

**SYLLABUS - JCOMM 666, WINTER 2002
COMMUNICATION PERSPECTIVES ON CONTEMPORARY CULTURAL
PRODUCTS: "DECONSTRUCTING" POPULAR AND ELITE CULTURE**

INSTRUCTOR AND OFFICE HOURS

Dr. Brenda Dervin

Office hours, Thursdays, 9:00 - 10:30 am, 3020 Derby 292-3192

In general: Dr. Dervin attempts to answer all student questions during class hours or during class breaks. Answers provided in class are always more complete and more helpful because they benefit from the confusions as well as insights of other students.

CLASS MEETINGS

Thursdays, 12:30 - to 4:15 pm
Derby Room 80

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CLASS TEXTS

1. Comm 666, Winter 2002, reading packet available through Cop-ez, 2055 Millikin Way [located in the Tuttle Park Place Garage]. 488 pages, \$37.64. If they do not have a copy on hand, you can make the purchase and the packet will be

- available within 24 hours of placing your order.
2. Full class reading list. Copy attached in this syllabus. Copy also available in class packet. All items on class reading list are on 2 hour reserve in Main Library. In addition all books from which book chapters on reading list were obtained are also on reserve for students who wish to do further reading.

SENSE-MAKING READINGS

The approach to both teaching and interviewing in this class is drawn from Dervin's Sense-Making Methodology. Graduate students and interested undergraduates will want access to relevant readings. There is a general web-site:

[http:// communication.sbs.ohio-state.edu/sense-making/](http://communication.sbs.ohio-state.edu/sense-making/)

which lists Dervin's writings, provides sample interviews, and so on.

In addition, students in this class who choose the scholarly observation track will be given an email listing of all private access files available on the Sense-Making web-site. These include a large number of published articles which can not be made generally available. Students who wish a copy of the private access list should give their email addresses to Dr. D. in class. PLEASE DO NOT EMAIL HER.

HOW TO GET HELP IN THIS CLASS:

Class sessions are organized to provide ample help to students in a community setting. The reason for this is that Dr. D. has learned from years of teaching that she gives better help in a class setting where a number of students in class ask questions for clarification. If you are too shy to ask questions in class, you can write out your questions before class and give them to Dr. D. as class begins.

If the in-class help is not sufficient, you can:

1. Talk with Dr. D during the class break between track 1 and track 2
2. Stay to the end of the track 2 class and talk with Dr. D then
3. Come to office hours as listed above

There is one requirement for seeking such help. You must have read the syllabus and instructions and indicate as you ask your questions that you have done so. PLEASE DO NOT EMAIL DR. D.

COURSE FOCUS:

To deconstruct means to unravel, to take apart, to find out what is underneath. In this class we will be deconstructing our own involvements with cultural products -- elite and popular -- and looking as well at the implications for society of these involvements. There are two track through this class, a personal analysis track and a scholarly observation track. Graduate students are required to take the latter track. Undergraduate may opt for either.

TEACHING PHILOSOPHY

Dr. D. is a proponent of the teaching perspectives of Dewey, Piaget, and Freire. This means you are treated insofar as OSU structure allows as an adult and are expected to

behave as such. You are asked to talk regularly in class; to listen to others respectfully; and to set most of your own class deadlines and goals.

1. You are asked not to seek permission to or explain any of the following: a) whether you can go to the bathroom; b) why you missed class last week; c) why you will miss class next week; d) why are you behind in your work.
2. Because class requirements mandate you give frequent oral reports, you are encouraged to realize you do have something intelligent to say and your experience is important and instructive for others. We ask that you not make self-deprecating remarks. If you suffer shyness, consider this an opportunity in a reasonably safe environment to work on it.
3. Likewise, you are asked to listen to others. If you feel a need to discuss something with your neighbor instead of listening you are welcome to leave the classroom for that purpose without explanation. If you don't, there will be an embarrassing moment when Dr. D. will ask you to leave.
4. Finally, when you feel you need help you must first show that you have indeed read the syllabus and you have taken steps to help yourself.

THE WORK LOAD IN THIS CLASS

There is a lot of work in this class because by its very nature the class goal demands repeated involvement by students in class projects. Dr. D. is interested in long-term goals for the student, not short-term grading efficiency. HOWEVER, there are no exams, no memory required, no parroting of teacher required and the student has a great deal of choice about when to do things and what to focus on. Students who plug along should find the course no more demanding than other high involvement courses they have taken. Students who procrastinate will have more difficulty.

THE TWO CLASS TRACKS

There are two class tracks, one designed primarily for undergraduates; one for graduate students. Graduate students must use this track. Undergraduate students may opt to do so if they choose.

The tracks are:

PERSONAL ANALYSIS

In this track the student will focus primarily on self-examination of his/her own experiences with popular and elite culture using them as a focus for all class activities. In the personal track, students complete these assignments which are described in more detail below.

THE PERSONAL TRACK ASSIGNMENTS:

Oral reports in class

ORAL REPORTS ON...		TOTAL DUE: 12
reading	min 3 - max 6	
class media events	min 3 - max 6	
learnings/experiences with written work	min 3 - max 6	

Oral reports are not graded. They are checked in. Each oral report is an admissions ticket to the grading of one written assignment. There is no direct relationship between which kind of oral report gives you admission to which kind of written assignment for grading.

Written assignments

WRITTEN ASSIGN #	WHAT	# DUE
1	Cultural life-line self-interview	1
2, 3	Single cultural product self interview	2
4 - 8	Comparing "sense-makings" for one cultural product	
4	4: popular reactions to this cultural product	1
5	5: journalistic/scholarly reactions to this cultural product	1
6	6: self-interview for this cultural product	1
7	7: interview of someone else for this cultural product	1
8	8: bringing the pieces together	1
9, 10, 11	Class media event self interviews	3
12	Class de-briefing self interview	1

SCHOLARLY OBSERVATION

In this track the student will focus in some way on the scholarly and formal study of audience reception/sense-making of elite and popular cultural products. The student may choose from one of these options:

1. participate in class as a participant observer and write up the results in formal ethnographic style connecting the analysis with a pertinent literature of the student's own choosing (e.g. art education, arts policy, pedagogy, qualitative methodology, interviewing, audience reception analysis, citizen participation)
2. participate in class while using it as a vehicle for intensively learning about Sense-Making Methodology and its interviewing approach doing interviews with self and with others.

For this track, each student needs to submit to Dr. D. by week 3 a 1 page proposal of how he/she plans to use the class. Necessarily, an important part of the scholarly observation

track is to complete at least some of the assignments of the personal observation track. At a minimum it is suggested these include:

- 1 cultural life-line interview with self
- 2 cultural products/events interviews with self
- 2 media event interviews with self

GRADING IN THIS COURSE

Undergraduate students who do all of the assigned work in this class following instructions and with reasonable effort are assured of getting a C- or better grade. To get a grade better than a C students must do exceptional quality work and they must apply readings in their assignment commentaries in appropriate and useful ways. See the instructions for individual assignments for more information. Further, students wishing higher grades need to show clearly that they have done more than the minimum in the quality of their thought.

FOR THOSE CHOOSING THE PERSONAL ANALYSIS TRACK: HOW LONG SHOULD THE WRITTEN REPORTS BE? It is impossible to provide an answer to this question in any absolute way because these assignments are highly individualized. In the past, these have been the usual minimums for those judged as doing C- or better work.

Assign #	Nature assignment	Usual minimums
1	Cultural life-line self-interview	3-5 pgs
2,3	Single cultural product self-interview	3-4 pages @
4	comparing: popular reactions	3-4 pages + copies
5	comparing: journalistic/scholarly reactions	3-4 pages + copies
6	comparing: self-interview	3-4 pages
7	comparing: other interview	3-4 pages
8	comparing: bringing the pieces together	4-5 pages
9,10,11	Class media event self-interview	2-3 pages @
12	Class de-briefing self-interview	5-10 pages

Students are cautioned not to use these as absolutes. The goal is to do a thorough and deep analysis, and to show visible growth as the term progresses.

