

REGISTRATION NOTES: please note that this course is recommended for rising juniors and seniors seeking rigorous college level work; daily reading may take students 2-3 hours; written assignments will take an additional 3-5 hours per week. A course schedule with readings has been provided to give students an insight into the course they are registering for and for those interested in exploring these materials before the start of the course. Some advance reading will be required.

COURSE TITLE: SEX, POWER, GOD | SUM 22 TENTATIVE SYLLABUS

MEETING TIME & DAYS: 9:30 AM - 12:00 PM EST | MON, TUES, THURS, & FRI | JUL 5 – 22, 2021

TUTORIAL TIMES & DAYS: 2:00 PM - 4:00 PM EST | TUES & THURS | JUL 5, 7, 12, 14, 19, & 21

INSTRUCTOR: PROFESSOR SYED | ASYED@BARNARD.EDU | 646.598.7933

OFFICE HOURS: M JUL 11 & 18 | 2:00 - 4:00 PM EST

COURSE ASSISTANT: TBD (BC 'xx) | xxxxx@BARNARD.EDU

COURSE ASSISTANT REVIEW HOURS: TBD

Gayle Rubin's seminal essay "The Traffic in Women: Notes on the 'Political Economy' of Sex" explores the "sex/gender system" by analyzing the history of women as objects of exchange between groups in society to facilitate alliances and kinship through their reproductive labor. For centuries this exchange has also thrived in the market of royal young women as widely chronicled by their representations in media. One such depiction is James Boulton's gripping podcast on the history and historiography of the "Queens of England," which identifies the following criteria shaping a queen's success in life and legacy: *sex* – her ability to produce an heir to secure the peaceful transition of power; *power* – her ability to shape alliances and affect the flow of capital; and *god* – her ability to uphold the divine myths that justify her reign.

This course will also consider shifting notions of sex, power, and god that represent the increasingly complex relationship between identity, knowledge, and media in the modern era as we explore the concurrent changes in the social, political, and economic systems that made it possible for millions to worship the massive media culture icons of the 20th century: the Disney princess, First Lady Jackie Kennedy, and Princess Diana. By exploring these changes in the works of scholars like Tim Wu and Bernard Harcourt we will gain a deeper sense of contemporary sexual politics in "expository society" as we determine the criteria for evaluating the success of the modern celebrity. Finally, we will consider how the celebrity reality [tv] industrial-complex shifts notions of sex, power, and god by exploring the emergence of icons "famous for being famous" in the 21st century whose command of attention and social influence in the digital age represents power, capital, and divine myth befitting a queen: Paris Hilton and Kim Kardashian [West].

COURSE OBJECTIVES:

- I. Develop a broad conceptual and substantive understanding of the role of sex in the social and political history of power and celebrity within the context of an expository society and contemporary sexual politics.
- II. Engage with interdisciplinary literature, materials, data, and primary sources to develop critical insight regarding the role of female (or other unexpected) actors that were able to assert influence and power.
- III. Explore media representation of women across history to gain a broad understanding of the changing role of media in shaping the relationship between gender, power, and myth in changing geopolitical contexts.
- IV. Articulate an understanding of the praxis of "consciousness raising" and its relationship to the academy, the social sciences, and the history of women and power to engender an authentic and informed praxis for navigating contemporary critical thought and the culture wars.

COURSE ETHOS, PRINCIPLES, AND EXPECTATIONS:

Course Community Statement: This community statement is a social contract that will guide our tenure as learners in this course. All students and the instructor will engage with the course and one another in good faith and to the best of our abilities as we work towards the achievement of course learning goals and outcomes through class lecture, discussion, and assessments. We will take the same approach to understanding and applying the praxis of consciousness raising and to developing a series of "literacies of praxis," which will give us the conceptual and technical skills necessary for the pursuit of knowledge, critique, scholarship, and meaning. This will require us all to be thoughtful in our approach to understanding the material, our society, each other, and ourselves.

