

General Education Course Information Sheet

Please submit this sheet for each proposed course

<i>Department & Course Number</i>	FILM TV 98TB
<i>Course Title</i>	Consumer Culture and Branded Entertainment
<i>Indicate if Seminar and/or Writing II course</i>	Seminar

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis x _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice x _____

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

Students will read, watch and critique branded entertainment in the context of consumer culture from historical, cultural, and industrial perspectives. In assessing audiovisual material in weekly screenings, students will utilize visual analysis and semiotics, as well as the tools of critical race, gender, and class studies.

3. "List faculty member(s) who will serve as instructor (give academic rank):
Teaching Fellow: Andrew deWaard, PhD Candidate; Faculty Mentor: John Caldwell, Professor

Do you intend to use graduate student instructors (TAs) in this course? Yes _____ No x

If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course over the next three years:

2013-2014	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2014-2015	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2015-2016	Fall	_____	Winter	_____	Spring	<u>x</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>16</u>

5. GE Course Units

Is this an **existing course that has been modified for inclusion in the new GE?** Yes ___ No x

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____ Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

- General Knowledge

Introduction to core concepts surrounding Consumer Culture and Branded Entertainment, including its history and evolution, its political and cultural effects, and its industrial and societal importance. Exposure to a broad sampling of branded entertainment from post-WWII until today, with an emphasis on 2000-Present.

- Integrative Learning

Students will be exposed to a variety of academic frameworks in understanding Consumer Culture and Branded Entertainment including neoliberal economics, cultural studies, media industry studies, and political economy of media.

- Ethical Implications

Race, gender, class, LGBT, and political issues are considered from cultural and ethical standpoints.

- Cultural Diversity

Units in this course deal broadly with cultural issues as presented in branded entertainment. Discussion of diversity will take place throughout the course, with a week each dedicated to race, gender, LGBT, and class.

- Critical Thinking

Students will develop critical media analysis, interpretation, and rhetorical skills through screenings, readings, class discussions, writing, and presentations.

- Rhetorical Effectiveness

Students will hone their own critical writing and speaking skills, and do their own critical writing and speaking about the ways in which branded entertainment represents aspects of identity and contemporary American culture. Weekly reading response papers, a project proposal, a project presentation, and both a first draft and a final revised research paper will all be required assignments.

- Problem-solving

- Library & Information Literacy

The research paper for this course requires students to pull both academic and trade sources as evidence. Techniques for finding these sources will be covered in class and through a presentation from library staff.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|-----|---------|
| 1. Lecture: | N/A | (hours) |
| 2. Discussion Section: | 6 | (hours) |
| 3. Labs: | N/A | (hours) |
| 4. Experiential (service learning, internships, other): | N/A | (hours) |
| 5. Field Trips: | N/A | (hours) |

(A) TOTAL Student Contact Per Week 6 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)		
1. General Review & Preparation:	1	(hours)
2. Reading	3	(hours)
3. Group Projects:	N/A	(hours)
4. Preparation for Quizzes & Exams:	N/A	(hours)
5. Information Literacy Exercises:	1	(hours)
6. Written Assignments:	3	(hours)
7. Research Activity:	2	(hours)
(B) TOTAL Out-of-class time per week	9	(HOURS)
GRAND TOTAL (A) + (B) must equal at least 15 hours/week	15	(HOURS)

Consumer Culture & Branded Entertainment

Instructor: Andrew deWaard
Email: andrewdewaard@ucla.edu
Lecture: TBA
Screening: TBA
Office Hours: TBA

Course Description

This course serves as an introduction to the significance and complexity of consumer culture with a focus on branded entertainment in film, television, and advertising. The course begins with a broad, theoretical establishment of the culture of consumption, investigating the influence of advertising and branding in contemporary societies, before moving to specific case studies and social issues, including politics, class, gender, race, technology and ecology.