GRADING STRUCTURE

The university standard is that an undergraduate student who wishes to earn an A should devote 3 hours a week of his/her attention for each credit hour earned. For a 5 credit hour class, that's 15 hours per week x 11 weeks = 165 hours. The time estimates for the assignments in this class as listed are for most students wildly generous. Reading time is apportioned to each individual writing assignment for those students seeking to apply reading in their assignments and thus work for a grade higher than a C.

Grading component	# due	% of grade	est hours
class attendance	--	--	44 in class
oral reports in class	12	grading tickets	--
1: Cultural life-line self-interview	1	10%	12
2, 3: Single cultural product self-interview	2	10%	12 (6 each)
4: Comparing - popular reactions	1	10%	12
5: Comparing - journalistic/scholarly reactions	1	10%	12
6: Comparing - self-interview	1	10%	12
7: Comparing - interview of someone else	1	10%	12
8: Comparing - bringing pieces together	1	10%	12
9,10,11: Class media event self-interviews	3	10%	15 (5 each)
12: Class de-briefing self-interview	1	20%	20
TOTAL			163

A grading structure is not presented for those pursuing the scholarly observation track. These students are expected to pursue this class as graduate students – self starting and defining, and expecting to work.

GRADING CRITERIA

For all assignments:

- *following instructions
- *including all components
- *tidy, organized presentation following mandated format
- *spelling, grammar acceptable
- *conscientious and thorough execution
- *being thoughtful, digging deep
- *being dialogic rather than argumentative
- *applying class concepts

For undergraduates seeking grades higher than C

- *application of reading, appropriately and usefully
- *proper citation following some agreed upon style (e.g. APA)
- *proper listing of complete reference following some agreed upon style

For those in scholarly observation track:

- *careful and clear description of project and purpose
- *careful explication of perspective, approach, method
- *careful anchoring and justification in relevant literatures
- *logical and systematic extraction of evidence, where appropriate
- *self-starting, responsible
- *scholarly approach: focusing on the goals as well as the means

BASIC RULES AND DEADLINES:

1. PRESENTATION OF WORK: All papers must be * typed on 8 1/2 x 11 paper
* one side only * with name and date handed in upper right hand corner. * with no cover page nor any covering folder/binder/etc. Papers are not handed back because instructor grades in part comparatively using your prior work as the comparison point. SO KEEP A COPY OF EVERY PAPER YOU HAND IN. You will get feedback sheets.
2. IDENTIFYING EACH ASSIGNMENT HANDED IN: In the upper right hand corner of the assignment under your name type in the WRITTEN ASSIGNMENT #, e.g.
Brenda Dervin
January 14, 2002
Written assignment #5
3. REFERENCES: When referring to readings in papers, students must use an accepted form of footnoting, citing & listing references, even for class readings.
4. WHERE TO HAND IN WORK: Work can be handed in IN CLASS ONLY -- before, during, or after class ONLY, except during the designated times at the end of the term when papers may be placed in the locked grade box -- DR. D'S JUNGLE BOX -- outside Dervin's office (3020 Derby). See #5 below for these deadlines.
5. CLASS ATTENDANCE is not taken and there are no due dates except the final due date on papers [see #5 below for due dates]. However, oral reports are required for student papers to be eligible to be graded. Students who are absent because of illness, official OSU business, or family emergencies may give the instructor a copy of some proof of the reason for their absence so that circumstances can be taken into account. No other reasons for absence will be honored or discussed. Students who come to class late or leave early are asked not to explain themselves. We all have things we must do and we weigh the demands made on us. Of course, the instructor will provide additional assistance to students who have been absent BUT only if those absences have met the requirements above.
6. PAPER RE-DOS: Any student may re-do their written assignments as many times as they wish to raise their grade. The constraint on this is assignments can be handed in in class only, and feedback will be given in class only on the following week. It thus takes a two-week turnaround period before the student has the information for re-writing. For example:
If a student hands in a paper on January 17
Dr. D hands back feedback sheet on January 24
Student could hand a revision in on January 31
7. PAPER DUE DATES:

ORAL REPORTS: 1 required for each formal written paper the student wants graded. Maximum 12, one per written paper. Oral report “grading tickets” are due in class the day of presentation. They will not be accepted at any other time. Times for giving oral reports will generally be during the first half of class. They will vary during that time period. Students arriving too late do not get a special time to present that day.

First oral report can be presented: Thursday, 1/17

Last oral reports for graduating students: Thursday, 3/7

Last oral reports for all others: Thursday, 3/14

WRITTEN ASSIGNMENTS: There are no prescribed due dates other than these:

First written assignment can be handed in: Thursday, 1/17

Last written assignment for graduating students: Thursdays, 3/7 in class or by 5 pm., Monday, 3/11 in Dr. D's jungle box at 3020 Derby

Last written assignment for other students: Thursday, 3/14 in class or by 5 pm, Monday, 3/18 in Dr. D's jungle box at 3020 Derby

8. GETTING EARLY INFORMATION ON GRADES: Students who wish information on their class grades prior to the official posting of these grades in the mail must give the instructor a SASE for this purpose. The instructor can not provide this information by phone or during office hours or by email.

9. THE USE OF EMAIL: Students are to communicate with the instructors in class and during office hours. Appointments can be made and are recommended given the demands on time. The ground rules are simple: you are expected to have done some spade work. If you have, Dr. D. will be willing to help. Students are NOT to use email as a means of communicating. Because of regular email overload, Dr. D. simply can not process Email queries fast enough to make this mode of communication effective.

10. CALLING BY PHONE: Because Dr. D's schedule is tight one good time to reach her so as to make an appointment is during her office hours at 292-3192. Or, appointments can be made during class breaks and before and after class. Please do not Dr. D. at home, ever.

ORAL REPORTS

ORAL REPORTS (GENERAL REQUIREMENTS)

As indicated above, the syllabus requires 12 oral reports from students pursuing the personal analysis track.

An oral report will last for about one minute, and be given either to the class as a whole or in small groups. When given to the class as a whole they are timed to make sure everyone has equal access to time.

Each oral report counts as one “grading ticket” – i.e. makes the student eligible for the grading of one formal written paper. The relationship between grading tickets and eligibility to be graded on formal written work is chronological not content-bound. For example if a student’s first oral report is on a class media event but his/her first written assignment handed in is a life-line interview, the first oral report provides eligibility for grading the life-line interview even though they do not focus on the same class activity.

Oral reports are not graded. They are checked in. To be counted, on the day in which you give one or more oral reports in class you must hand in one or more GRADING TICKET FORMS, one for each oral report. A copy of the oral report form is provided in this syllabus (see table of contents)

NO MORE THAN 3 oral reports can be given on one day.

Instructions for each of the different kinds of oral reports follow below.

ORAL REPORTS ON READING

Oral reports on reading involve talking for about one minute on your reactions to the readings assigned for each week in which you choose to offer such a report. Oral reading reports may be presented only on readings which are the focus of a given week's discussions (see reading list with dates).

Reading in this class has a large amount of individual student freedom attached to it. Each week has a number of different readings listed. Those items marked with a + on the reading list are in the class packet. All readings are also on 2-hour reserve in Main Library. Students must read two or more readings for a given reading report. As indicated above, students who wish to get better than a C in the class are required to apply reading in their formal written assignments as mandated in the instructions for each assignment.