To facilitate this kind of learning the course will be conducted on the basis of three general categories of principles: **Inclusion, Equity, and Access; Academic Integrity, Freedom, and Ownership; and Active Engagement, Rigor, and Responsibility.**

DEFINING THE INQUIRY: A Genealogy of Sex, Power, God

Attending college at the Gallatin School of Individualized Study made me familiar with course names very much like “Sex, Power, God” and with the kind of teaching I hope to do in this course. “Sex, Power, God” itself was the name of a sort of cult counterculture party at Brown University I first heard about in college. It had started in the 80s and gained national attention after receiving salacious [FOX News coverage in 2005](#) as a site of bedlam, depravity, and liberal institutional failure - a trope that lingers in cultural discourse today. In calling the party “Sex, Power, God” the party’s organizers had sought to appropriate the things they argued queers were denied as the moniker of a space in which partying became not “[just a dance](#)” but a form of resistance and liberation for reclaiming them. By the early 2000s, however, the party had become relatively mainstream; and, although I personally never made it to Sex, Power, God - the party - I, impressionable and in love with everything then, thought such a party might be pretty rad. But, as cool things often do, the party became reappropriated by other social forces: twenty years after its inception the party now seemed to foster sexual exploitation rather than liberation. In 2014 its organizers decided the party was [over](#).

Thus, in creating this course I sought to appropriate the controversy as a symbol of one of the major social forces of the 20th century influential to the development of contemporary social thought: a period of ideological conflict known as “the culture wars.” The culture wars represent a series of appropriations and challenges to the postmodern and critical thought that helped usher in the era of progressive social thought and action in the second half of the 20th century. These challenges include: backlash against “P.C. culture” as an infringement upon individual liberty and expressive values; a critique of relativism; and broad suspicion regarding the merits of intellectual production (especially in fields like cultural studies). What makes them particularly important to study, however, are the questions they raise about the standards, criteria, and basis of evaluating, appropriating, and actualizing meaning, authenticity, and resistance in our society with great consequences for everyday life.

Today the culture wars have only become more ubiquitous. One example is the recent emphasis upon and outrage against critical race theory, which we will be exposed to in this course. Furthermore the culture wars saturate the digital sphere in which contemporary everyday life takes place. In defining an area of scholarship that meets the needs of our contemporary social lived experience called digital phenomenology I am compelled to see media systems as epochs of consciousness throughout human existence and to pursue conceptual and substantive understandings that promote a meaningful praxis for engaging in our society’s ongoing social and political conflicts. It my goal and hope that these perspectives are guided by a meaningful and sincere inquiry gained through training in the breadth and depth of social theory through which I have sought to pursue the register, pulse, limits, and future of social thought, which has included a broad exploration of critical perspective on sex and gender, which this course hopes to share.

Finally, the course title “Sex, Power, God” is also an appropriation of the criteria for evaluating the life and legacy of a medieval queen in James Boulton’s “[Queens of England](#)” podcast. In the episode “[What is a Mediaeval Queen?](#)” Boulton lays out three elements that are essential to a queen’s success during her life and, just as importantly, in the historical representations that shape her legacy: 1) the production of an heir and spare(s) that will enable a peaceful transition of power; 2) the influence and significance to shape alliances and flows of capital; 3) the observance of piety and charity as an affirmation of the divinity of royal power.

Over the course of the first week we will begin to see how these ideas come together, which will define our collective study and your respective explorations of “Sex, Power, God.”

COURSE SCHEDULE, ASSESSMENTS, & MATERIALS

Defining the Situation

The following readings will frame our approach to scholarly inquiry in this course. These texts will enable us to think about learning as a critical, political, and social force and about the syllabus as a means of anchoring that inquiry. We first use Plato's work to situate our course within the context of liberal science and the academic tradition by exploring Plato's questions regarding what we know, how we know it, and how we must continue to pursue knowledge and meaning. Mills will help us to identify the relationship between the individual and society as we begin to develop a sense of the forces and systems in society that shape the very trends and patterns that are lived by individuals. Plato and Mills will also help us to understand what prevents individuals in their everyday lives from developing critical perspectives. We will use these insights to appropriate new understandings to illuminate and represent our understandings, visions, and critique. Finally, Blitzer and Wampole's respective works will continue to show us how learning can be a radical and transformative force.