Case studies and screenings for this course will range widely, starting with a selection of historical advertisements (early radio and TV, famous political ads, Super Bowl spectacles, etc) as well as documentaries, such as *The Century of the Self*, *Killing Us Softly*, *The Greatest Movie Ever Sold*, and *No Logo*. Issues that the course will focus on include: lifestyle branding (Nike, Gap, Starbucks, Red Bull, Chipotle), branded blockbusters (*The Lego Movie*, *Transformers*), branded beauty (Dove Real Beauty, American Apparel), technological utopias depicted by Silicon Valley (Beats, Samsung, Apple), branded dystopias depicted by sci-fi (*A.I.*, *Blade Runner*, *I, Robot*), branded satire (*30 Rock*, *Talladega Nights*, *Fight Club*), branded music videos (Lady Gaga, hip hop), and branded reality TV (*Biggest Loser*, *American Idol*).

I will leave space in the syllabus and in class for us to discuss contemporary issues and examples of consumer culture and branded entertainment that are suggested by you, the target demographic in this culture of consumption. This class will engage with current, active issues that you encounter in the branded world so I encourage you to post videos and images of branded entertainment to the course website. We can then discuss them in class and they can be studied further for the final written project: an analytical research paper on the branded entertainment of your choosing.



Course Objectives

1. Engage with theories of consumerism and mass culture
2. Learn about the contemporary industrial climate for branded entertainment
3. Investigate issues of identity and lifestyle-branding
4. Analyze advertising, branded entertainment and consumer culture through a variety of methodologies: formal/textual, interpretative, political-economic, and symptomatic/historical
5. Develop critical thinking and writing skills
6. Confront difficult subjects such as race, gender, class, politics, technology and ecology

Course Requirements

- Actively participate in class discussions and on course website message board
- Read the assigned texts before class and be prepared to discuss them
- Weekly responses on the course website discussion board
- Two brief presentations on one of the week's readings (Week 3-9)
- Final Paper (12-15 pages)
 - Proposal Week 5
 - Draft Week 7
 - Paper Presentation Week 10
 - Final Paper Finals Week

Grading Breakdown

Participation:	15%
Web Responses/Terms:	15%
Presentations on Reading:	10%
Final Paper Proposal:	10%
Final Paper Draft:	10%
Final Paper Presentation:	10%
Final Paper:	30%

Website

This course makes extensive use of its ccle.ucla.edu webpage. We will use the discussion board for reading responses and to share current examples of consumer culture and branded entertainment. We will also use a 'wiki' page to collaborate and compile a list of definitions for the course's key terms. Each student will be responsible for 2-3 terms.

Participation

With our small class size, participation by everyone will be essential (and required!). This is an introductory class, so there are no stupid questions and there are no stupid responses. That being said, we will strive to engage in fruitful discussion and analysis, building toward critical thinking and discourse, rather than purely evaluative responses to the media screened. If you are worried about having worthwhile contributions in discussion, take notes during screenings and readings and record any questions/comments that you would like to raise during seminar. Also think about how you would answer the discussion questions outlined on the syllabus. Above all else, I appreciate enthusiasm and engagement.

Readings & Discussion Board Responses

It is important that everyone complete the assigned readings before class and comes prepared with questions and comments. The discussion questions provided in the schedule will help guide your reading and answering them will help you actively participate. At the beginning of each week, you need to have submitted a 500 word response to the course website discussion board about one or more of the previous week's readings and films. You can either start your own posting, or respond to someone else's. I will read these responses, provide feedback, and incorporate them into the week's discussion. Your responses should be well-written and thought-provoking and I will be checking them for evidence that you are engaging with the readings. While your writing does not need to be formal in style, it should be grammatically correct and proofread for mechanical errors and typos. You are allowed to miss one response without penalty.

Reading Presentations

Each student will sign up for two 10-minute presentations, each on one of the assigned readings during weeks 3-9. Students will be responsible for identifying the text's key arguments and suggesting two discussion questions to start off our group discussion, which you will type out as a handout for your fellow classmates.

