

General Education Foundations of Arts and Humanities (AH) Course Information Sheet

Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.

Department, Course Number, and Title _____

The aim of the GE AH course offerings is:

To provide students with the perspectives and intellectual skills necessary to comprehend and think critically about our situation in the world as human beings. In particular, these courses provide students with the basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances. These courses will introduce students to the historical development and fundamental intellectual and ethical issues associated with the arts and humanities and may also investigate the complex relations between artistic and humanistic expression and other facets of society and culture.

General Education AH Student Goals: Courses fulfilling the GE AH will provide a minimum of five units and should align with *each* of the following four general goals:

1. Students will gain knowledge in the Arts and Humanities.
2. Students will engage in complex analysis and reasoning.
3. Students will demonstrate media and information literacy.
4. Students will communicate effectively.

General Education AH Student Learning Outcomes: Each course should have student learning outcomes listed in the syllabus. These outcomes may be tied to a specific discipline but should be associated with the four broad categories listed above (please see **Appendix I: Arts and Humanities Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

General Guidelines for GE AH Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Arts & Humanities foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Arts and Humanities are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Literary Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice.

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

Indicate when the department anticipates offering this course in 2019-21 and give anticipated enrollment:

2020-21 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____	2021-22 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____
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Please provide information on estimated weekly hours for the class.

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

Activity	Number of hours per week
Lecture	
Discussion Section	
Labs	
Experiential (Community-engagement, internships, other)	
Field Trips	
A) TOTAL student contact per week	

B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

Activity	Number of hours per week
General Review and Preparation	
Reading	
Group Projects	
Preparation for Quizzes & Exams	
Information Literacy Exercises	
Written Assignments	
Research Activity	
B) TOTAL Out-of-class time per week	

GRAND TOTAL (A) + (B) must equal 15 hours/week: _____ (hours)

Please note that if you're teaching a summer course, the aggregated hours should equal 150. For instance, if you're teaching a 5 week course, your total out-of class and in-class time per week should equal 30 hours.

Please present a concise explanation for the following:

FILM TV 98T

How does your course address each of the four learning goals?

Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment.

What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?

If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?

APPENDIX I

Student Learning Goals with Nested Learning Outcomes for
All General Education (GE) Foundations in Arts and Humanities (AH) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE AH” courses:

- 1. Students will gain knowledge in the Arts and Humanities.**
 - a. Students will recognize the varying historical, social, political, and economic conditions that shape human action.
 - b. Students will identify how individuals relate to or diverge from particular social norms through the creation of artistic and expressive forms.
 - c. Students will examine “texts” in any language or structure, and/or art forms in one or more media.
 - d. Students will account for how different worldviews and challenges are expressed in the arts and humanities as a product of interaction among diverse groups.

 - 2. Students will engage in complex analysis and reasoning.**
 - a. Students will analyze works in the context of an aesthetic movement, critical theory, philosophy, rhetoric, or languages/linguistics.
 - b. Students will articulate perspectives and priorities found in expressive forms.
 - c. Students will describe how insight can inform constructive change and ethical action.
 - d. Students will develop and evaluate an argument informed by evidence.

 - 3. Students will demonstrate media and information literacy.**
 - a. Students will locate appropriate resources to support an argument.
 - b. Students will evaluate resources for their reliability and significance.
 - c. Students will use resources effectively and ethically.

 - 4. Students will communicate effectively.**
 - a. Students will make arguments and express perspectives through a wide range of media or performance (i.e. written, digital, storytelling, visual arts).
 - b. Students will learn how to collaborate with others to express perspectives in diverse media.
 - c. Students will tailor communication to their perspective audiences.
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FTV 98TW – Influencer Culture and Economy

Instructor: Zizi Li

Email: zzl1995@ucla.edu

Seminar Meeting Time: TBD (3 hours)

Office Hour: TBD, or by appointment

Our seminar meets weekly at UCLA, which is located on the ancestral and unceded territory of the Tongva peoples who, in the face of ongoing settler colonialism, continue to act as stewards of their ancestral lands. The greater Los Angeles area is home to many other Native peoples, including the Chumash, the Tataviam, the Cahuilla nations, the Chemehuevi, the Pipa Aha Macav, the Morongo, the Pechanga, the Acjachemen, the Yuhaaviatam, the Soboba among other nations and bands. Moreover, it is home to large communities of Indigenous peoples from the greater Turtle Island and Latin America, including Zapotec, Mixtec, and Garifuna peoples. Los Angeles is also a place with large communities of Two Spirit peoples who organize and fellowship with each other.

Course Description:

Social media influencers—usually characterized as born-digital (micro)celebrities on the internet—have become a mainstream identity in the past decade. This course explores the intersection of media, technology, and society through a rounded examination of influencer culture and economy. We will begin with a survey of common concepts, including the rise and categorization of influencers, authenticity and self-branding, affect and intimacy, and digital labor. We will then dive into the broader influencer ecosystem, including the production, circulation, and consumption of influencer culture and economy, and examine the connections between digital/media industry and supply chain networks. This broad approach to influencers will provide a useful framework for investigating the many kinds of labor and infrastructure as well as varying (im)material relations upon which the operation of influencer culture and economy, and digital capitalism necessitate. Finally, we will think through the limitations and possibilities of using the influencer space as a site of pleasure and resistance.

Over the course of the quarter, we will consider a range of intersectional concerns, interventions, and possibilities in the influencer culture and economy. Students will be able to identify the socio-historical, cultural, and economic contexts under which influencer emerges and apply this knowledge to their daily engagement of digital culture more broadly. In the seminar, we will practice analyzing media texts and paratexts concerning varying perspectives, such as expressive (visual, auditory, speech, literary) forms and styles, structures and themes, symbols and motifs, discourse and spectatorship. In addition to having a command of close reading skills, students will be introduced to major frameworks and debates around influencer culture in the academy, social activism, and public rhetoric. Together as a class, we will reflect on the relationship of labor, performance, capital, and technology with race, gender, sexuality, class, and nationality. Students will learn the tools to unpack the construction and performance of differences on the Internet informed by primary and secondary sources.