Requirements to give a reading oral report are as follows:

- 3 are required, 6 are maximum allowed toward the total count of 12 oral reports

- Each oral report counts as one “admission ticket” for grading one formal written assignment.
- A reading oral report should in the small time allowed draw on your answers to these guiding questions:
 - a) What aspect(s) of the readings most interested or challenged you this week?
 - b) Did the readings provide you with any new learnings or insights? What?
 - c) How do your reactions/learnings relate to your life and experience?
 - d) How do they relate to your view of yourself?
 - e) How do they relate to your view of society?
- An oral reading report requires you illustrate your comments with one quoteable quote and indicate the page # in the article/book where you found the quote, referring at least to the page # on the source # and, if possible, also to the packet page #.
- In order to get credit for your oral reading report you need to fill in one of the “grading ticket” forms. A sample is shown in this syllabus (see table of contents)

The class reading list is included in this syllabus (see table of contents). It also is included in the first pages of the class packet.

ORAL REPORTS ON IN-CLASS MEDIA EVENTS

Each week in class we will watch and/or listen to one or more “media events” – i.e. to an elite or popular cultural product; or to an analysis of elite/popular cultural products. The schedule for these this term is as follows:

Wk #	Date	Focus	Media event 1	Media event 2
all	all	performing arts	Dr D reads poetry of Zbigniew Herbert	
2	1/17	high versus low	Ways of seeing: advertising vs classical painting (30")	Tough guise: Violence, the media, and the crisis in masculinity (57")
3	1/24	advertising	Sampling of TV ads	Killing us softly #3 (34")
4	1/31	societal spectacles, jokes	Sampling from Victoria Secret fashion show	Ethnic notions: Black people in white minds (57")
5	2/7	visual arts	40 Van Gogh	Sampling from

			slides	Chihuly: River of Glass
6	2/14	news, talk, info	Sampling of talk show(s)	"What I've learned about US foreign policy"
7	2/21	dance, theater, classical music	Sampling from Baryshnikov & Alvin Ailey	Sampling from La Traviata & from Canon in D
8	2/28	mtv & pop music	Sampling of music videos & sampling of Sweet Honey in the Rock	Dreamworlds 2 (56")
9	3/7	popular fiction	Scene from Meet the Parents	bell hooks: cultural criticism and transformation (60")
10	3/14	bodies, sexualities, lives	The celluloid closet: History of Hollywood's treatment of homosexuality (110")	Wild wheels (64")

Requirements to give a class media event oral report are as follows:

- 3 are required, 6 are maximum allowed toward the total count of 12 oral reports
- Each oral report counts as one “admission ticket” for grading one formal written assignment.
- Each media event will be followed by a "quiet time" when students can write comments on their "admission ticket" oral report forms. These brief comments should draw on student's answers to these questions:
 - a) What are your immediate reactions/thoughts about this media event? What was challenging? illuminating? pleasurable? hindering?
 - b) How do these reactions/thoughts relate to your life and experience?
 - c) How do they relate to your view of yourself?
 - d) How do they relate to your view of society?
- If the oral reaction round is with the class as a whole the student crystallizes in one or two sentences his/her immediate reactions/thoughts about the cultural product. If the reaction round is in a small group the oral report can be more extensive.

- In order to get credit for your oral class media event report you must fill in one of the “grading ticket” forms and hand it in the day of the event in class.
- NOTE: STUDENTS ARE ALSO REQUIRED TO DO SELF-INTERVIEWS ON 3 IN CLASS MEDIA EVENTS. These do not need to be the same ones for which the student did oral reports.

ORAL REPORTS ON LEARNING FROM & EXPERIENCES WITH WRITTEN WORK

Oral reports on each student’s individual work on the class' written assignments may be presented either to the class as a whole, or in small groups. Requirements for these oral reports are as follows:

- 3 are required, 6 are maximum allowed toward the total count of 12 oral reports
- Each oral report counts as one “admission ticket” for grading one formal written assignment.
- A written assignment need not be completed or handed in to form the basis of an oral report. A student may report on "work in progress."
- Each oral report on learning from & experiences with written work should be drawn from the student’s answers to these questions:
 - a) What assignment are you focusing on in this report
 - * cultural life-line self-interview
 - * single cultural product self-interview
 - * comparing sense-makings for one cultural product
 - * class media event self-interview
 - * class de-briefing
 - b) What conclusions, insights did you come to about popular/elite culture and their impacts on you, life, society?
 - c) How do these relate to your life and experience?
 - d) How do these relate to your view of yourself?
 - e) How do these relate to your view of society?
 - f) What barriers, confusions have you faced in doing this assignment?
- In order to get credit for your oral reading report you must fill in one of the “grading ticket” forms and hand it in in class on the day the oral report is given.

**ASSIGNMENT #1:
CULTURAL LIFE-LINE INTERVIEW: THE INSTRUMENT**

REMEMBER WHEN TURNING IN YOUR INTERVIEW

MAKE SURE...

*You have removed all personal identifiers of any kind, putting the replacement words in brackets to indicate they were not words interviewee used, e.g.

Instead of saying...	Replaced with...
Columbus, Ohio	[a large city in midwest]

Ohio State University	[a large midwestern state university]
A farm in southern Ohio	[a rural area in the Midwest]
President of Concord Co.	president of a small printing plant

CHECK TO BE SURE YOU STAPLED ALL THE FOLLOWING TOGETHER:

1. The interview (on top)
2. The commentary
3. The signed interview permission form (see sample in syllabus)

SECTION 1: CULTURAL PRODUCTS/EVENTS LIFE-LINE

Following the format below, think back over your life and attach to your life-line your recollection of popular and elite cultural products or events which in some way were significant at that time in your life.

DEFINITIONS TO HELP WITH YOUR TASK:

What is an elite versus popular cultural product/event? The division between elite and popular cultural products/events is subject in part to each person's interpretation, and to the specific moments in time when the judgments are being made. Jazz was once widely considered pop culture but now some folks consider it elite. Opera was once very much a pop cultural event but now most folks consider it elite. You need to make your own determination. When thinking about products and events be sure to consider:

- *concerts, records, tapes, cds
- *paintings, sculptures, exhibits
- *dance performances, recitals
- *plays, theatrical performances
- *books, magazines, web sites, television, radio, movies, live performances
- *single products/events or a series which are connected in your mind
- *your own involvement in arts, crafts, band, orchestra, theater, etc .

What does significant in my life mean? Again, you must judge for yourself. Significant can be good and/or bad in some way – because something pleased or supported or informed or helped you somehow...or because it intruded on you, misinformed you, disturbed you, or hurt you in some way. You can include any cultural products which made a difference to you -- books you were read as a child, and so on.

FORMAT FOR DISPLAYING LIFE-LINE with example of display:

Each cultural product/event needs to be attached to a specific chronological age. For remembering purposes you could start with age, calendar year, or even grade in school and then translate it into calendar age for reporting.

If a cultural product/event applies to a period of time (i.e. a number of years), put it down for roughly the first time at which it was "significant" to you. Notice, too, that

- Each product/event is given a unique number combining the age at which you listed it and then a numbering indicating whether it was the first one listed for that age, or second, and so on.
- Each product/event is also evaluated in terms of its positive versus negative impacts then (as you recall feeling then) versus now (as you evaluate it from this vantage point).

AGE	CULTURAL PRODUCTS/EVENTS	IMPACT.....	
		THEN	NOW
7.1	Radio show – Shadow	+	+ -
7.2	Radio show – Stella Dallas	+ -	-
7.3	Classical music on radio	+	+
7.4	Play – Arsenic and Old Lace	+	+
8.1	Books – Nancy Drew series	-	-
8.2	Ballet	+ -	+ -
9.1	Figure ice skating performance	+ -	+ -

etc. through entire life-line

SECTION 2: TRIANGULATING EACH CULTURAL PRODUCT/EVENT

Each cultural product/event is then triangulated using the series of questions below.