Essay Proposal - Due Week 5

Developing your critical writing skills is a primary objective in this course, so we will devote a lot of time to the writing process. Your first assignment will be a proposal for your final paper, an analytical research study of some form of branded entertainment of your own choosing. This could be a film, a television series, an ad campaign, a social network, an online publication, or anything that you feel qualifies as "branded entertainment." For your proposal, you should have a description of your chosen topic, the broader social issue that you will connect it to, a preliminary hunch or thesis statement (your intended argument), three course readings that you

will apply to your topic, and five external print sources about your topic (articles from academic journals and/or books). Each student will meet with me in person during office hours or a separate appointment to discuss their proposal. We will review the development and refinement of a thesis statement in class.

Essay Rough Draft - Due Week 7

The next phase in the writing process will be a 10+ page draft of your paper in which your argument has begun to take shape and you have begun to incorporate outside research. Be aware that the more polished a draft you submit, the better feedback I can give you. If you submit something riddled with grammatical errors and incomplete ideas, then the feedback you receive will have to deal with basic problems and won't be as able to help you advance your argument. A better draft means better feedback means a better final paper.

Essay Presentation - Week 10

In our last class together, we will host a mini-conference in which each student will present (10-15 minutes) on their final project and the argument that they are working on in their essay. This will give the class (and any outside students or friends you want to invite) an overview of the interesting work being done by you and your fellow students.

Essay - Due Finals Week

Your final paper will be 12-15 pages and will be graded on the originality of your ideas, the persuasiveness of your argument, the clarity of your writing, your ability to tie together outside research to make your points, and the development of your writing and argument from rough draft to final draft. A grading rubric will be distributed later in the course.

Plagiarism

Plagiarism is using another's thoughts, ideas, and/or language from printed or electronic sources without giving the proper credit. DO NOT PLAGIARIZE! With Google and Turn-it-in (a plagiarism tool) and my finely honed skills at bullshit detection, **I will catch you**. I have caught many students in the past and have failed many of them as a result. Any suspected cases of plagiarism are reported to the Dean of Students Office, and disciplinary action may include failing the course and **expulsion from UCLA**. My hunch is that students do not plagiarize because of maliciousness, but panic. You are probably reading this and thinking, 'I would never plagiarize!' but your thinking might change when it's the night before your essay is due and plagiarism starts to not seem so bad. We will review correct procedures for citing sources and preparing a bibliography, but if you have questions on how to cite sources or what constitutes

plagiarism, *please* talk to me. For further information on UCLA's plagiarism policy, see the Dean of Students' website: <http://www.deanofstudents.ucla.edu/integrity.html>

Office Hours & Contact

Throughout the quarter, I encourage you to consult with me on your essay and/or any questions or concerns you might have regarding your progress in the class. Or just to chat about the material! If you can't make my office hours, please email me and I will be happy to schedule an appointment at a different time. Don't be shy!

Required Texts

All required readings will be provided as electronic pdfs on the course website, will be available as a course pack from the UCLA Bookstore, and will be available on reserve at the Arts Library.

Course Schedule

Week 1: Consumer Culture

- Key Terms:
 - Consumer Culture, Material Culture
- Questions:
 - What is consumer culture? Where did it originate? What is its function? What are its components? What is its political and economic significance? What is its impact on culture and identity? How do we find comfort in consumer culture? How do people or communities resist it? How does consumer culture reinvent and reproduce itself? What elements of consumer culture are there in your life? How do you embrace it? Resist it?
- Screening:
 - Documentary: *The Century of the Self* (Adam Curtis, 2005, 120 min.)