Course Objectives:

After taking this course, students will be able to:

- Understand the major conceptual frameworks and theoretical debates around the study of influencer culture and economy, and digital capitalism more broadly in media studies, and in related fields such as communication, sociology, and global studies.
- Analyze media texts concerning their aesthetics, structures, themes, and semiotics.
- Contextualize influencer media texts in different social, historical, technological, economic, and geographical conditions.
- Critically discuss concerns of labor and capital in the digital sphere with an intersectional attention to race, gender, sexuality, class, and global geography.
- Identify thesis, arguments, methods, sources, and analyses in academic readings, and further, critically utilize a combination of primary and secondary sources for research.
- Develop skills and methods to draft, revise, and finish a 10-12 pages qualitative research paper this quarter and, in the future, navigate through research projects with confidence.

Course Requirements and Grading Breakdown:Scholarly Engagement with Peers and Instructor: 40% total

- Class participation: 15%
- Discussion facilitation: 15%
- Peer review activities (week 9): 10%

Research Paper: 60% total

- Meet with instructor to discuss project (week 3): 2.5%
- Paper proposal, mediagraphy, and preliminary bibliography (due week 4): 2.5%
- Revised proposal, and annotated bibliography (due week 5): 5%
- Literature review (due week 6): 5%
- Detailed outline (due week 7): 5%
- Paper rough draft (due week 8): 10%
- Paper final draft (due finals week): 30%

Class Participation

Because this is a seminar, class discussions are crucial to the course experience. As such, both class attendance and participation are essential and required. Participation will be worth 15% of your final grade. I hope you don't miss any class sessions, because missing even one have an effect on your learning. I have tried to make each class useful to you, and to make our class activities things you couldn't replicate on your own. We have a limited amount of time together, so we should use that time well. However, things could happen and hence the needs to have some flexibility. If you cannot attend a session due to illness, religious holidays, family circumstance or other issue, please inform me as soon as possible. An official document is required for an excused absence or late assignment.

We will create an environment for critical, engaging, and fun discussions and analyses of course readings, assigned media texts, and influencer media you encounter in everyday life. Take notes as you engage with media texts and readings and bring any questions and/or comments to seminar discussions. You are always welcomed to visit me during my regular office hours or make an appointment with me to discuss course materials and other concerns. During the first day of class, we as a class will discuss how we want to assess class participation. This step aims to ensure the grading of class participation reflect the needs of the class and provide ways of

engagement beyond traditional seminar open-group format discussion, such as groupworks and free writes, to provide multiple means to engage.

Discussion Facilitation

Each student will sign up as the facilitator or discussant on one of the assigned readings during weeks 2-9. Students will be responsible for identifying the text's key arguments with supporting evidence and prepare necessary materials on reading guidelines provided by the instructor. They will also suggest two discussion questions for group discussion. Discussion facilitation will be worth 15% of your final grade.

Peer Review Activities

See Stage H in the Research Paper section for details.

Research Paper (10-12 pages)

On top of gaining knowledge of influencer culture and economy, students will also develop necessary skills and methods to initiate a qualitative research project, conduct research and unpack dense materials, and effectively communicate their research in the form of a written research paper. The research paper assignment is scaffolded into smaller research, writing, and revise tasks throughout the quarter so that students can be guided through varying steps with in-class workshops, outside resources, reviews and feedback, and opportunities to revise and improve based on comments from the instructor and peers. After going through this entire process, students should feel more comfortable with and confident in their ability to navigate through future writing-intensive qualitative research projects at UCLA and beyond.

Prompt: The research paper assignment is the main assignment for our class. The final deliverable is a 10-12 pages research paper. The topic could be on selective influencer videos and posts, a single influencer, a series of influencer media, a community of influencers, a phenomenon, an issue of concern, or anything that is related to the influencer culture and economy. You are asked to closely address the media text or cultural artifact itself and contextualize it in relation to some aspects of sociocultural, political, economic, historical processes. You can envision your paper eventually being submitted to an undergraduate journal (e.g., [Aleph](#), [Apollon](#), [International Journal of Undergraduate Research and Creative Activities](#), [Reinvention](#)) or a relevant critical, popular publication (e.g., [Bitch Media](#), [LARB](#), [Public Books](#)). That is, you are invited to consider an audience for your research paper that is beyond your instructor. A successful paper will analyze media texts and their related contexts in a critical, rigorous way that speak to one or more of the following: aesthetic patterns, historical conditions, cultural debates, and political implications. The paper should have a clear and strong argument that is supported by critical engagement with varying primary and secondary sources.

Style and Citation: The paper should be double-spaced with 12-point font Times New Roman. You can choose to use Chicago or MLA styles for citation. A Work Cited or Bibliography page is required. The page count does not include bibliography/work cited page.

Grade: The research paper assignment constitutes 60% of your final grade. Half of it (30%) is based on the final draft. It will be graded on the originality of your ideas, the soundness of your argument, the clarity of your writing, your ability to tie together research in and outside

of class, and your progress in incorporating feedback given by the instructor and your peers from earlier stages of your writing. The other half of it (30%) is dedicated to the scaffolded writing process designed to help guide the development of your research paper. For more information, see the description for each of the eight scaffolded stages below.

Stage A Meet with Instructor (Week 3): Each student will have a 20-minute individual meeting with me during Week 3 to discuss your research paper for this quarter. You can go on the CCLE schedule to reserve a time slot. To make the most out of this meeting, please conduct some preliminary research in advance and bring in possible ideas to discuss. As long as you meet with me, you will get the assigned full 2.5% of your final grade.