Thinking back to that time and how you felt, reacted, were at the time of your first exposure to this cultural product/event:

- IMPACT: What was the impact (role, importance, significance) of this cultural product/event in your life at that time?
- HELP: Did it help you (inform, please, facilitate you) in any way? How?
- HINDER: Did it hinder you (disturb, intrude, displease you) in any way? How?
- SELF THEN: What would you say its connection was to how you thought about yourself at that time?
- SOCIETY THEN: What would you say its connection was to how you thought about society at that time?
- CONCLUSIONS, IDEAS THEN: Did the cultural product/event lead you to any conclusions, or ideas at that time? What?
- EMOTIONS, FEELINGS: Did it lead you to any feelings, emotions? What?
- QUESTIONS, CONFUSIONS: How about questions, confusions? What?
- CHARACTERISTICS OF PRODUCT/EVENT: Thinking back, what were the particular characteristics of the product/event that stood out for you?
- TIME RANGE: Until what age would you say this product/event continued

- to play a “significant” role for you?
- k. CHANGES: Looking at your answers above how would you say they would change if you were answering from your vantage point today instead of when you first experienced this cultural product/event?
 - l. ON THIS SCALE, would you label this cultural product/event as elite : ___1___ : ___2___ : ___3___ : ___4___ : ___5___ : ___6___ : ___7___ : popular
 - y. EXPLANATION: what is it about the cultural product/event that leads you to evaluate it on the scale as you did above?

TEMPLATE FOR REPORTING TRIANGULATION RESULTS:

- a. IMPACT:
 - b. HELP:
 - c. HINDER:
 - d. SELF:
 - e. SOCIETY:
 - f. CONCLUSIONS/IDEAS:
 - g. EMOTIONS/FEELINGS:
 - h. QUESTIONS/CONFUSIONS:
 - i. CHARACTERISTICS:
 - j. TIME RANGE:
 - k. CHANGES:
 - l. SCALE:
 - m. EXPLANATION
-

SECTION 3: WHO WAS INTERVIEWED & THEIR LOCATION IN TIME-SPACE

DESCRIBE PERSON BEING INTERVIEWED IN TERMS OF:

- a. SELF OR OTHER: Was interviewee self or someone else?
- b. IF OTHER: Relationship to self?
- c. WHERE RESIDE: In what residential zip code interviewee resides?
- d. YEARS EDUCATION: How many years education?
- e. ETHNIC HERITAGE: How interviewee describes own ethnic heritage?
- f. YEAR BORN: In what year was interviewee born?
- g. GENDER: Male or Female
- h. MARITAL STATUS: married, divorced, separated, single
- i. HAVE CHILDREN: no, or yes (if yes, how many?)
- j. KIND OF JOB: What kind of job does interviewee have? Working at what kind of place? (e.g. secretary for a small printing plant)
- k. KIND OF JOB(S) PARENTS HAD WHILE GROWING UP: What kind of jobs did he/she/they have? Working at what kind of places?

TEMPLATE FOR REPORTING RESULTS:

- a. SELF OR OTHER:
- b. If OTHER:

- c. WHERE RESIDE:
- d. YEARS EDUCATION:
- e. ETHNIC HERITAGE:
- f. YEAR BORN:
- g. GENDER:
- h. MARITAL STATUS:
- i. CHILDREN:
- j. WORKS AT:
- k. PARENTS WORK DURING CHILDHOOD:

SECTION 4: CONCLUDING COMMENTARY

4a) As a result of doing this interview, what thoughts and conclusions did you come to regarding the roles and impacts of popular and/or elite culture on yourself, others, society?

4b) What questions/confusions were introduced or reaffirmed?

4c) Has your understanding changed in any way? How? What accounts for the change?

FOR THOSE WHO WANT TO TRY FOR A GRADE HIGHER THAN A C:

4d) How do you see class readings as being relevant to this interview, and/or helping you to think about it? [Be sure to use a standardized citation & reference system of some kind].

STAPLED INTERVIEW PERMISSION FORM TO END OF ASSIGNMENT.

**ASSIGNMENT #1:
CULTURAL LIFE-LINE INTERVIEW:
EXAMPLE OF A PARTIAL INTERVIEW SHOWING FORMAT FOR
PRESENTATION**

SECTION 1: CULTURAL PRODUCTS/EVENTS LIFE-LINE

AGE	CULTURAL PRODUCTS/EVENTS	THEN	NOW
7.1	Radio show – Shadow	+	+ -
7.2	Radio show – Stella Dallas	+ -	-
7.3	Classical music on radio	+	+
7.4	Play – Arsenic and Old Lace	+	+
8.1	Books – Nancy Drew series	-	-
8.2	Ballet: Swan Lake	+ -	+ -
9.1	Figure ice skating performance	+ -	+ -

etc. through entire life-line

SECTION 2: TRIANGULATING EACH CULTURAL PRODUCT/EVENT

7.1 Radio show – Shadow

- a. **IMPACT:** I was just adopted and suddenly contracted every childhood disease possible. I was in bed for six months and mostly my new “mother” was busy with her social things and with my strangely absent adopted brother whom I never got to meet for one year, and my new father worked all the time so I listened to radio all day.
- b. **HELP:** I loved the program. It captured my attention, transported me to a world away from the very scary present with all these new strange demands. It led me to love being read to.
- c. **HINDER:** No hindrances at that time.
- d. **SELF:** None really, except knowing that I was different from this new family because I loved going inside myself and being transported by the show while my new “family” seemed unaware of this possibility.
- e. **SOCIETY:** None really. I knew it was fantasy. Don’t know how but I did.
- f. **CONCLUSIONS/IDEAS:** My new family was strange. They did not seem to like things going on inside you. But for me that was almost all there was.
- g. **EMOTIONS/FEELINGS:** Loving how wise the Shadow was. Feeling relaxed by his voice. Feeling not alone.
- h. **QUESTIONS/CONFUSIONS:** Why weren’t my new parents interested? Was my new father actually interested but pretending not to be because of my new mother?
- i. **CHARACTERISTICS:** How calm it was, how enveloping it was.
- j. **TIME-RANGE:** All my life, even to this day.
- k. **CHANGES:** Now I see more hindrances because this show in particular gave me a sense of noble, caring human contact. It wasn’t real, of course. But it satisfied me. And it kept real adults out, or unnecessary. Or, perhaps, made it impossible for them to measure up.
- l. **SCALE:** 7
- m. **EXPLANATION:** There was never anything deep or profound about the show or what happened on it; it was clearly mass marketed; it professed certain good values (honesty, caring for others) and certain trite ones (the flag, the American way) but never focused really on human struggle or achievement or redemption.

7.2. - Popular culture - Radio show – Stella Dallas

- a. **IMPACT:** I think it also appealed to my interest in figuring out what made people tick – an obsession I already had from my orphanage days.
- b. **HELP:** same as for 7.1.
- c. **HINDER:** Musing about it, I begin to think that maybe the presence of all these “fantasy” outlets may have provided me with a safe haven. Maybe if they had not existed I would have reached out more to the adults around me. On the other hand, I didn’t when I was in the orphanage and there was no radio there.
- d. **SELF:** I expect this obsession of mine to figure people out became even more

- intense. The characters in Stella Dallas were always trying to figure each other out.
- e. SOCIETY: In retrospect, of course, all these radio shows presented a very traditional view of women and their roles in society.
 - f. CONCLUSIONS/IDEAS: Unlike The Shadow, this show was more like real life filled with tormented people who made bad mistakes. I concluded that people were mostly like this, mostly quite confusing.
 - g. EMOTIONS/FEELINGS: This show captured me but in many ways made me angry. People in this show forgave the most dastardly deeds. I never understood.
 - h. QUESTIONS/CONFUSIONS: Why do people expect so little of each other? Why do they resort to simple answers?
 - i. CHARACTERISTICS: The soap opera characteristics – continuing characters involved in continuing dilemmas of lived experience.
 - j. TIME-RANGE: Mostly just then. I grew to hate the “soap opera” format as my search for “figuring folks out” got more complex. The analyses seemed so shallow, and so blame-the-victim oriented. They always seemed to talk about personality as causes and not circumstances, economics, society as causes. I did not like that. I was being blamed right then for being all sorts of bad things because I would not talk, and would not let folks touch me. But no one asked “why” – what happened to her.
 - k. CHANGES: Explained above.
 - l. SCALE: 7
 - m. EXPLANATION: Sheer fantasy soap opera stuff, always simple answers, much angst.