Week 2: Advertising and Branding

- Key Terms:
 - Advertising, Branding, Semiotics, Lifestyle Branding
- Questions:
 - What is advertising? Logos? Brands? What are the differences between them? What is the extent of branding in consumer culture? What is left unbranded? Why do some people like to buy brand-name rather than generic products? Do you ever buy or not buy products based on their brand? What are the politics of

branding? How do brands interfere with democracy? What is “lifestyle branding”? When did it develop and why? What is the fundamental difference between lifestyle branding and past forms of branding? How has the purpose and process of branding changed over time? How do identity, ideas, ideals, and lifestyle play into today’s corporate marketing strategies?

- Screening:
 - Documentary: *No Logo: Brands, Globalization & Resistance* (Sut Jhally & Naomi Klein, 2003, 40 min.)
 - Documentary: *The Merchants of Cool* (Barak Goodman, 2001, 53 min.)
 - Clips: ads and branded entertainment from early radio and TV to today, including key political ads, smoking ads, Hollywood product placements, Super Bowl ads, etc.
- Required Readings:
 - Lury, Celia. “**Introduction: The Stuff of Material Culture**,” in *Consumer Culture*.
 - Williams, Raymond. “**Advertising: The Magic System**,” in *Problems in Materialism and Culture*.
 - Veblen, Thorstein. “**Conspicuous Consumption**,” in *The Consumer Society Reader*.
- Optional Readings:
 - Serazio, Michael. “**Buying into the Cool Sell**,” in *Your Ad Here: The Cool Sell of Guerrilla Marketing*.
 - Schor, Juliet. “**The New Politics of Consumption: Why Americans want so much more than they need.**”
 - Lury, Celia. “**Material Culture and Consumer Culture**,” in *Consumer Culture*.
 - Serazio, Michael. “**The Ambient Governance of Advertainment**,” in *Your Ad Here: The Cool Sell of Guerrilla Marketing*.

Week 3: Branded Entertainment

- Key Terms:
 - Brand Loyalty, Consumer Psychology, Branded Entertainment, Brand Integration, Product Placement
- Questions:
 - What makes a person ‘loyal’ to a brand? How do brands cultivate relationships with consumers? How do brands exploit consumer psychology? What new ways have brands developed to reach audiences? What strategies have brands adopted in a media market where consumers can skip commercials and avoid ads? How do brands infiltrate film and television? Does brand integration affect your enjoyment of entertainment? Does brand integration create a sense of realism? How are products and brands used to create characterization?
- Clips:
 - Documentary: *The Persuaders* (Barak Goodman & Douglas Rushkoff, 2003, 90 min)
 - Ads: Apple, Disney, McDonald’s, Nike, Beats, Red Bull, Chipotle

- Required Readings:
 - Marx, Karl. “**The Fetishism of the Commodity and Its Secret**,” in *The Consumer Society Reader*.
 - Arvidsson, Adam. “**Brands: A critical perspective.**”
 - Myers, Cynthia B. “[Branded Entertainment Reshapes Media Ecosystem.](#)” *Media Industries Project*.
- Optional Readings:
 - Newell, Jay, Charles T. Salmon, and Susan Chang. “**The Hidden History of Product Placement.**”
 - Arvidsson, Adam. “Introduction” and “Consumption,” *Brands: Meaning and Value in Media Culture*.
 - Simone Murray. “**Brand loyalties: rethinking content within global corporate media.**”
- Guest Workshop:
 - Diane King: Film and Theater Librarian, “Researching Film and Television”

