purdue OWL (https://owl.english.purdue.edu/owl/resource/747/01/). Pay special attention to
 - o how to use quotations
 - o how to format the paper
 - o how to document sources and format the works cited list

INSTRUCTIONS FOR THINK PIECE

• The instructions are the same as above, but your treatment of the material will differ significantly.

- Whereas a research essay focuses on an original literary analysis within the context of other historical and critical scholarship, a think piece (aka- an editorial) is a piece of writing that articulates a (at times, controversial) viewpoint or sheds light on a contentious topic by combining literary and cultural analysis with personal opinion/experience/narrative and investigative journalism. Examples of such writing can be found on websites like Buzzfeed, Salon, and Vox, and from news organizations like the *New York Times*.
- For a tongue-in-cheek guide to writing think pieces, please read: https://www.vice.com/en_us/article/9bzyj3/how-to-write-a-think-piece
- Here is an example of a literary/pop culture, meta-textual think piece on think pieces about *Game of Thrones*: https://www.buzzfeed.com/jwmccormack/how-game-of-thrones-feeds-its-own-thinkpiece-industry
- Below is an example of a think piece written by one of my old friends from Oxford, Dr. Nandini Pandey, who is now an associate professor at the University of Wisconsin, Madison in the Classics department. Her beautifully written article unites the main themes of the Pixar movie, *Coco*, with the recent losses of her father and grandmother and her experience as a first-generation Indian American navigating the often discriminatory field of Classical literature:
 https://eidolon.pub/crossing-cultures-as-a-first-generation-classicist-8973478504a1
- This published think piece on *Tiger King* is a revised and expanded version of an essay submitted by a former student in one of my graduate classes:

 https://medium.com/@vses1003/tiger-king-how-america-still-demonizes-aging-women-dade246896df
- Other examples of successful think pieces submitted by previous students are also available by request. Please contact me for access.

INSTRUCTIONS FOR CREATIVE ADAPTATION

- This option consists of two parts: a 7-page original creative work and 3-page research paper on the source text(s) from which you are drawing inspiration.
- For the creative work you can choose to adapt your chosen text(s) using one or more of the following methods:
 - o Genre
 - Modernization
 - Character perspective
 - o Multimedia (e.g., design a video game, produce a short film, etc.)
- For the 3-page research paper, discuss the origin of and inspiration for your creative project and what you hope to achieve through the source text's adaptation. As part of

your inquiry, incorporate <u>at least 2 reputable secondary sources</u> that helped shaped your understanding of the source text.

INSTRUCTIONS FOR DIGITAL HUMANITIES PROJECT

- Digital Humanities is the intersection of humanistic enquiry (literary scholarship, for example) and computational methods (such as digital content management systems like WordPress). You will design and develop a <u>small scale</u> DH project that relates to the <u>themes and content</u> of our course. I will leave specific topics and digital mediums of presentation (*see below for examples*) open-ended in order to accommodate and encourage the personal interests and goals of everyone in class.
- Think of your project as a <u>digital essay</u> that has the ability to be illustrated with images, augmented with videos, audio files, and hyperlinks to external resources etc. By creating such a project, you'll be providing your peers and future students with an important scholarly resource (as well as anyone who can access the internet, of course).
- I recommend keeping your <u>focus narrow and your topic specific</u>. I'm not necessarily expecting a thesis-driven argument, but I would like to see some interrogation of your topic.
- In terms of technology, I recommend using WordPress: https://wordpress.com
 This is an easy to use website builder (often used for blogs) that you can customize without knowing any programing languages. If you can use MS Word, you'll be able to use WordPress. It is also free, or at least has a free option (as long as your site isn't bigger than 3GB).
- Some other free website builders include:
 - Weebly: https://www.weebly.com
 - o Wix: http://www.wix.com/freesitebuilder
 - O Webs: http://www.webs.com
 - o DudaOne: https://www.dudamobile.com
- For previous DH projects created by K-State students, please browse here: https://www.k-state.edu/digitalhumanities/projects.html
- Below are examples of DH projects submitted by my former upper-level students:
 - The Butterfly Effect: Women's Science Education in Eighteenth-Century Literature: https://butterfliesandbooksblog.wordpress.com
 - Celebrity Mythology: A Journey through Epithets: https://celebritymythology.weebly.com/
 - o Fables for the Patriarchy: https://18thcenturyfables.wordpress.com

- In Her Footsteps: A Modern Tour of Lady Mary Wortley Montagu's European Travels in *Turkish Embassy Letters*: https://kdanielson1.wixsite.com/lwmturkishletters
- Kitty Clive and the Interiority Effect: https://mpshiverz9.wixsite.com/kittyclive
- The Lady's Museum and History: https://theladysmuseumhistory.wordpress.com/
- Mapping Lady Mary Wortley Montagu's Perception of the Ottoman-Habsburg Wars: https://radonich8.wixsite.com/mysite

EXAMPLES OF NON-STANDARD PROJECTS

Other kinds of projects (documentaries, podcasts, video essays etc.) are warmly welcomed. Come speak with me if you wish to pursue a project that doesn't conform to standard mediums.

- **Documentary-** "Bern Baby Bern: Bernie Sanders' Raging Popularity Among Young Voters": https://youtu.be/VAZWzxHwiw0
- Video Essay- "What an Eighteenth-Century Novel and *The Big Bang Theory* Taught Me About Surviving a Pandemic":
 https://englishkstate.org/2021/02/09/how-to-survive-a-pandemic-connection-vulnerability-and-empathy/

LATE SUBMISSIONS

Projects submitted late will be marked down <u>one full grade per day late</u>. If you do not submit your project by <u>Saturday</u>, <u>May 15th</u> you will receive an F. Late projects will receive no feedback. PLEASE NOTE THAT YOU MUST SUBMIT A FINAL PROJECT TO PASS THIS COURSE.

• If you are using a "free pass" to extend the deadline by 24 hours please contact me before the May 11th deadline.