7.3 Classical music on radio

- a. IMPACT: I do not even know what the name of the piece was or who the composer was but I remember being transfixed. It was so beautiful and it made me feel like there was peace and beauty in an otherwise very scary place.
- b. HELP: As I said above.
- c. HINDER: None
- d. SELF: I think it was the start of my feeling apart from my adopted family. I liked classical music instinctively, they didn’t except as something to show off with. I read books, all kinds of books. They used books to show off but didn’t read them. Classical music became the anchor of my feeling different yet strangely not alone.
- e. SOCIETY: None at that time, but now I know most composers are like me – different, nerds, apart, strange. Society capitalizes on creativity but punishes it.
- f. CONCLUSIONS/IDEAS: At that time none, other than being drawn into the beauty of it.
- g. EMOTIONS/FEELINGS: Peace, calm, safety.
- h. QUESTIONS/CONFUSIONS: None, except deep down a confusion about why my new family did not feel drawn to this exquisite music.
- i. CHARACTERISTICS: I wish I could put this in words. The music just captures my body, soul, heart, mind.
- j. TIME RANGE: Classical music in general became more and more important to me as I grew older up to present day.
- k. CHANGES: More impact, more important.
- l. SCALE: 3

- m. EXPLANATION: I say 3 because I know the first piece I heard was one of the more popular classical music pieces like the kind that get taken up by movies and advertisers. It still, however, in my mind is clearly identified with the classical type.

etc. for each of the cultural products/events named on the Life-Line

SECTION 3: WHO WAS INTERVIEWED & THEIR LOCATION IN TIME-SPACE

- a. SELF OR OTHER: Interview of self
 - b. If OTHER:
 - c. WHERE RESIDE: Resides in zip code 43220
 - d. YEARS EDUCATION: 23, has PhD
 - e. ETHNIC HERITAGE: Italian-Irish-English
 - f. YEAR BORN: Born 1938
 - g. GENDER: Female
 - h. MARITAL STATUS: Married, widowed
 - i. CHILDREN: none
 - j. WORKS AT: professor at large Midwestern university
 - k. PARENTS WORK DURING CHILDHOOD: Father was salesman-distributor for a motion picture company, east coast region; Mother a remedial reading teacher in the public schools.
-

SECTION 4: CONCLUDING COMMENTARY

- 4a) answer....
 - 4b) answer....
 - 4c) answer....
 - 4d) answer....
 - 4e) answer...
-

STAPLED INTERVIEW PERMISSION FORM TO END OF ASSIGNMENT.

<p>ASSIGNMENT #2,3.....6,7.....9,10,11: SINGLE CULTURAL PRODUCT INTERVIEW: THE INSTRUMENT</p>
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For assignments 2 and 3, each student is asked to do 2 self-interviews about their involvements with cultural products/events, and to then conclude the interview with a

commentary as mandated below.

The same interviewing format and procedures are to be used for assignment #6, and 7 (see general instructions later in the syllabus)....and for assignment #9, 10, and 11 (see instructions later in the syllabus).

For assignments 2, and 3, each interview is to be about a single cultural product/event (e.g., a painting, a song, a movie, a comic book, a fiction book, a TV show, a play, a poem) or a grouping (e.g. a TV series, the songs of an artist, a series of books, a concert) that played a significant role (positively and/or negatively) in the student's life. If at all possible, one of the interviews is to focus on an elite cultural product/event; the other on a popular cultural product/event.

While it can sometimes be difficult to differentiate elite versus popular cultural products/events, for these interviews the student needs to. Thus, on the scale used in the Life-Line Interview

elite : ___1___ : ___2___ : ___3___ : ___4___ : ___5___ : ___6___ : ___7___ : popular
for the elite interviews, the selected product/event should be a 1, 2, or 3 in the student's mind; for the popular interviews, the selected product/event should be a 5,6, or 7.

Each student is to:

- select for each of the two interviews a cultural product which is some way stands out as important to or impacting their lives during each of the time periods.
- define elite and popular culture in their own terms

Many students in the past have reported that they have a dearth of elite cultural products/events in their lives. We hope you can find exposures that were meaningful to you in some way. If you have none, here are some ideas for completing the elite cultural product/event interview:

- You could pursue an exposure in Columbus during this term – to a concert, play, museum, or so on. The Wexner Center is close by. The Columbus Art Museum isn't far. The Music Department has regular concerts.
- You could use your first memory of elite culture, or a class trip to a museum, etc.

Also, REMEMBER TO INCLUDE the possibility of using your own involvements in pop and elite culture, for example, if you

- played an instrument, took lessons, were in orchestra or band
- sang in a choir, glee club
- wrote poetry
- acted or served in a theater
- drew, painted, sculpt
- took up dancing in a serious way (e.g. ballet, line dancing, square dancing)
- pursued arts and crafts of any kind (e.g.woodworking, quilting, tole painting, etc.)

The interview instrument follows below.

SECTION 1: SELECTION OF CULTURAL PRODUCT/EVENT

1. NAME OF CULTURAL PRODUCT/EVENT: What specific cultural product/event was this?

2. SCALE: would you label this cultural product/event as
elite : ___1___:___2___:___3___:___4___:___5___:___6___:___7___: popular

3. EXPLANATION: What is it about the cultural product/event that leads you to evaluate it on the scale as you did above?

4. CONDITIONS OF EXPOSURE - LEADING UP: Thinking back to when you were exposed to this cultural product/event, describe the conditions that led to your exposure.

5. CONDITIONS OF EXPOSURE - DURING: Describe as well conditions that stand out in your mind during the exposure.

6. DESCRIPTION OF CULTURAL PRODUCT/EVENT: Describe the cultural product as if you were answering a question from a friend who asked “what’s it about?” or “what’s it like?”

TEMPLATE FOR REPORTING RESULTS:

1. NAME OF CULTURAL PRODUCT/EVENT:

2. SCALE:

3. EXPLANATION:

4. CONDITIONS OF EXPOSURE-LEADING UP TO:

5. CONDITIONS OF EXPOSURE-DURING:

6. DESCRIPTION OF CULTURAL PRODUCT/EVENT:

SECTION 2: SENSE-MAKING ELEMENTS

DID BEING EXPOSED TO THIS CULTURAL PRODUCT/EVENT LEAD YOU TO...

Each of the items below could lead to more than one answer. Some will lead to none. List these separately as, for example, 7.1. 7.2., etc. Each of the different answers to items #7 to #14 is called a Sense-Making element.

7. QUESTIONS, CONFUSIONS, MUDDLES:

What were these?

7.1

7.2

etc.

8. EMOTIONS, FEELINGS:

What were these?

8.1

8.2
etc.

9. CONCLUSIONS, IDEAS, THOUGHTS:

What were these?

9.1
9.2
etc.

10. FEELINGS OF BEING HURT, HINDERED, OR OFFENDED:

What were these?

10.1
10.2
etc.

11. FEELINGS OF BEING HELPED OR FACILITATED:

What were these?

11.1
11.2
etc.

12. SEEING NEGATIVE OUTCOMES:

What were these?

12.1
12.2
etc.