Week 4: Branded Film

- Key Terms:
 - Blockbuster, Franchise, Ancillary Market, Multi-platform, Conglomeration, Vertical Integration
- Questions:
 - What is the role of branding in Hollywood? What is the importance of branding to blockbuster filmmaking? Franchise filmmaking? How do films become the center of a multi-platform experience? How does the structure of Hollywood ownership contribute to branded filmmaking? Do you ever feel pressure to take part in event films? What are the cultural phenomenons you feel obligated to know about?
- Screenings:
 - Clips: *Transformers*, *The Lego Movie*, James Bond, *A.I.*, *Blade Runner*, *I, Robot*
- Required Readings:
 - Wyatt, Justin. “**The Concept of High Concept**,” in *High Concept: Movies and Marketing in Hollywood*.
 - Grainge, Paul. “Introduction,” in *Brand Hollywood: Selling Entertainment in a Global Media Age*.
 - Hesmondhalgh, David. “**Ownership, Structure and Size**,” in *The Cultural Industries*.
- Optional Readings:
 - Wyatt, Justin. “**Construction of the Image and High Concept Style**,” in *High Concept: Movies and Marketing in Hollywood*.
 - Grainge, Paul. “**The Cultural Economy of Branding**,” in *Brand Hollywood: Selling Entertainment in a Global Media Age*.
 - Jonathan Gray, “**Learning to Use the Force: Star Wars Toys and Their Films**,” in *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts*.

Week 5: Branded Television

*** Essay Proposal Due

- Key Terms:
 - Celebrity Branding, Post-network Television, Reality Television
- Questions:
 - Does TV allow for different kinds of branding than film? How do networks and cable channels brand themselves? How does reality TV build relationships with viewers that make its brand integration effective? How does reality TV make celebrities and brands more personable? How is celebrity used as a selling tool? Why are we so fascinated with celebrities? How do celebrities achieve a balance between "normal" and "extraordinary"? How do celebrities and brands "close the gap" between perceived differences between classes?
- Guest Mini-lecture and Discussion:
 - Lindsay Giggey - "Reality TV and Celebrity"
- Screenings:
 - Television episodes:
 - *Cougar Town* (Target brand integration)
 - *Modern Family* (Apple brand integration)
 - Reality TV clips:
 - *Biggest Loser*
 - *American Idol*
 - *Keeping Up With the Kardashians*
- Required Readings:
 - Sarah Banet-Weiser. "**Branding the Postfeminist Self: The Labor of Femininity**," in *Authentic: The Politics of Ambivalence in a Brand Culture*.
 - Kavka, Misha. "**Third-Generation Reality TV (2002-): Economies of Celebrity**," in *Reality TV*.
- Optional Readings:
 - Johnson, Catherine. "Introduction" and "Branding and the US Television Industry," in *Branding Television*.
 - Gillan, Jennifer. "Introduction: Television Brandcasting," in *Television Brandcasting: the Return of the Content-Promotion Hybrid*.

Week 6: Branded Satire on Film and TV

- Key Terms:
 - Satire, Irony, Subversion, Self-parody
- Questions:
 - How do filmmakers and television creators push back against branding imperatives? Is satire and irony a suitable strategy? Is it possible to subvert a corporate system while working for it? Is this subversion or merely cleverness? Is there a limit to irony? How do brands become the source of humor and parody? What are creators assuming about their audience? What kind of media can

engage in these practices? Does satire constitute education about branding? Do corporations and networks generate goodwill and profit from these self-parodying gestures?

- Screenings:
 - Documentary: *POM Wonderful Presents: The Greatest Movie Ever Sold* (Morgan Spurlock, 2011, 88 min.)
 - Film and TV Clips: *30 Rock*, *The Colbert Report*, *Fight Club*, *Talladega Nights*, *Wayne's World*
- Required Readings:
 - Horkheimer, Max, and Theodor W. Adorno. "**The Culture Industry**," in *Dialectic of Enlightenment*.
 - Bourdieu, Pierre. "**The Aesthetic Sense as the Sense of Distinction**," in *The Consumer Society Reader*.
 - deWaard, Andrew. "**Mise-en-scene for Sale: 30 Rock, Conglomerate Satire, and Brand Integration**."
- Optional Readings:
 - Baym, Geoffrey. "**Stephen Colbert's Parody of the Postmodern**," in *Satire TV: Politics and Comedy in the Post-Network Era*.
 - Lizardo, Omar. "**Fight Club, or the Cultural Contradictions of Late Capitalism**."
 - Giroux, Henry A. "**Brutalised Bodies and Emasculated Politics: Fight Club, Consumerism, and Masculine Violence**."