Stage B Paper Proposal, Mediagraphy, and Preliminary Bibliography (Week 4): This is an opportunity to reflect on our one-on-one conversation regarding what kind of research you want to pursue in this class. You will be submitting a 250-word explanation of your paper topic. While you do not need to have a concrete hypothesis yet, I want to see what questions you are asking and what hunches you have. In addition to the write-up, you will also include a mediagraphy (a list of media texts you are looking at) and an initial bibliography (scholarly sources relevant to your project that you might be drawing from, plus any other kinds of relevant primary / paratextual sources, e.g., interviews, trade reports, newspaper/magazine articles, community forums, etc.) The initial bibliography shall contain at least 2 scholarly sources. This assignment is worth 2.5% of your final grade. You will get the full mark as long as you turn it in on time and show your efforts. The instructor will provide detailed feedback.

We will have an in-class workshop covering Research 101 during Week 2. In class during Week 4, we will also have activities to help you strengthen the proposal you turned in for Stage C.

Stage C Revised Proposal and Annotated Bibliography (Week 5): You will update and revise your paper proposal based on feedback from the instructor, and additional research you have conducted. You will expand your working bibliography from at least five sources to at least ten sources. Then, identify two core scholarly sources and three primary sources that speak to your project the most. You will submit an annotated bibliography of the two scholarly sources. This assignment is worth 5% of your total grade. You will get the full mark if you turn it in on time and show your efforts. The instructor will provide detailed feedback.

We will have an in-class workshop talking through revision of proposal during Week 4 and the basics for compiling annotated bibliography during Week 3 to guide you through the process.

Stage D Literature Review (Week 6): Using your annotated bibliography as a starting point, each student will submit a draft of literature review (2 pages double space). Think of this assignment as an unfinished draft of literature review that you will continue working on and revise as you are further along your writing process. For this stage, your draft will weave together the two core scholarly sources you annotated. You are welcomed to incorporate more from your working bibliography. For this write-up, you want to present (1) an overview of how your research topic has been dealt with by other scholars, and (2) how your research topic contributes to this area of scholarship. It could be that you identify certain gaps in scholarship, and that your paper presents a new topic, concept, or method that will fill in that gap. It could be that you find certain scholarship problematic and will use your case study to challenge that theory and/or method. You can draw on your annotated entries, but remember that this is a

different assignment, which consists of a 2-page prose report, double-spaced, that groups scholarly readings into categories (e.g., subject matters, methodologies). This assignment is worth 5% of your total grade. For the grade, you will get the full mark as long as you turn it in on time and show your efforts. The instructor will provide detailed feedback.

We will have an in-class workshop covering how to do literature review during Week 5.

Stage E Detailed Outline (Week 7): This assignment is designed to have you map out the structure of your research paper, which will give you a better sense of what/where you should focus on in the remaining weeks. There are no page limits for this assignment, so you can decide what will serve you the most. You can map out what you have already done, what you need to do, and how you might approach these sections. You are welcomed to start filling in the outline with what you have already written and use bullet points to list out the remainder. You can make a concept map if that is the most helpful for you. This assignment is worth 5% of your total grade. You will get the full mark as long as you turn it in on time and showcase your efforts. The instructor will host extended office hour this week. All students are welcomed to come visit me and talk through any blocks, concerns, ideas, or suggestions.

We will have an in-class workshop covering methodology in Week 6.

Stage F Paper Rough Draft (Week 8): The next phase in the writing process will be a draft of your paper (6-8 pages) in which your argument has begun to take shape, and you have begun to critically engage with media texts and scholarly sources. Use your detailed outline as a starting point. This rough draft can be rough, meaning it does not have to be polished. However, it should present your argument as clear as you are able to at this stage. Besides revising and expanding upon previous drafts of literature review, you should spend a significant amount of time drafting the meat of your paper, i.e., detailed analysis of primary texts and contexts. You are welcomed to use placeholders throughout the draft to signal what these sections you have yet gotten to will address. This assignment is worth 10% of your total grade. You will get the full mark as long as you turn it in on time and show your efforts. I will provide written feedback on your draft, and then by using my feedback and discussions/feedback from your peers during Week 9, you will continue work on and revise your draft into a polished final draft.

We will have an in-class workshop covering sources and analyses in Week 7. However, you might also want to revisit discussions and activities around our readings this quarter for additional examples and guidance on sources and analyses.

Stage G Peer Review Activities (Week 9): In Week 4 or 5, you will be assigned a peer buddy where you will become familiar with one another's research ideas and writing styles. It is an opportunity for you to regularly share ideas, resources, concerns, and progress with each other throughout the research and writing process. After you all submit your paper rough draft in Week 8, you will receive a copy of your peer buddy's draft. Make sure you read through their draft thoroughly before class in Week 9. I will provide a general guideline in Week 8 to help facilitate the process. You will want to take notes of places that wowed you, those that confused you, and any questions and suggestions you have. We will have an in-class session during Week 9 in which you will spend the time to go through your comments and suggestions with your partner. You will have time in class to generate a sheet that compiles both your partner's feedback and how you might go about addressing them. You will submit a copy of this sheet to me and keep a copy for yourself. This assignment is worth 10% of your total grade.

Stage H Paper Final Draft (Finals Week): Lastly, each student will submit the final draft of their research paper (10-12 pages) during Finals Week, date TBA. Make sure to revise and polish your final draft considering feedback provided by the instructor and your peers. This assignment is worth 30% of your final grade. The final draft will be graded on the originality of your ideas, the soundness of your argument, the clarity of your writing, your ability to tie together research in and outside of class, and your progress in incorporating feedback.

How to get help:

In almost all cases, the best way to get help is to ask as soon as you know you need help. Asking for help is GOOD and always encouraged!

If you don't understand course material: Tell somebody (me and/or your classmates) as soon as possible! Everybody struggles with course materials at some point. Don't let things snowball. It's easier to deal with difficulties earlier rather than later.

If you want extra assistance with writing: I encourage you to seek help in advance. Feel free to visit me during office hours, and/or make an appointment with the Undergraduate Writing Center <https://wp.ucla.edu/>.