13. SEEING POSITIVE OUTCOMES:

What were these?

13.1
13.2
etc.

14. THOUGHTS ABOUT HOW THIS CULTURAL PRODUCT RELATES TO SOCIETY AND POWER STRUCTURES?

What were these?

14.1
14.2
etc.

15. CHANGES IN HOW SEE THIS CULTURAL PRODUCT/EVENT OVER TIME?

What were these?

15.1
15.2
etc.

TEMPLATE FOR REPORTING RESULTS:

As shown above, but the # of elements in items 7 through 15 can vary from none to any number depending on the interviewee.

SECTION 3: TRIANGULATING ELEMENTS

Each separate element listed above is to be “triangulated” (as discussed in class) by answering the following questions about it. **THERE WILL BE REDUNDANCIES HERE** and part of the skill in learning to use the Sense-Making interview approach is to both understand the necessity of the redundancy, and at the same time to learn how to manage it without imposing on the interviewee and without losing its communicative value. In typing up the interview (or its transcription from audio tape), when something is repetitive, you can simply note in the space that the answer was offered earlier (e.g. “explained in item ___ above)

THE TRIANGULATION QUESTIONS:

- a. **CONNECT TO LIFE:** How did the element connect to your life? Your past experiences?
- b. **HELPFUL/USEFUL:** Was it [the element] helpful or useful in some way? How?
- c. **HURTFUL/HINDERING/NOT USEFUL:** Was it [the element] hurtful or hindering in any way? How?
- d. **RESOLVED, ANSWERED:** Was it [the element] ever resolved/lessened/answered? How?
- e. **CONNECT TO SOCIETY, POWER STRUCTURES:** How did it [the element] connect to society and its power structures?
- f. **ASPECTS OF CULTURAL PRODUCT THAT RELATE:** What specific aspects of the cultural product relate to this Sense-Making element (question, confusion, muddle) and its triangulation?
- g. **CONNECT TO VIEW SELF:** How do your answers for a-f above connect to your view(s) of yourself?

TEMPLATE FOR REPORTING TRIANGULATION OF ELEMENTS:

- a. **CONNECT TO LIFE:**
 - b. **HELPFUL/USEFUL:**
 - c. **HURTFUL/HINDERING/NOT USEFUL:**
 - d. **RESOLVED, ANSWERED:**
 - e. **CONNECT TO SOCIETY, POWER STRUCTURES:**
 - f. **ASPECTS OF CULTURAL PRODUCT THAT RELATE:**
 - g. **CONNECT TO VIEW SELF:**
-

SECTION 4: CONCLUDING COMMENTARY

4a) As a result of doing this interview, what thoughts and conclusions did you come to regarding the roles and impacts of popular and/or elite culture on yourself, others, society?

4b) What questions/confusions were introduced or reaffirmed?

4c) Has your understanding changed in any way? How? What accounts for the change?

FOR THOSE WHO WANT TO TRY FOR A GRADE HIGHER THAN A C:

4d) How do you see class readings as being relevant to this interview, or helping you to think about it? [Be sure to use a standardized citation & reference system of some kind].

STAPLE INTERVIEW PERMISSION FORM TO END OF ASSIGNMENT

<p>ASSIGNMENT #2,3.....6,7.....9,10,11: SINGLE CULTURAL PRODUCT INTERVIEW: EXAMPLE OF A PARTIAL INTERVIEW SHOWING FORMAT</p>

SECTION 1: SELECTION OF CULTURAL PRODUCT/EVENT

1. NAME OF CULTURAL PRODUCT/EVENT: Radio Show – The Shadow
 2. SCALE: 7
 3. EXPLANATION: There was never anything deep or profound about the show or what happened on it; it was clearly mass marketed; it professed certain good values (honesty, caring for others) and certain trite ones (the flag, the American way) but never focused really on human struggle or achievement or redemption or deep things, things beneath the surface.
 4. CONDITIONS OF EXPOSURE - LEADING UP: When I was first adopted, I was very sick and since my mother was a social gadfly and my father worked, I spent the day listening to the radio. This was my favorite show.
 5. CONDITIONS OF EXPOSURE - DURING: I was usually alone and enraptured, glued to the radio, and blissfully happy for I loved the sound effects, the soothing voice of the lead character, the fact that I felt not alone for that brief period of time. I especially liked the show because it gave me something to focus on other than the strange presence of a supposed brother who I was never introduced to for the first six months I lived in this new household. He was hidden downstairs somewhere, and I could always hear whispering, but even when I went downstairs I was whisked by the closed door which I learned later was his room.
 6. DESCRIPTION OF CULTURAL PRODUCT/EVENT: It's a show about this super-hero who appears only as a shadow and goes around solving crime and saving people. He believes in all the good things – love, truth, honesty. He has a wonderful, soothing voice.
-

SECTION 2: SENSE-MAKING ELEMENTS

7. QUESTIONS, CONFUSIONS, MUDDLES:

- 7.1 Why aren't my new parents interested in this program, or the fact that I like it so much?
- 7.2 Where is my adopted brother hidden?

8. EMOTIONS, FEELINGS:

- 8.1 Feeling so safe when The Shadow talked.
- 8.2 Feeling peaceful and relaxed while listening, like I went on a wonderful journey away from here and now.

9. CONCLUSIONS, IDEAS, THOUGHTS:

- 9.1 I wished all adults were like The Shadow.

10. FEELINGS OF BEING HURT, HINDERED, OR OFFENDED:

- none, except because my new parents didn't seem to care about the show (see 7.1 above)
[Some interviewees will, of course, have elements here]

11. FEELINGS OF BEING HELPED OR FACILITATED:

- 11.1 A wonderful peaceful escape (see 8.2)
- 11.2 Being connected to another human

12. SEEING NEGATIVE OUTCOMES:

- no others
[Some interviewees will, of course, have other elements here]

13. SEEING POSITIVE OUTCOMES:

- no others
[Some interviewees will, of course, have other elements here]

14. THOUGHTS ABOUT HOW THIS CULTURAL PRODUCT/EVENT RELATES TO SOCIETY AND POWER STRUCTURES?

- 14.1 In retrospect, I am not sure the show was good for me because it made me turn inward, rather than seeking solace and comfort from my new parents.
- 14.2 Also, I am sure the programs emphasis on mythic American values helped lead to my brief flirtation with almost reactionary ideas in my late teens – about class, about gender, and so on.

15. CHANGES IN HOW SEE THIS CULTURAL PRODUCT/EVENT OVER TIME?

- 15.1 I still remember it fondly, but I am sure it reinforced expectations regarding gender roles which I rebelled against later in serious ways. And still do. So I understand how

such a cultural product can serve me badly even while helping me.

SECTION 3: TRIANGULATING ELEMENTS

A. Why aren't my new parents interested in this program, or the fact that I like it so much?

a. **CONNECT TO LIFE:** It was really strange. There I was enraptured night after night in this program and my new parents showed no interest in it or my interest in it. This made me feel even stranger in these very strange surroundings and more anxious about whether I would be an acceptable adoptee.

b. **HELPFUL/USEFUL:** Thinking about this wasn't useful at all.

c. **HURTFUL/HINDERING/NOT USEFUL:** It was very hurtful. It made me very anxious and worried all the time about whether they would keep me. I am sure it made me sicker longer.

d. **RESOLVED, ANSWERED:** No, I never figured it out other than they were so involved with my younger adopted brother who was very ill...and that I do not think my adopted mother really wanted to adopt me but my father wanted me because he was lonely because she became so obsessed with the little boy. But this was strange because even though he wanted me my new father spent little time with me.

e. **CONNECT TO SOCIETY, POWER STRUCTURES:** In retrospect, I understand that my mother was living out the female role of her generation. She felt that being a biological mother was her destiny...and in her mind she could construe my brother, adopted at 2 months of age as her real child, but me at age 7 could not be so construed. I actually think she was a bit "insane" really about it all...but everything was a secret as was the custom it seemed in so many Irish Catholic families. Also, my new mother made it very clear to me that I was Italian (she called me a little "wop") so I am sure that played part of it.

f. **ASPECTS OF CULTURAL PRODUCT THAT RELATE:** None really. The only time they paid any attention to cultural products was when they pertained in some way to my mother's ideal romantic fantasy of female life, married to a rich and successful man, surrounded by loving beautiful children. The Shadow didn't relate to this fantasy...and maybe that was one reason it was ignored.

g. **CONNECT TO VIEW SELF:** I always thought of myself then as more interested in the inner life than this new family was. I still do today. And, I thought of myself as much more interested in goodness in people. My new mother believed people were inherently mean; and I think my new father was just hopeless most of the time.