- Plato, "[The Allegory of the Cave](#)," *The Republic*. Random House Edition. (1963)
 - Gendler, A. "[Plato's Allegory of the Cave](#)," TED-Ed. (2015) [TED-Ed Lesson with Video, etc.]
- Mills, C.W. "[Chapter 1: The Promise](#)," *The Sociological Imagination*. (1959)
- Blitzer, J. "[American Studies](#)," *The New Yorker*. (2017) [Supplemental: [Video](#), 10 mins.]
- Wampole, C. "[My Syllabus, My Self](#)," *New York Times*. (2016)
- Fleetwood, N. "[Black Art in the Era of Mass Incarceration](#)," Vision and Justice. Radcliffe Institute. (2019)

1. Plato's "Allegory of the Cave" is a metaphor used to analyze what social institution(s)?
2. The "sociological imagination" seeks to examine and analyze the links between which kinds of phenomena?
3. The article "American Studies" chronicles the story of two students affected by which immigration policy? Discuss the "social constraint" they experience.
4. Do these works articulate a link between learning, experience, and critique? What kinds of resistance does the critical mind face? Does that resistance represent structural relations within society? Finally, can learning be a radical act? Can it be a force of resistance?

Literacies of Praxis: These optional readings provide an understanding of the conceptual basis and application of key academic skills and practices designed to increase student capacity and agency.

- Bean, J. "[How Writing Is Related to Critical Thinking](#)," *Engaging Ideas*. (2011) [17-38]^{WAC F17} [[Review Questions](#)]
- Eshet, Y. "Thinking in the Digital Era," *Issues in Informing Science and Information Technology*. (2012)
- "Framework for Information Literacy in Higher Education." American Library Association. (2015)
- Altheide, D. "[Ethnographic Content Analysis](#)," *Qualitative Sociology*. (1987)

The Personal is Political: These optional readings present insight regarding the political and strategic nature of academic inquiry and critique by addressing the relevance of lived experience in generating the kind of knowledge that raises one's consciousness. Some of the concepts addressed in these works offer insight into self-reflection and valuation, which are essential components to the praxis of "consciousness raising." These readings ask how our experiences might constitute meaning and knowledge about social conditions when they are represented, articulated, and shared. Fundamentally, they also ask questions about whose experience and meaning is represented as knowledge and what implications these barriers create in everyday life and the academy. During the course I will also share my lived experience as it pertains to our subject matter and to my experience with academic inquiry. In doing so I hope to model self-reflexive and critical thinking during lecture, discussion, in the course materials, and in the written work product I will be producing during our course.

- Collins, P.H. "[Learning from the Outsider Within: The Sociological Significance of Black Feminist Thought](#)," *Social Problems*. (1986)
- Caldwell, P. "[A Hair Piece](#)," *Duke Law Journal*. (1991)
- Lucal, B. "[What it Means to be Gendered Me: Life on the Boundaries of a Dichotomous Gender System](#)," *Gender & Society*. (1999) [[Myself as Data](#)."]

Situating the Standpoint [Intro Essay, exercise, writing together?]