If you need accommodations for accessibility: contact the Center for Accessible Education (CAE) at (310)825-1501, email caeintake@saonet.ucla.edu, or in person at Murphy Hall A255. When possible, you should contact the CAE within the first two weeks as reasonable notice is needed to coordinate accommodations. For more information visit <http://www.cae.ucla.edu/>. You are encouraged to discuss learning needs and possible adaptations personally with me if you feel comfortable. Notably, CAE also provides academic accommodations for pregnant, parenting, and lactating students. If you identify with any of the above, please reach out to the CAE office. Additional resources: Students with Dependents Program <https://www.swd.ucla.edu/>

If you have encountered basic need difficulties (e.g., have difficulty affording groceries or accessing sufficient food to eat every day, or lacks a safe or stable place to live) and believes this may affect your performance: please contact the Dean of Students for support. You might want to fill out this self-assessment form <https://sa.ucla.edu/DOS/ECR/Intake> and contact the ECRT <https://www.studentincrisis.ucla.edu/>. See <https://eatwell.healthy.ucla.edu/2018/03/16/food-security-on-uclas-campus/> for food security resources.

If you encounter extended illness or other cause for legitimate absence that may keep you from attending a class for more than three meetings, contact the Student Development Specialist in the Division of Student Affairs. The appropriate administrator will facilitate a conversation with relevant faculty to determine whether the student can achieve satisfactory academic progress, which is ultimately at the sole discretion of the instructor.

How to contact me:

My email address is listed above, and you are welcome to visit me during office hours and/or email me with "FTV 98TW" in the subject line. My policy is to respond to your messages within 48hrs; Repeated emails during this window are unnecessary. Prior to asking me for information, please make sure that the answer cannot be found in the syllabus and confer with your colleagues. After this, you may come to office hours to discuss anything that may require further context or clarification. I will not discuss graded work of any kind via email or on the spot at campus. Instead, please email me to arrange a meeting at office hours.

Required Materials:

All required readings and media texts will be made available on the course website.

Additional Resources for Research Paper:

In the weekly overview below, you will find a greyed-out section at the end of each week's schedule. Those are materials not required for class but related to the theme of the week. If you find a topic interesting and crave more materials to further expand your exploration, these resources are there to serve you. These lists are by no means exhaustive, but they should provide you some pointers as you are developing your research paper.

**This syllabus is subject to additions, deletions, or modifications at the instructor's discretion.*

Weekly Overview

Week 1 Overview: The Rise of Social Media Influencers

PRE-CLASS MATERIALS

Readings [3pp]:

1. Senft, Theresa. "Micro-Celebrity: Questions and Answers with Reporters." (Dec 2009). <https://tsenft.livejournal.com/405860.html> [short Q&A ~3pp]

Viewings [60 mins]:

1. *iCarly* S1E1 "iPilot" and S1E2 "iWant More Viewers" (2007)

IN-CLASS ACTIVITIES

- **Introductions**
- **Create Community Guideline; Discuss participation grade**
- **Discuss:** Senft 2009 + + *iCarly* + Overview of Social Media Influencers
- **Free Write**
- **Discuss:** Research Paper Assignment
- **Sign up:** Discussion Facilitation

Additional Resources for Research Paper:

1. Snickars, Pelle, and Patrick Vonderau, eds. *The Youtube Reader*. Stockholm, SE: National Library of Sweden, 2009.
2. Marwick, Alice Emily. *Status Update: Celebrity, Publicity, and Branding in the Social Media Age*. New Haven, CT: Yale University Press, 2013. □ Chapter 3 "The Fabulous Lives of Micro-Celebrities"
3. Van Dijck, Jose. *The Culture of Connectivity: A Critical History of Social Media*. Oxford, UK: Oxford University Press, 2013.
4. *Ingrid Goes West* (Matt Spicer, 2017, 98 mins)
5. Abidin, Crystal. *Internet Celebrity: Understanding Fame Online*. Bingley, UK: Emerald, 2018. □ Chapter 1 "What is an Internet Celebrity Anyway?" and Chapter 4 "From Internet Celebrities to Influencers"
6. Cunningham, Stuart, and David Randolph Craig. *Social Media Entertainment: The New Intersection of Hollywood and Silicon Valley*. New York, NY: New York University Press, 2019.
7. *Chiara Ferragni: Unposted* (Elisa Amoroso, 2019, 88 mins)
8. Baker, Stephanie Alice, and Chris Rojek. *Lifestyle Gurus: Constructing Authority and Influence Online*. Cambridge, UK: Polity Press, 2020. □ Chapter 2 "The Rise of Lifestyle Gurus in the Digital Age"
9. Leaver, Tama, Tim Highfield, and Crystal Abidin. *Instagram: Visual Social Media Cultures*. Cambridge, UK: Polity, 2020. □ Chapter 4 "Economies"

Week 2 Authenticity, Self-Branding, and Social Media Engagement**PRE-CLASS MATERIALS****Readings [~14pp]:**

1. Duffy, Brooke Erin, and Emily Hund. “The Invisible Labor of Fashion Blogging.” *The Atlantic* (Sept 2015) <https://www.theatlantic.com/entertainment/archive/2015/09/fashion-blogging-labor-myths/405817/> [public scholarship]
2. Baym, Nancy. “Connect with Your Audience! The Relational Labor of Connection.” *Communication Review* 18, no.1 (2015): 14–22. [9 pp]

Viewings [60 mins]:

1. Song of Style, “How to grow your Instagram with Eva Chen | Aimee Song” (Feb 24, 2018): <https://youtu.be/NCK9vXKykrC> [23mins]
2. YouTube Creators, “Intro to Making Money on YouTube” (Jan 22, 2019): <https://youtu.be/bIngfKyJyUw> [3mins]
3. Katie Steckly, “My DAILY Instagram Engagement Routine” (Feb 4, 2020): <https://youtu.be/m8SK1UMmUQw> [13mins]
4. Video Influencers, “How to Build Your Brand, Think Bigger and Develop Self Awareness — Gary Vaynerchuk Interview” (Apr 13, 2016): <https://youtu.be/xg2ygCywnd4> [20mins]