Week 7: Branding Gender, LGBT and Identity

*** Essay Draft Due

- Key Terms:
 - Commodity Activism, Authenticity, Niche Markets, Post-feminism
- Questions:
 - How is gender branded? Sexual orientation? Do you feel your identity is used or exploited by branding? Do you feel your identity misrepresented through branding? Do brands contribute to ideas and ideals of identity? What other elements of identity are branded? How can corporations tap into identity politics to cultivate new consumers? What versions of masculinity and femininity are being cultivated by brands? What pressures do you face to achieve a certain lifestyle? How is activism and environmentalism now subject to branding?
- Guest Mini-lecture and Discussion:
 - Bryan Wuest - "LGBT Branding and Niche Marketing"
- Screenings:
 - Documentary: *Killing Us Softly: Advertising's Image of Women* (Jean Kilbourne, 2010, 45 min.)
 - Ads: Dove Real Beauty, Axe, Old Spice, Budweiser, American Apparel

- Required Readings:
 - Banet-Weiser, Sarah. “**Free Self-Esteem Tools? Brand Culture, Gender, and the Dove Real Beauty Campaign,**” in *Commodity Activism: Cultural Resistance in Neoliberal Times*.
 - Turow, Joseph. “Introduction,” In *The Daily You: How the New Advertising Industry Is Defining Your Identity and Your Worth*.
- Optional Readings:
 - Heiss, Sarah N. “**Locating the Bodies of Women and Disability in Definitions of Beauty: An Analysis of Dove’s Campaign for Real Beauty.**”
 - Turow, Joseph. “**The Power Under the Hood,**” In *The Daily You: How the New Advertising Industry Is Defining Your Identity and Your Worth*.
 - Hearn, Alison. “**Brand Me ‘Activist,’**” in *Commodity Activism: Cultural Resistance in Neoliberal Times*.
 - Littler, Jo. “**Good Housekeeping: Green Products and Consumer Activism,**” in *Commodity Activism: Cultural Resistance in Neoliberal Times*.

Week 8: Branding Race

- Key Terms:
 - Cultural Appropriation, Hip Hop Culture, African-American & Latino/a Audiences, Political Correctness, Intersectionality
- Questions:
 - How do brands appropriate ideas and ideals to their own advantage? What specific political and subversive ideas have been reduced to props by brands? How has black culture been appropriated by capitalist culture? How is race commodified? How does hip hop culture partake in branding and appropriation? How does it resist? Does the race and ethnicity of the creators matter for representation? How is diversity now a requirement of branding? How do token ethnic characters contribute to branded media? What is political correctness and how does it function in branded media? How do issues of race intersect with issues of gender, sexuality, and class?
- Screenings:
 - Film: *Dear White People* (Justin Simien, 2014, 108 min.)
 - Music videos: Run DMC’s “My Adidas,” Jay-Z’s “All I Need” and “Show Me What You Got,” Busta Rhymes’ “Pass the Courvoisier,” Rick Ross’ “Hustlin,” Diddy’s “Come to Me” and “New Bugatti,” Lady Gaga’s “Telephone,” Kanye West’s “New Slaves,” Nicki Minaj’s “Pills N Potions,” CDZA’s “Hip Hop Shopping Spree.”
- Required Readings:
 - hooks, bell. “**Eating the Other: Desire and Resistance,**” in *Black Looks: Race and Representation*.
 - Watts, Eric K. “**An Exploration of Spectacular Consumption: Gangsta Rap as Cultural Commodity,**” in *That’s the Joint: The Hip Hop Reader*.

- Galloway, Alexander. “**Does the Whatever Speak?**,” in *Race and New Media*. Eds. Lisa Nakamura and Peter Chow-White. Hoboken: Taylor & Francis, 2011. 111–27.
- Optional Readings:
 - Collins, Patricia Hill. “Introduction: **From Black Power to Hip Hop**,” in *From Black Power to Hip Hop: Racism, Nationalism, and Feminism*. Philadelphia: Temple University Press, 2006. 1-28.
 - Negus, Keith. “**The Business of Rap: Between the Street and the Executive Suite**,” in *That’s the Joint: The Hip Hop Reader*. New York: Routledge, 2011. 655-671.