AN INTRODUCTION TO SEX, POWER, GOD

The Exchange in Women

- Rubin, G. "[The Traffic in Women: Notes on the 'Political Economy' of Sex](#)," in Rayna Reiter, ed., [Toward an Anthropology of Women](#). (1975) [pgs. 157-210] (157-160 [Introduction]), (169-177 "Kinship"), & (204-210 "The Political Economy of Sex")
 - Sedgwick, E. "[Introduction](#)," [Between Men](#). (1985) [pgs. 1-20]
 - Gili, J. "[Debutantes](#)," [Timewatch](#). BBC. (2001) [Video, 49 mins.]
1. What does Rubin establish as the premise of her work and what does she refer to as "the traffic in women"? What is the "systematic social apparatus which takes up females as raw materials and fashions domesticated women as products"? Finally, what is the concept of "the gift" and how is it relevant to the analysis?
 2. What are Rubin's interpretations of Marx and Engels's respective approaches to the political economy of sex?
 3. How do Levi-Strauss, Freud, and Lacan's interpretations contribute to this understanding?
 4. Is Rubin's work a critique of capitalism? Of the construction of sex and gender?
 5. What actors, forces, symbols, representations, and dynamics does this exchange allow us to explore?

The Reins, Forces, and Genealogies of Modern Power, Governance, and Discourse

- Foucault, M. "[7 January 1976](#)" and "[14 January 1976](#)," [Society Must Be Defended](#). (1997/2003) [pgs. 1-41]
 - Gillam-Smith, N. [Lucy Worsley's Reins of Power: The Art of Horse Dancing](#). (2015) [Video, 59 mins.]
1. How does Foucault's work address the question "what is power?" and how does he articulate a relationship between knowledge and power? What forms of power does Foucault identify?
 2. How is the art of "horse dancing" related to the history of power?

Overload, Coercion, Fandom, Production, and the Geopolitics of Expository Society

- Harcourt, B. "[Expository Society](#)," [Exposed](#). (2015) [pgs. 1-28] [15-19; 22-26]
 - Jenner, M. "[Binge-watching: Video-on-demand, quality TV and mainstreaming fandom](#)," [International Journal of Cultural Studies](#). (2017) [pgs. 304-317]
 - Shaviro, S. "[God, or The Body without Organs](#)," [Without Criteria](#). (2009) [pgs. 99-142]
1. How does Harcourt define "expository society"?
 2. How does Jenner see the relationship between consumption and textual production in the 21st Century?

In-Class Overview of the [Rubrics for Written Assessments](#) based on criteria for modeling best practices in writing.

TUTORIAL 7/5 & 7/7 | [Submit on Canvas 7/11] WRITTEN ASSESSMENT ONE: Ultimately students will complete a Digital Portfolio, which will showcase their work throughout the course featuring a "Media Binge" assignment that they will present to the class on 7/22. In the process of creating this portfolio students will synthesize their written work to frame an analysis of the representations of at least one female subject in various forms of media. This first written assignment will identify the student's approach to the final portfolio, which should, in some way, be based on the student's reading of Jenner's work. Before writing the proposal students should consider:

- 1) What constitutes a binge? What is the relevance of studying binge-watching?
- 2) How can binge-watching be appropriated as a method of study? Define ethnographic content analysis.
- 3) What other insights have you gained from the introductory readings regarding gender, power, and representation?
- 4) Which historical and contemporary figures are you considering studying?
- 5) What other kinds of information or representations might you seek out in exploring these questions?

PART ONE: SEX

T 7/5 The Origins, Trajectories, and Limits of Seeing, Living, and Theorizing Sex & Gender