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Duffy and Hund 2015, YouTube 2019, and Song of Style 2018
- **Discuss:** Baym 2015, Steckly 2020, and Gary Vaynerchuk Interview 2016
- **Introduce:** Research Paper Stage A
 - **Workshop:** Research 101
 - Resources: Writing Instruction and Research Education (WI+RE) <https://uclalibrary.github.io/research-tips/>; UCLA Undergraduate Writing Center (UWC) <https://uwc.ucla.edu/>; UCLA Undergraduate Research Center Workshops <http://hass.ugresearch.ucla.edu/getting-started/workshops/>; UNC Writing Center Tips and Tools <https://writingcenter.unc.edu/tips-and-tools/>; Harvard College Writing Center <https://harvardwritingcenterblog.com/>; University of Manchester Academic Phrasebank <http://www.phrasebank.manchester.ac.uk/>
 - “Research Paper Planner” by Shannon Roux <https://uclalibrary.github.io/research-tips/research-planner/>; “Start with your Questions” by Renee Romero and Dough Worsham <https://uclalibrary.github.io/research-tips/questions/>; “Prewriting (Invention) General Questions” by Purdue Online Writing Lab https://owl.purdue.edu/owl/general_writing/the_writing_process/prewriting/questions.html

Additional Resources for Research Paper:

1. Goffman, Erving. *Presentation of Self in Everyday Life*. Anchor Book, 1956.
2. Grindstaff, Laura. *The Money Shot: Trash, Class, and the Making of TV Talk Shows*. Chicago, IL: University of Chicago Press, 2002.

3. Senft, Theresa M. *Camgirls: Celebrity & Community in the Age of Social Networks*. New York, NY: Peter Lang, 2008.
4. Banet-Weiser, Sarah. *Authentic™: The Politics of Ambivalence in a Brand Culture*. New York, NY: New York University Press, 2012. □ Chapter 2 “Branding the Postfeminist Self: The Labor of Feminity”
5. Marwick, Alice Emily. *Status Update: Celebrity, Publicity, and Branding in the Social Media Age*. New Haven, CT: Yale University Press, 2013.
6. Meng, Di. “Camera girl 2.0: A study of Chinese women’s online visual representation in the age of individualization.” PhD Thesis, School of Creative Media, City University of Hong Kong (2014). [https://scholars.cityu.edu.hk/en/theses/camera-girl-20\(1b372e91-38be-44df-95cb-94e50db9e601\).html](https://scholars.cityu.edu.hk/en/theses/camera-girl-20(1b372e91-38be-44df-95cb-94e50db9e601).html)
7. Arvidsson, Adam, Alessandro Gandini, and Carolina Bandinelli. “Self-Branding among Freelance Knowledge Workers.” In *Invisible Labor: Hidden Work in the Contemporary World*, eds. Marion Crain, Winifred Poster, and Miriam Cherry: 239-256. Berkeley and Los Angeles: University of California Press, 2016.
8. Khamis, Susie, Lawrence Ang, and Raymond Welling. “Self-Branding, ‘Micro-Celebrity’ and the Rise of Social Media Influencers.” *Celebrity Studies* 8, no. 2 (2017): 191-208.
9. Baker, Stephanie Alice, and Chris Rojek. *Lifestyle Gurus: Constructing Authority and Influence Online*. Cambridge, UK: Polity Press, 2020. □ Chapter 3 “‘Be Authentic’: Lifestyle Gurus as Trusted Companions”
10. *Followers* (j-drama, 2020, available on Netflix)

Week 3 Affect and Intimacy in Vlogging and Streaming

PRE-CLASS MATERIALS

Readings [15pp]:

1. Raun, Tobias. “Capitalizing intimacy: New subcultural forms of micro-celebrity strategies and affective labour on YouTube.” *Convergence* 24, no. 1 (2018): 99-113. [15 pp]

Viewings [50 mins]:

1. Grishno, “Transgendered in New York” (Nov 9, 2006): <https://youtu.be/4MP3516D-Sw> [3mins]
2. Diamond Stylz, “My Uncle Carl & Trans Hook Ups” (Jun 16, 2010): <https://youtu.be/zJp1TReell8> [3mins]
3. Diamond Stylz, “Guess What!?!?! Thank you so much!!” (Oct 6, 2010): https://youtu.be/hX3-szkzw_o [4mins]
4. PRINCESSJOULES, “Transgender” (Oct 24, 2011): <https://youtu.be/4rPhPs28UCY> [5mins]
5. PRINCESSJOULES, “Comparing Sex Before & After Surgery” (Sep 26, 2014): <https://youtu.be/4Ly1Gc8JdoI> [5mins]
6. PRINCESSJOULES, “Dear Diary: De-Activation & Social Pressure” (May 26, 2016): <https://youtu.be/bU4rSZyiCuU> [7mins]

7. PRINCESSJOULES, “READING HATE COMMENTS!!!” (Jul 6, 2017):
https://youtu.be/gkQpj_DXoxI [10mins]

Reminder: please schedule a 20-min meeting with the instructor if you haven't done so already!

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Raun 2018 Article, PRINCESSJOULES 2011, 2014, 2016, and 2017, Grishno 2006, and Diamond Stylz 2021 Jun and Oct
- **Introduce:** Research Paper Stage B
 - **Workshop:** Research Proposal
 - Resources: UWC handout “Writing Research Proposal”
<https://uwc.ucla.edu/wp-content/uploads/2015/12/Writing-Research-Proposals.pdf>
 - **Workshop:** What is a bibliography? What is a mediagraphy?