7.2 Where is my adopted brother hidden?

a. CONNECT TO LIFE: This was everything. It was like there was an awesome tension in the house, a mystery that I was excluded from which made me feel even more like an outsider and stranger. It made my need for The Shadow even greater. I was addicted to the program.

b. HELPFUL/USEFUL: My adopted brother being hidden did not help.

c. HURTFUL/HINDERING/NOT USEFUL: It hurt a great deal, as I stated above.

d. RESOLVED, ANSWERED: The issue of my bother being hidden -- yes, he was ill..but also there was a deep family secret, a lie which I think my adopted mother was protecting herself from exposing. The lie that he was not adopted too. On why The Shadow gave me so much solace, I still wonder.

e. CONNECT TO SOCIETY, POWER STRUCTURES: In awesome ways. I was a female child, less desired. Yet strangely, women were less desired in The Shadow too – objects of lust, fluffy things to be protected.

f. ASPECTS OF CULTURAL PRODUCT THAT RELATE: The way The Shadow always stepped forward to protect “damsels” and “women in distress” and how his voice got even softer when he talked to women unless they were “sluts” or “evil” in some way.

g. CONNECT TO VIEW SELF: The fact that my brother was hidden made me feel even less safe, less welcome, less like I was truly adoptable. It made me need even more something like The Shadow.

etc.

[CONTINUE WITH TRIANGULATIONS FOR EVERY ELEMENT LISTED IN SECTION 2. UNDER ITEMS 7,8,9,10,11,12,13, AND 14 EACH ELEMENT IS TO BE TRIANGULATED SEPARATELY].

SECTION 3: WHO WAS INTERVIEWED & THEIR LOCATION IN TIME-SPACE

a. SELF OR OTHER: Interview of self

b. If OTHER:

c. WHERE RESIDE: Resides in zip code 43220

d. YEARS EDUCATION: 23, has PhD

e. ETHNIC HERITAGE: Italian-Irish-English

f. YEAR BORN: Born 1938

g. GENDER: Female

- h. MARITAL STATUS: Married, widowed
 - i. CHILDREN: none
 - j. WORKS AT: professor at large Midwestern university
 - k. PARENTS WORK DURING CHILDHOOD: Father was salesman-distributor for a l. motion picture company, east coast region; Mother a remedial reading teacher in the public schools.
-

SECTION 4: CONCLUDING COMMENTARY

4a) answer....

4b) answer....

4c) answer....

4d) answer....

4e) answer....

STAPLE INTERVIEW PERMISSION FORM TO END OF ASSIGNMENT

ASSIGNMENT 4,5,6,7,8: COMPARING SENSE-MAKINGS FOR ONE CULTURAL PRODUCT; INSTRUCTIONS

For this assignment you are to select one cultural product (such as a movie, or piece of music, or performance) which has received attention by the public and in the media. What cultural product you choose is up to you, but the trick is to find one for which there has been diverse attention and commentary.

Briefly you are to then

For assignment 4: Track down and copy/print out a minimum of 5 diverse reactions/ evaluations/ analyses/ thoughts about the cultural product expressed by lay people (i.e. people not trained as cultural critics). You can find these on the web at, for example, www.amazon.com, and at various chatlines, etc. An important aspect of the assignment is to find diverse reactions.

For assignment #4, you hand in the copies of the reactions and do a commentary answering the commentary questions listed immediately below:

CONCLUDING COMMENTARY FOR ASSIGNMENT #4:

- a) What differences do you observe in the reactions you tracked down? What do you think accounts for these differences?
- b) Take the reaction that is most challenging to you and try to explain it from the perspective of the person who had it.
- c) How did reading these reactions impact you? Did they lead to any new thoughts/conclusions/understandings about the cultural product and its impacts on you, others, society?
- d) Did the reactions led you to any questions/confusions? What were these?

FOR THOSE WHO WANT TO TRY FOR A GRADE HIGHER THAN A C:

- e) How do you see class readings as being relevant to this comparison, or helping you to think about it? [Be sure to use a standardized citation & reference system of some kind].
-

For assignment 5: Track down and copy/print out a minimum of 5 diverse reactions/evaluations/ analyses / criticisms of the cultural product as offered by trained cultural critics in media reviews and/or in scholarly articles. You can find leads for these in the Reader's Guide to Periodical Literature, in searches of journal data bases, and so on.

For assignment #5, you hand in the copies of the reactions and do a commentary following the same commentary questions posed for assignment #4.

For assignment 6: You do a self-interview on your own exposure to this cultural product, using the same instructions presented for assignments #2 and #3.

For assignment #6, you hand in your self-interview, followed by the commentary as described for assignment #2 and #3, followed by the interview permission form.

For assignment 7: You use the same interview format you used in assignment 6 to interview someone else that you know (family member, friend, classmate, etc.) on the same cultural product.

For assignment #7, you hand in the interview of the other person, followed by the commentary as described for assignment #2 and #3, followed by the interview permission form.

For assignment 8: You write a commentary that compares and contrasts all the input you obtained from assignments 4,5,6, and 7.

For assignment #8, you hand in a commentary that answers the same questions as those listed for assignment 4 except that you focus on all the reactions you tracked down -- from lay people, from critics, from your self-interview, and from your interview of someone else.

**ASSIGNMENT 9, 10, 11:
CLASS MEDIA EVENT SELF- INTERVIEW:**

Instructions for this interview are the same as for the CULTURAL PRODUCT/EVENT INTERVIEW used in assignments 2, and 3.

The only difference is that item 4 focusing on CONDITIONS LEADING UP TO EXPOSURE will necessarily involve at least in part the exposure through JCOMM 666 class. Some students may have had prior exposure(s) and these should be noted as well.

REMEMBER TO HAND IN STAPLED TOGETHER

1. interview
 2. commentary
 3. signed interview permission form
-

**ASSIGNMENT #12:
CLASS DE-BRIEFING SELF-INTERVIEW: THE INSTRUMENT**

The class de-briefing assignment provides the student with an opportunity to focus on the class experience and its impacts. The self-interview is to answer these questions:

Looking over all class activities -- both in class sessions and on your own outside class work on written assignments

1. BARRIERS/CONFUSIONS RE CLASS PROCEDURES: What have been the major barriers or confusions you have faced about class procedures and format? How have each of these hindered you?
2. BARRIERS/CONFUSIONS RE CLASS CONTENT: What have been the major barriers or confusions you have faced about class content – i.e. about popular and elite culture? How have each of these hindered you?
3. CONCLUSIONS/INSIGHTS: Have you arrived at any new or altered conclusions or insights? What are these? Have they helped? How?
4. FEELINGS/EMOTIONS: Have you experienced any feelings and emotions? What were these? Have they impacted you? How?
5. IMPACT POP CULTURE: As of today, how would you summarize the impact of popular culture on your life? on how you think about yourself? on society?

6. CHANGE IN VIEW OF POP CULTURE: Do you think your view of pop culture has changed as a result of this class? How? How do you see these changes as potentially impacting you?