- Truth, S. "[Ain't I A Woman?](#)" (1851) "[Supplemental: [The Sojourner Truth Project](#)"]
 - de Beauvoir, S. "[Introduction](#)," [The Second Sex](#). (1949) [pgs. 23-39]
 - Lucal, B. "[What it Means to be Gendered Me](#)," [Gender & Society](#). (1999) [pgs. 781-789]
 - Collins, P. H. "[Preface to First Edition](#)" and "[Preface to Second Edition](#)," [Black Feminist Thought](#), 2nd Edition. (1999) [pgs. vi-xii]
 - Berger, J. "Chapter 3," [Ways of Seeing](#). (1972) [Supplemental: BBC [Video](#), 4 parts / 120 mins.]
 - Chicago, J. "[The Dinner Party](#)," [Elizabeth A. Sackler Center for Feminist Art](#). Brooklyn Museum. (1979)
 - Harraway, D. "[A Manifesto for Cyborgs: Science Technology and Socialist Feminism in the 1980s](#)," [Socialist Review](#). (1985) [pgs. 65-107]
1. De Beauvoir asks in [The Second Sex](#), "What is a woman?" How does her analysis of the category of the "Other" contribute to her response to this question?
 2. What does Lucal mean by the claim "we do gender whether we intend to or not"? What insight does her writing on the social construction of gender provide regarding the literature on gender in social theory?
 3. How does Collins treat subjectivity and objectivity in her preface to the first edition of [Black Feminist Thought](#)? Can you identify how her areas of focus and ideas change between the first and second edition?

R 7/7 The Political Economy of Sex

- Marx, K. "[The Power of Money](#)," "[Economic & Philosophic Manuscripts of 1844](#)." (1932)
 - "[Profit of Capital](#)" and "[Estranged Labor](#)"
 - Hochschild, A. "[Marriage in a Stalled Revolution](#)," [The Second Shift](#). (2003) [pgs. 11-21]
1. How does Marx's analysis of the relations of exchange and value treat the worth or position of individuals? Women?
 2. What phenomena does Hochschild's work identify? What kinds of labor are described in her work? What presumptions does her work seek to dispel? How might we consider wage inequality in relation to this work?

F 7/8 Contemporary Sexual Politics in Media in the 21st Century

- Somers, E. [Stay Up With Hugo Best](#). (2019)
 - Kantor, J. & Abrams, R. "[Gwyneth Paltrow, Angelina Jolie and Others Say Weinstein Harassed Them](#)," [New York Times](#). (2017) [Students will submit questions for [Rachel Abrams](#) on reporting on contemporary sexual politics.]
 - Jozkowski, K., Marcantonio, T., & Hunt, M. "College Students' Sexual Consent Communication And Perceptions of Sexual Double Standards," [Perspectives on Sexual and Reproductive Health](#). (2017) [[Guttmacher Institute](#)]
1. Which depictions of June Bloom's experience highlight issues of contemporary sexual politics? What is the role of contemporary fiction in addressing lived experience in the contemporary social world?

F 7/8 Rubrics, Written Assessments, & the Digital Portfolio

M 7/11 Contemporary Sexual Politics and Media in the 21st Century

- Beail, L. "Editorial: '[Dream Big, Princess](#)': identity, gender, power and nostalgia in twenty-first century Disney culture," [Visual Inquiry: Learning & Teaching Art](#). (2018) [pgs. 87-90]
 - Select one of the articles from this [volume](#), which are described in this editorial, to read.
 - Hopper, K. & Aubrey, J. "[Bodies After Babies: The Impact of Depictions of Recently Post-Partum Celebrities on Non-Pregnant Women's Body Image](#)," [Sex Roles](#). (2015) [pgs. 24-34]
 - Clancy, L. & Yelin, H. "[Meghan's Manifesto: Meghan Markle and the Co-option of Feminism](#)," [Celebrity Studies](#). (2018) [pgs. 1-3]
 - Traister, R. [Good and Mad: the Revolutionary Power of Women's Anger](#). (2018) [pgs. 2-43 & 157-250]
1. How does the article you have selected to read regarding Disney's impact on society help you to place contemporary sexual politics in the context of the major changes of the 20th century?
 2. What do Hooper and Aubrey claim about the impact of representations of the post-partum bodies of celebrities on everyday women? How do they represent the lived experience of everyday women in order to study their experiences? What kinds of evidence do they provide to support their claims?

TUTORIAL 7/12 & 7/14 | [Submit on Canvas 7/18] WRITTEN ASSESSMENT TWO: Consider the following: “How has the exchange in women defined gender relations in society?” Address how contemporary sexual politics comport with Rubin’s analysis of the sex/gender system to frame a discussion of how the readings from Part One have raised your consciousness. Also, identify a document or object from an archival collection on campus related to your cumulative project.