Week 9: Branded Online

- Key Terms:
 - Self-Branding, Native Advertising, Sponsored Posts, Influencer, Taste-making, Surveillance, Data Labour, Avatar
- Questions:
 - How has branding turned inward? What is self-branding? Are you concerned about your ‘brand’? What elements of self-branding are in your control and what aren’t? Do you feel part of any brand communities? How does technology play a role in self-branding? Do you feel tracked? Do you mind being tracked? How do social networks encourage you to contribute your data to it? What is the experience of branding on Facebook? Instagram? Twitter? Pinterest? What are other popular online venues for branding? How do other values (love, friendship, fun, happiness, health) get branded online?
- Screenings:
 - Documentary: *Growing Up Online* (Rachel Dretzin and John Maggio 2007, 57 min.)
 - Documentary: *Generation Like* (Frank Koughan and Douglas Rushkoff, 2014, 60 min.)
 - Student selections
- Required Readings:
 - Boyd, Dana. “Introduction” in ***It’s Complicated: The Social Lives of Networked Teens***.
 - Senft, Theresa. “**Microcelebrity and the Branded Self**” in *A Companion to New Media Dynamics*.
 - Marwick, Alice. “Introduction” in ***Status Update: Celebrity, Publicity, and Branding in the Social Media Age***.
- Optional Readings:
 - Boyd, Dana. “**Identity: Why Do Teens Seem Strange Online**” in *It’s Complicated: The Social Lives of Networked Teens*.
 - Marwick, Alice. “**Self-branding: The (Safe For Work) Self**” in *Status Update - Celebrity, Publicity, and Branding in the Social Media Age*.

- van Dijck, Jose. “**Engineering Sociality in a Culture of Connectivity**,” in *The Culture of Connectivity: A Critical History of Social Media*.

Week 10: Mini-conference

- Student presentations on their project

Week 11: Final Paper Due

Bibliography

Week 2

- Lury, Celia. “Introduction: The Stuff of Material Culture,” in *Consumer Culture*. Cambridge, UK: Polity Press, 2011. 1-9.
- Williams, Raymond. “Advertising: The Magic System,” in *Problems in Materialism and Culture*. London: Verso, 1980. 170-195.
- Veblen, Thorstein. “Conspicuous Consumption,” in *The Consumer Society Reader*. New York, The New Press: 2000. 187-204.
- Serazio, Michael. “Buying into the Cool Sell,” in *Your Ad Here: The Cool Sell of Guerrilla Marketing*. New York: NYU Press, 2013. 1-29.
- Schor, Juliet. “The New Politics of Consumption: Why Americans want so much more than they need.” *Boston Review*, Summer 1999.
- Lury, Celia. “Material Culture and Consumer Culture,” in *Consumer Culture*. Cambridge, UK: Polity Press, 2011. 10-51.
- Serazio, Michael. “The Ambient Governance of Advertainment,” in *Your Ad Here: The Cool Sell of Guerrilla Marketing*. New York: NYU Press, 2013. 30-59.

Week 3

- Marx, Karl. “The Fetishism of the Commodity and Its Secret,” in *The Consumer Society Reader*. New York, The New Press: 2000. 331-342.
- Arvidsson, Adam. “Brands: A critical perspective.” *Journal of Consumer Culture* 5.2 (2005): 235-258.
- Myers, Cynthia B. “[Branded Entertainment Reshapes Media Ecosystem](http://www.carseywolf.ucsb.edu/mip/article/branded-entertainment-reshapes-media-ecosystem)” *Media Industries Project*. June 27, 2014. <<http://www.carseywolf.ucsb.edu/mip/article/branded-entertainment-reshapes-media-ecosystem>>.
- Newell, Jay, Charles T. Salmon, and Susan Chang. “The Hidden History of Product Placement.” *Journal of Broadcasting & Electronic Media* 50.4 (2006): 575–594.
- Arvidsson, Adam. “Introduction” and “Consumption,” *Brands: Meaning and Value in Media Culture*. New York: Routledge, 2006. 1-40.
- Simone Murray. “Brand loyalties: rethinking content within global corporate media.” *Media, Culture & Society* 27.3 (2004): 415-435.