Additional Resources for Research Paper:

1. Lazzarato, Maurizio. "Immaterial Labor." In *Radical Thought in Italy: A Potential Politics*, edited by Paolo Virno and Michael Hardt, 133-50. Minneapolis, MN: University of Minneapolis Press, 1996.
2. Terranova, Tiziana. "Free Labor: Producing Culture for the Digital Economy." *Social Text* 63, 2, no. 18 (2000): 33-58.
3. Fortunati, Leopoldina. "Immaterial Labor and Its Machinization." *Ephemera: Theory and Politics in Organization* 7 no. 1 (2007): 139-57.
4. Scholz, Trebor, ed. *Digital Labor: The Internet as Playground and Factory*. New York and London: Routledge, 2012.
5. O'Neill, Matthew G. "Transgender Youth and YouTube Videos: Self-Representation and Five Identifiable Trans Youth Narratives." In *Queer Youth and Media Cultures*, ed. Christopher Pullen: 34-45. London: Palgrave Macmillan, 2014.
6. Abidin, Crystal. "Communicative ♥ intimacies: Influencers and Perceived Interconnectedness." *Ada*, no. 8 (2015). <https://adanewmedia.org/2015/11/issue8-abidin/>
7. Abidin, Crystal. "Visibility Labour: Engaging with Influencers' Fashion Brands and #Ootd Advertorial Campaigns on Instagram." *Media International Australia* 161, no. 1 (2016): 86-100.
8. Raun, Tobias. *Out Online: Trans Self-Representation and Community Building on YouTube*. London and New York: Routledge, 2016.
9. Chun, Wendy Hui Kyong. *Updating to Remain the Same: Habitual New Media*. Cambridge, MA: MIT Press, 2016. □ Chapter 4 “Inhabiting Writing: Against the Epistemology of Outing”
10. Abidin, Crystal. "#Familygoals: Family Influencers, Calibrated Amateurism, and Justifying Young Digital Labor." *Social Media + Society* 3, no. 2 (2017).
11. Duffy, Brooke Erin. *(Not) Getting Paid to Do What You Love: Gender, Social Media, and Aspirational Work*. New Haven, CT: Yale University Press, 2017.

Week 4 Virtual Work and Mechanisms of Invisibility**PRE-CLASS MATERIALS****Readings [24pp]:**

1. Pham, Minh-Ha T. *Asians Wear Clothes on the Internet: Race, Gender, and the Work of Personal Style Blogging*. Durham, NC: Duke University Press, 2015. □ Chapter 2 “Style Stories, Written Tastes, and the Work of Self-Composure” [24pp]

Viewings [~20 mins]:

1. *The Artist Leaving the Googleplex* (Andrew Norman Wilson, 2011, 11 mins)
2. Chriselle Lim, “It’s me...your rich mom. My secrets on how to look rich-rich!” (Mar 19, 2020) <https://www.tiktok.com/@chrisellelim/video/6805987604857851141?>
3. Chriselle Lim, “How I Got Viral on TikTok as RICH MOM | Get Unready with Me” (Mar 27, 2020) <https://youtu.be/pzaqWIMHSn0> [7mins]

Reminder: Stage B Paper Proposal, Mediagraphy, and Preliminary Bibliography is due

IN-CLASS ACTIVITIES

- **Free Write**
- **Introduce** concepts of invisible labor and virtual work (using recommended reading Cherry 2016) and **Discuss** *The Artist Leaving the Googleplex* 2011
- **Discuss**: Pham 2015, select fashion blogs, and Chriselle Lim videos 2020
- **Introduce**: Research Paper Stage C
 - **Workshop**: Proposal Revision using Pham 2015 as a model
 - **Workshop**: Annotated Bibliography
 - Resources: UNC Writing Center Handout “Annotated Bibliographies” <https://writingcenter.unc.edu/tips-and-tools/annotated-bibliographies/>

Additional Resources for Research Paper:

1. Cherry, Miriam A. “Virtual Work and Invisible Labor.” In *Invisible Labor: Hidden Work in the Contemporary World*, eds. Marion Crain, Winifred Poster, and Miriam Cherry: 71-86. Berkeley and Los Angeles: University of California Press, 2016.
2. Scholz, Trebor, ed. *Digital Labor: The Internet as Playground and Factory*. New York: Routledge, 2012.
3. Lewis, Reina. *Muslim Fashion: Contemporary Style Culture*. Durham, NC: Duke University Press, 2015. □ Chapter 4 “Taste and Distinction: The Politics of Style” and Chapter 6 “Modesty Online: Commerce and Commentary on the Net”
4. Pham, Minh-Ha T. *Asians Wear Clothes on the Internet: Race, Gender, and the Work of Personal Style Blogging*. Durham, NC: Duke University Press, 2015. □ Chapter 3 “‘So Many and All the Same’ (but Not Quite): Outfit Photos and the Codes of Asian Eliteness”
5. Poster, Winifred R., Marion Crain, and Miriam A. Cherry. “Introduction: Conceptualizing Invisible Labor.” In *Invisible Labor: Hidden Work in the Contemporary World*, eds. Marion Crain, Winifred Poster, and Miriam Cherry: 3-27. Berkeley and Los Angeles: University of California Press, 2016.

- Zhang, Erique. "Fashion as Collective Action." In *Fashion Studies Journal* (2020)
<http://www.fashionstudiesjournal.org/the-latest-2/2020/10/21/fashion-as-collective-action>
this is a short piece of public scholarship

Week 5 Influencer Ecosystem - Production

PRE-CLASS MATERIALS

Readings [~24pp]:

- Egidy, Ella. "Corona Couture and the Fast-Fashion Face Mask." *Jacobin* (Oct 2020).
<https://jacobinmag.com/2020/10/corona-couture-fast-fashion-face-mask/>. (public scholarship ~4pp)
- Mayer, Aditi. "Inside the Fight to End Labor Exploitation in L.A. Garment Factories." *Fashionista* (Oct 2020). <https://fashionista.com/2020/10/la-garment-workers-ethical-fashion-manufacturing-sweatshops> (a short report ~6pp)
- Williams, Wesley. "My Life Sewing T-Shirts for 26 cents an Hour." *The New Republic* (January 2021). <https://newrepublic.com/article/160897/life-sewing-t-shirts-26-cents-hour> (a short report ~3pp)
- Pham, Minh-Ha T. "A World Without Sweatshops: Abolition Not Reform" (forthcoming in 2022) [~11pp]

Viewings [60 mins]:

- Maquilapolis* (Vicky Funari and Sergio de la Torre, 2006, 60 mins)