[Introduction](#) to the [Barnard Center for Research on Women](#) (Milstein Center, 6th Floor) “[Digital Feminist Archives](#)”
[Introduction](#) to the [Sloate Media Center](#) (Milstein Center, 1st Floor) [How can we represent our experience?]

PART TWO: POWER

T 7/12 The Political Economy of Leisure and the Power Elite

- Veblen, T. “[Chapter One: Introductory](#),” [The Theory of the Leisure Class](#). (1899) [pgs. 1-13]
- Mills, C. W. “[The Power Elite](#),” [The Power Elite](#). (1956) [pgs. 269-297]

1. What links does Veblen’s analysis of industrial labor draw to “women’s work”?
2. How does the concept of “emulation” factor into Veblen’s analysis?
3. What are the five epochs of American power described by Mills?

R 7/14 The Rise of Industry and the World We Have Lost

In Class Peer Review of Written Assessment Two [\[Rubrics for Written Assessments\]](#)

- Brown, D. “[The industrial revolution, political economy, and the British aristocracy](#),” [The Journal of Transport History](#). (2006) [pgs. 1-24]
- Laslett, P. “[Chapter 2: A One-Class Society](#),” [The World We Have Lost](#). (1965) [pgs. 22-52]

1. What links does Brown draw between changing industries, transport systems, and the ambitions of 18th and 19th century aristocrats in fueling the industrial revolution?
2. Why does Laslett argue that pre-industrial England was a one-class society?

Space, the Season, and Fine Dining as Symbols, Conduits, and Elements of Power

- Wilkins, K. “[“The most exclusive village in the world”: The Utilization of Space by the Victorian Aristocracy during the London Season](#),” [Urban History Review](#). (2011) [pgs. 5-14]
- Morgon, L. “[Diplomatic Gastronomy: Style and Power at the Table](#),” [Food and Foodways](#). (2012) [pgs. 146-162]
- Russel, B. “[Wine, Women, and the Polis: Gender and the Formation of the City-State in Archaic Rome](#),” [Greece & Rome](#). [pgs. 77-84]

[Introduction](#) to the [Athena Center for Leadership Studies](#) (Milstein Center, 4th Floor)

[Introduction](#) to the [Barnard Archives and Special Collections](#) (Milstein Center, 4th Floor)

F 7/15 Soft Power and Resistance in Cultural Production, Consumption, and Representation

- Crane, D. “[Clothing Behavior as Non-Verbal Resistance Margin](#),” [Fashion Theory](#). (1999) [pgs. 241-263]
- Strasdin, K. “[Empire Dressing](#),” [Journal of Design History](#). (2012) [pgs. 155-166]
- Mitchell, R. “[Death Becomes Her: on the Progressive Potential of Victorian Mourning](#),” [Victorian Literature and Culture](#). (2013) [pgs. 595-615]
- Hebdige, D. [Subculture: The Meaning of Style](#). (1979)

[Introduction](#) to the [Barnard Design Center](#) (Milstein Center, 1st Floor) [Fashioning and 3D Printing a Heraldic Badge]

Site [Visit](#) to Sotheby’s New York (1334 York Avenue) “[Treasures from Chatsworth](#)”

TUTORIAL 7/19 | [Submit on Canvas 7/25] WRITTEN ASSESSMENT THREE: As has been cataloged in numerous media representations (to which we have been witness in this course) many princesses, duchesses, and everyday women brandished swords, conspired with emperors, and, quite frankly, did what they had to in order for them and their stories to survive. What role did their representations (or absence) in various expressive forms play in shaping their influence and legacy? And, on a broader scale, how did it shape the experience of everyday women in relation to media and media representations? Finally, how did their lives come to represent changing systems, criteria, constraint, vulnerability, autonomy, agency, and other social forces? [**Digital Portfolio Draft will be submitted on M 7/18.**]