7. IMPACT ELITE CULTURE: As of today, how would you summarize the impact of elite culture on your life? on how you think about yourself? on society?

8. CHANGE IN ELITE CULTURE VIEW: Would you say your thoughts and/or feelings about elite culture have changed as a result of class? How? How do you see these changes as potentially impacting you?

FOR THOSE WHO WANT TO TRY FOR A GRADE HIGHER THAN A C:

9. APPLICATION OF READINGS: How do you see class readings as being relevant to this debriefing interview, or helping you to think about it? [Be sure to use a standardized citation & reference system of some kind].

REMEMBER TO STAPLE TO END OF DE-BRIEFING INTERVIEW:
signed permission form

WEEKLY TOPICS AND READINGS:

To use readings during a given week for an oral reading report, undergraduates are required to read at least two of the + items. Graduate students are to read all the + items and are to select at least 2 from the remaining set. **READINGS MARKED WITH A + ARE INCLUDED IN THIS PACKET.** All other readings are on reserve in library -- 2 hour reserve. Most of the books that are sources of the articles are themselves are reserve -- 3 day reserve, thus offering interested students a selection of further reading possibilities.

1 January 10 - Introduction

2 January 17 - High versus low, mass versus elite: Analyzing cultural products and the disappearing divides

+Bayles, M. (1999). Tubular nonsense: How not to criticize television. In A. M. Melzer, J. Weinberger, & M. R. Zinman (Eds.), *Democracy and the arts* (pp. 159-171). Ithaca, NY: Cornell University Press.

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10 March 14 - Representation: bodies, sexualities, lives

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COMM 666, WINTER 20002 GRADING TICKET FORM: ORAL REPORTS

STUDENT: _____

CLASS DATE: _____

***You can hand in no more than 3 oral reports in a given week.**

***If you have one of each kind this week you will need only one of these forms. If you have multiples of a given kind of oral report, you will need one form per report of that kind.**

***Use the back of the form as necessary to provide Dr. D. with sufficient input to make a judgment that these were genuine oral reports.**

IS THIS ORAL REPORT ON READING? IF YES, CHECK HERE:

Briefly, what was for you the most important thing you shared with the class/group:

What readings did you report on? [Give author(s) last names]

From which reading did you draw your quotable quote? [Give author's last names]

What page was the quote on in the book/article? _____ In the reading packet? _____

IS THIS ORAL REPORT ON CLASS MEDIA EVENT ? IF YES, CHECK HERE:

What was the media event?

Briefly, what was for you the most important thing you shared with the class/group:

IS THIS ORAL REPORT ON LEARNINGS FROM AND EXPERIENCES WITH WRITTEN WORK? IF YES, CHECK HERE:

Was this a report focusing on...

- _____ assignment 1: cultural life-line
- _____ assignment 2,3: single cultural product self-interview
- _____ assignment 4, 5,6,7,8: comparing - one or more components
- _____ assignment 9,10,11: class media event self-interview
- _____ assignment 12: class de-briefing self-interview

Briefly, what was for you the most important thing you shared with the class/group:

COMM 669
SPRING 2001
INSTRUCTIONS FOR EXTRA CREDIT

Students who opt for the personal analysis track may earn extra credit if they wish by following these instructions.

A 1/3 raise in the student's grade point will be awarded if

*student hands in at the end of the term a floppy disk (mac or pc) with files on it, one each for each of the written interviews the student handed in.

*IMPORTANT: students must hand in paper copies of interviews for grading purposes. Grading will not be done on electronic versions.

*the files must be labeled as follows:

*starting the first 2 letters of your last name and first 2 letters of your first name,
e.g. dervin Brenda = depr

*then using the identifier labels indicated below

debrassign01

debrassign02

through

debrassign09

debrassign10

debrassign11

debrassign12

*the disk needs to be otherwise clean – no virus (&^%\$), and no other files

*preferred format for the files is word 5.0 or later; or an rtf file in any word processing program

Undergraduate students who chose the scholarly observation track may also earn this extra credit by negotiating with Dr. D. what should be on their floppies.

COMM666 GRADING SHEET WINTER 2002 NAME OF STUDENT:

	#1	#2	#3	#4	#5	#6	%	
ORAL REPORTS - READING Required: 3-6	date:	date:	date:	date:	date:	date:		
ORAL REPORTS - CLASS MEDIA EVENTS Required 3-6	date:	date:	date:	date:	date:	date:		
ORAL REPORTS - WRITTEN WORK Required 3-6	date:	date:	date:	date:	date:	date:		
**CULTURAL LIFE-LINE INTERVIEW Assignment 1	#1 date: grade: codes:	--	--	--	--	--		
**SINGLE CULTURAL PRODUCT INTERVIEW Assignment 2,3	#2 date: grade: codes:	#3 date: grade: codes	--	--	--	--		
**COMPARING SENSE-MAKINGS Required assignments 4,5,6,7,and 8.	#4 date: grade: codes:	#5 date: grade: codes:	#6 date: grade: codes:	#7 date: grade: codes:	#8 date: grade: codes:	--		
**CLASS MEDIA EVENT INTERVIEW Assignment 9,10,11	#9 date: grade: codes:	#10 date: grade: codes: :	#11 date: grade: codes:	--	--	--		
**CLASS DEBRIEFING INTERVIEW Assignment 12	date: grade: codes:	--	--	--	--	--		
EXTRA CREDIT virus-free floppy with all ** work	--	--	--	--	--	--	+ 1/3	

GRADING CODES:

- 1 = did not follow instructions
- 3 = presentation unacceptable
- 5 = needs more thought, analysis
- 7 = argumentative, non-dialogic
- 9 = reading applications shallow, misquoted

- 2 = incomplete, something missing
- 4 = spelling, grammar unacceptable
- 6 = class concepts missing/shallow
- 8 = reading applications not present
- 10=citation/references wrong

CONSENT FOR PARTICIPATION IN RESEARCH INTERVIEW

INTERVIEWER: CHECK BELOW, WHICH ONE APPLIES:

___ MY RECOLLECTIONS AND EVALUATIONS OF THE MOST MEMORABLE POPULAR AND ELITE CULTURAL PRODUCTS IN MY LIFE JOURNEY [assignment #1]

___ MY RECOLLECTIONS AND EVALUATIONS OF A SPECIFIC POPULAR AND ELITE CULTURAL PRODUCT OR EVENT [assignment #2,3....or 6,7.....or 9, 10, 11]

___ MY RECOLLECTIONS AND EVALUATIONS OF THE CLASS [assignment #12]

INFORMANT: CHECK BELOW WHAT YOU CONSENT TO

_____ I consent to being interviewed, understanding that my identity will be kept entirely anonymous and that all names of places and people to whom I refer in my stories will be removed or changed so that my identity and those of others whom I refer to can in no way be connected to the work.

_____ I also consent to having my interview potentially used in research again on the understanding that my identity and those to whom I refer will in no way be connected to my interviewing record.

Dr. Brenda Dervin or her authorized representative has explained the purpose of the study, the procedures to be followed, and the expected duration of my participation. Possible benefits of the research have been described. I acknowledge that I have had the opportunity to obtain additional information regarding the study and that any questions I have raised have been answered to my full satisfaction. Furthermore, I understand that I am free to withdraw consent at any time and to discontinue participation in the study without prejudice to me and/or to the student conducting the interview.

Finally, I acknowledge that I have read and fully understand this consent form. I sign it freely and voluntarily. A copy has been given to me.

Signed by person interview: _____ on [date] _____

Signed by interviewer: _____ on [date] _____

Signed by parent, if person interviewed is a child: _____ on [date] _____

Signed by witness: _____ on [date] _____

Signed by Dr. Dervin or her representative: _____ on [date] _____