Reminder: Stage C Revised Proposal and Annotated Bibliography is due

IN-CLASS ACTIVITIES

- **Free Write**
- **Introduce** concepts from recommended readings Mayer 2011 and Nakamura 2014, and **Discuss** *Maquilapolis* 2006
- **Discuss:** Egidy 2020, Mayer 2020, and Williams 2021
- **Introduce:** Research Paper Stage D
 - **Workshop:** Literature Review
 - Resources: UWC handout "Writing the Literature Review"
<https://uwc.ucla.edu/wp-content/uploads/2015/12/Writing-the-Literature-Review.pdf>; UNC Writing Center handout "Literature Reviews"
<https://writingcenter.unc.edu/tips-and-tools/literature-reviews/>

Additional Resources for Research Paper:

- McKay, Steven C. *Satanic Mills or Silicon Islands?: The Politics of High-Tech Production in the Philippines*. Ithaca, NY: Cornell University Press, 2006.
- Mayer, Vicki. *Below the Line: Producers and Production Studies in the New Television Economy*. Durham, NC: Duke University Press, 2011.
- Clelland, Donald A. "Unpaid Labor as Dark Value in Global Commodity Chains." In *Gendered Commodity Chains: Seeing Women's Work and Households in Global*

Production, edited by Wilma A. Dunaway, 72-87. Stanford, CA: Stanford University Press, 2013.

4. Nakamura, Lisa. "Indigenous Circuits: Navajo Women and the Racialization of Early Electronic Manufacture." *American Quarterly* 66, no. 4 (2014): 919–41.
5. Fuchs, Christian. *Digital Labour and Karl Marx*. New York, NY: Routledge, 2014.
6. Pham, Minh-Ha T. *Asians Wear Clothes on the Internet: Race, Gender, and the Work of Personal Style Blogging*. Durham, NC: Duke University Press, 2015. □ Chapter 5 "Invisible Labor and Racial Visibilities in Outfit Posts" p167-191
7. Qiu, Jack Linchuan. *Goodbye iSlave: A Manifesto for Digital Abolition*. Urbana Champaign, IL: University of Illinois Press, 2016.
8. Shiu, Ka-chun. "Three Reports from female inmates at Hong Kong's prison mask factory." *Lausan* (February 2020). <https://lausan.hk/2020/three-reports-from-female-inmates-at-hong-kongs-prison-mask-factory/>.

Week 6 Influencer Ecosystem – Consumption and Disposal

PRE-CLASS MATERIALS

Readings [~19pp]:

1. Ouellette, Laurie. "Spark Joy? Compulsory Happiness and the Feminist Politics of Decluttering." *Culture Unbound* 11, no.3-4 (2019): 534-550. [17pp]
2. Bournda, Alejamra. "Marie Kondo helps declutter homes. What does that mean for plastic waste?" *National Geographic* (March 2019) [a short report]

Viewings [~60 mins]:

1. Any toy unboxing video [~20mins]
2. leighannsays, "EXTREME CLOSET DECLUTTER + ORGANIZING *post apocalyptic* | LeighAnnSays" (Apr 26, 2018) <https://youtu.be/SB2IswSAjRs> [19mins]
3. What's So Great About That? "Kondo-Culture: The Fall of the House of 'Stuff' (Apr 19, 2019) https://youtu.be/e_8NnAYRsIE [16mins]

Reminder: Stage D Literature Review is due

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Ouellette 2019, closet declutter video 2018
- **Discuss:** Bournda 2019, toy unboxing video, Kondo-Culture 2019
- **Introduce:** Research Paper Stage E
 - **Workshop:** Methodology

Additional Resources for Research Paper:

1. Veblen, Thorstein. *The Theory of the Leisure Class*. Pantianos Classics, 1899. □ Chapter 4 "Conspicuous Consumption"
2. Ewen, Stuart. *All Consuming Images: The Politics of Style in Contemporary Culture*. New York, NY: Basic Books, 1988.

3. Gabrys, Jennifer. *Digital Rubbish: A Natural History of Electronics*. Ann Arbor, MI: University of Michigan University Press, 2011.
4. *The True Cost* (Andrew Morgan, 2015, 92 mins)

Week 7 Influencer Ecosystem - Distribution of Goods and Information

PRE-CLASS MATERIALS

Readings [~20pp]:

1. Irani, Lily. "Justice for 'Data Janitor'." *Public Books* (Jan 2015).
<https://www.publicbooks.org/justice-for-data-janitors/> [~8pp] (public scholarship)
2. Bruder, Jessica. "Meet the Immigrants Who Took on Amazon." *Wire* (Nov 2019).
<https://www.wired.com/story/meet-the-immigrants-who-took-on-amazon/>. (news report)
3. De Beukelaer, Christiaan. "The Hundreds of Thousands of Stranded Maritime Workers Are the Invisible Victims of the Pandemic." *Jacobin* (Oct 2020).
<https://jacobinmag.com/2020/10/maritime-workers-seafarers-coronavirus-stranded/>. [~5pp] (public scholarship)

Viewing [~60 mins]:

1. Roxette Arisa, "MY BIGGEST PR UNBOXING HAUL EVER *not clickbait* | Roxette Arisa" (Sep 8, 2019) <https://youtu.be/i0ILSgcBsag> (just watch the first 10 mins)
2. Amazon Singing Boxes ads [5mins]
3. Amazon delivery worker vlogs [~20mins]
4. *The Moderators* (Adrian Chen and Ciaran Cassidy, 2017, 20 mins) [link](#)

Reminder: Stage E Detailed Outline is due

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Amazon Singing Boxes ads, Amazon delivery worker vlogs
- **Discuss:** Bruder 2019, Debeukelaer 2020
- **Discuss:** Irani 2015, and *The Moderators* 2017
- **Introduce:** Research Paper Stage F
 - **Workshop:** Sources and Analyses

Additional Resources for Research Paper:

1. Tsing, Anna. "Supply Chains and the Human Condition." *Rethinking Marxism* 21, no. 2 (2009):148-76.
2. Bonacich, Edna, and Jake B. Wilson. *Getting the Goods: Ports, Labor, and the Logistics Revolution*. Ithaca, NY: Cornell University Press, 2008.
3. Cowen, Deborah. *The Deadly Life of Logistics: Mapping Violence in Global Trade*. Minneapolis, MN: University of Minnesota Press, 2014.
4. Holt, Jennifer and Patrick Vonderau. "'Where the Internet Lives': Data Centers as Cloud Infrastructure." In *Signal Traffic: Critical Studies of Media Infrastructures*, edited by Lisa Parks and Nicole Starosielski, 71-93. Chicago, IL: University of Illinois Press, 2015.