PART THREE: GOD

M 7/18 Mediated Consciousness, Fame, and the Geopolitics of an Attentional Revolution

- Wu, T. [The Attention Merchants](#). (2017) [pgs. 3-7, 9, 11-23; 51-64, 83-84, 85-94; 123-143; 181; 215-216, 217-226, 227-236, 237-249, 251-253; 303-307, 308-317]
 - Weber, M. "Chapter 1: Religious Affiliation and Social Stratification," [The Protestant Ethic and the Spirit of Capitalism](#). (1930)
 - Durkheim, E. "Introduction," [Suicide](#). (1897)
1. Who are the attention merchants? Can you identify the links Wu makes between religious institutions and the attentional economy?
 2. Define the following terms: expression, information, representation, and subjectivity.
 3. Wu's work helps us to conceptualize changing systems for the production, consumption, and appropriation of expression, information, knowledge, and meaning. Can you identify broad trends in the development, history, and changing nature of the modern world? What links could you draw between these broad historical trends and the changes in the political economy of information?
 4. What is the disenchantment effect? How does it help to explain the city of Paris's aesthetic?
 5. What links does Wu draw between the development of demand advertising in the early 20th century and the changing roles of women in society?
 6. What changes emerge in a society where life is stable for more individuals around the world? What issues must we consider in an era of plenty? What are new repercussions for the disenfranchised in such a world?

T 7/19 Systems of Textual Production and Consumption in the Marketplace of Ideas

- Hamilton, J. "[Economic Theories of the News](#)," [All the News That's Fit to Sell](#). (2004) [pgs. 7-36]
 - Burwell, C. "[You Know You Love Me](#)," [Feminist Media Studies](#). (2017) [pgs. 306-323]
1. Hamilton claims that "what information become news depends on a set of five [questions]." He also articulates four different "types of informational demands" on the marketplace of ideas. Identify them both. Finally, consider how Hamilton's work identifies news and information as a commodity. Which material objects retain salience in society?
 2. What is the role of gender in the appropriation of media narratives for textual production in *Gossip Girl* "fanvids"?

Site [Visit to The Cloisters](#) (99 Margaret Corbin Drive) [["Highlights from the Collection"](#) 1:00-2:00PM]

W 7/20 Celebrity Status, Power, Divinity, and Myth in Everyday Life

- Couldry, N. "[Everyday Royal Celebrity](#)," [British Cultural Studies](#). (2001) [pgs. 221-232]
 - Mills, C. W. "[The Celebrities](#)," [The Power Elite](#). (1956) [pgs. 71-92]
 - Kurzman, C. et al. "[Celebrity Status](#)," [Sociological Theory](#). (2007) [pgs. 347-363]
 - Brauer, L. & Rutledge Shields, V. "[Princess Diana's celebrity in freeze-frame](#)," [European Journal of Cultural Studies](#). (1999) [pgs. 5-25]
 - Shils, E. & Young, M. "[The Meaning of the Coronation](#)," [The Sociological Review](#). (1953) [pgs. 63-80]
1. How does the media, as Couldry claims, alter or distort "the very basis of royalty and politics"? What issues does Couldry raise about the relationship between the ordinary (or everyday) and the extraordinary?
 2. How does Mills depict "cafe society"? What distinguishes it from forms of celebrity that emerge alongside the new communication and transportation technologies representing modern geopolitics?
 3. What are some of the distinctions between status; interactional privilege; and forms of normative, economic, and legal power that are identified by Kurzman and his colleagues?
 4. What criteria determines the success of the modern celebrity? Who is the most famous woman in the world?

TBD Presentation of a 3-5 minute reflection on your Digital Portfolio.

R 7/25 FINAL ASSESSMENT: [THE DIGITAL PORTFOLIO] Students will email a link to the **Digital Portfolio**.

F 7/26 COURSE EVALUATIONS SUBMITTED