Week 4

- Wyatt, Justin. "The Concept of High Concept," in *High Concept: Movies and Marketing in Hollywood*. University of Texas Press, 1994. 1-22.
- Grainge, Paul. "Introduction," in *Brand Hollywood: Selling Entertainment in a Global Media Age*. New York: Routledge, 2008. 1-18.
- Hesmondhalgh, David. "Ownership, Structure and Size," in *The Cultural Industries*. London: Sage, 2013. 185-227.
- Wyatt, Justin. "Construction of the Image and High Concept Style," in *High Concept: Movies and Marketing in Hollywood*. University of Texas Press, 1994. 23-64.
- Grainge, Paul. "The Cultural Economy of Branding," in *Brand Hollywood: Selling Entertainment in a Global Media Age*. New York: Routledge, 2008. 19-43.
- Jonathan Gray, "Learning to Use the Force: Star Wars Toys and Their Films," in *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts*. New York: NYU Press, 2010. 177-187.

Week 5

- Sarah Banet-Weiser. "Branding the Postfeminist Self: The Labor of Femininity," in *Authentic: The Politics of Ambivalence in a Brand Culture*. New York: NYU Press, 2012. 51-89.
- Kavka, Misha. "Third-Generation Reality TV (2002-): Economies of Celebrity," in *Reality TV*. Edinburgh: Edinburgh University Press, 2012. 75-109.
- Johnson, Catherine. "Introduction" and "Branding and the US Television Industry," in *Branding Television*. London: Routledge, 2012. 1-60.
- Gillan, Jennifer. "Introduction: Television Brandcasting," in *Television Brandcasting: the Return of the Content-Promotion Hybrid*. London: Routledge, 2014. 1-31.

Week 6

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New Course Proposal

Film and Television 98TB Consumer Culture and Branded Entertainment

Course Number Film and Television 98TB**Title** Consumer Culture and Branded Entertainment**Short Title****Units** Fixed: 5**Grading Basis** Letter grade only**Instructional Format** Seminar - 3 hours per week**TIE Code** SEMT - Seminar (Topical) [T]**GE Requirement** Yes**Major or Minor Requirement** No**Requisites** Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred.**Course Description** This course analyzes consumer culture with a focus on branded entertainment in film, television, advertising, and social media, as they relate to broader issues such as politics, class, -gender, race, technology and ecology.**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows**Syllabus** File [deWaard_syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.**Supplemental Information** Professor John Caldwell is the faculty mentor for this course**Grading Structure** 15% participation; 15% web responses/terms; 10% reading presentations; 10% final paper proposal; 10% final paper draft; 10% final paper presentation; 30% final paper**Effective Date** Spring 2016**Discontinue Date** Summer 1 2016**Instructor**

Name

Title

Andrew deWaard**Teaching Fellow****Quarters Taught** Fall Winter Spring Summer**Department** Film, Television, & Digital Media**Contact** Name

E-mail

MICHELLE CHEN**mchen@oid.ucla.edu****Routing Help**

ROUTING STATUS

Role: FEC Chair or Designee - Castillo, Myrna Dee Figuracion (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Pending Action**Role:** CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Approved on 6/26/2015 2:34:10 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen L. Komar, chair of the CUTF Faculty Advisory Committee

Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

Role:

Status: Submitted on 6/26/2015 10:53:56 AM

Comments: Initiated a New Course Proposal



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