5. Roberts, Sarah T. "Commercial content moderation: Digital laborers' dirty work." In *The intersectional internet: Race, sex, class and culture online*, edited by Safiya Umoja Noble and Brendesha M. Tynes: 147-159. New York, NY: Peter Lang, 2016.
6. Rossiter, Ned. *Software, Infrastructure, Labor: A Media Theory of Logistical Nightmares*. New York, NY: Routledge, 2016.
7. Plantin, Jean-Christophe, Carl Lagoze, Paul N. Edwards, and Christian Sandvig. "Infrastructure Studies Meet Platform Studies in the Age of Google and Facebook." *New Media & Society* 20, no. 1 (2016): 293-310.
8. De Lara, Juan D. *Inland Shift: Race, Space, and Capital in Inland Southern California*. Oakland, CA: University of California Press, 2018.
9. Mayer, Vicki. "The Second Coming: Google and Internet Infrastructure." *Culture Machine* 18 (2019).
10. Alimahomed-Wilson, Jake, and Ellen Reese, eds. *The Cost of Free Shipping: Amazon in Global Economy*. London and Chicago: Pluto Press, 2020.

Week 8 Bitching and Gossiping as Resistance

PRE-CLASS MATERIALS

Readings [~20pp]:

1. Steele, Catherine Knight. "Signifyin', Bitching, and Blogging: Black Women and Resistance Discourse Online." In *The Intersectional Internet: Race, Sex, Class and Culture Online*, edited by Safiya Umoja Noble and Brendesha M. Tynes: 73-93. New York: Peter Lang, 2016. EXCERPT [~10pp]
2. Bishop, Sophie. "Managing Visibility on YouTube through Algorithmic Gossip." *New Media & Society* 21, no.11-12 (2019): 2589-2606. EXCERPT [~10pp]
3. Simpson, Ellen, and Bryan Semaan. "For You, or For 'You'?" Everyday LGBTQ+ Encounters with TikTok." *Proceedings of the ACM on HCI (2021)* ABSTRACT

Viewings [17mins]:

1. Scola Dondo, "Race on YouTube: Being the Token Black Girl | Scola Dondo" (Jan 22, 2017) <https://youtu.be/EEhVbDnqqpM> [10mins]
2. "Why I Left BuzzFeed" compilation video <https://youtu.be/Noo0Mf3evcM> [7mins]

Reminder: Stage F Paper Rough Draft is due

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Steele 2016, and Schola Dondo 2017
- **Discuss:** Simpson and Semann 2021, Bishop 2019, and Why I left BuzzFeed video
- **Introduce:** Research Paper Stage G
 - **Workshop:** Citation

Additional Resources for Research Paper:

FTV 98TW Syllabus Draft

1. hooks, bell. "The Oppositional Gaze: Black Female Spectators." In *Black Looks: Race and Representation*, 115-32. Boston, MA: South End Press, 1992.
2. Everett, Anna. "The Revolution Will Be Digitized: Afrocentricity and the Digital Public Sphere." *Social Text* 20, no. 2 (71) (2002): 125-46.
3. Coleman, Beth. "Race as Technology." *Camera Obscura* 24, no. 1 (70) (2009): 177-207.
4. Chun, Wendy Hui Kyong. "Introduction: Race and/as Technology; or, How to Do Things to Race." *Camera Obscura* 24, no. 1 (70) (2009): 735.
5. Steele, Catherine Knight. "Black Bloggers and Their Varied Publics: The Everyday Politics of Black Discourse Online." *Television & New Media* 19, no. 2 (2017): 112-27.
6. Brock, André Jr. *Distributed Blackness: African American Cybercultures*. New York, NY: New York University Press, 2020.
7. Bailey, Moya. *Misogynoir Transformed: Black Women's Digital Resistance*. New York, NY: New York University Press, 2021.

Week 9 Everyday Joy and Resistance**PRE-CLASS MATERIALS****Readings [~8pp]:**

1. Assigned paper draft of your peers [6-8 pages double-spaced □ 3-4 pp]
2. Bogel, Ariel and Farz Edraki. "Students are fighting climate change, one TikTok video at a time." *ABC News* (September 2019). <https://www.abc.net.au/news/2019-09-19/tiktok-youth-led-climate-activism-school-strike/11520474> [a short report]
3. Tait, Amelia. "'Influencers are being taken advantage of': the social media stars turning to unions." *The Guardian* (October 2020). <https://www.theguardian.com/media/2020/oct/10/influencers-are-being-taken-advantage-of-the-social-media-stars-turning-to-unions> [a short report]

Viewings [~60 mins]:

1. Watch the central media texts discussed in the assigned paper draft of your peers
2. Chessie Domrongchai, makeup and wake up Wednesday playlist <https://youtube.com/playlist?list=PLU2D2NAmmoqZ26TGVtnSjqvuI1hcJE4qw> (select one video from this playlist) [~20mins] OR Kristen Leo, "L'Oreal, Reformation and fashion influencers are..." (Jun 17, 2020) <https://youtu.be/hHddQ96nPsE> [20mins]

IN-CLASS ACTIVITIES

- **Peer Review Activities**
- **Free Write**
- **Discuss:** Screening materials, Bogel and Edraki 2019, and Tait 2020
- **Introduce:** Research Paper Stage H
 - Resources: UNC Writing Center handout "Revising Drafts" <https://writingcenter.unc.edu/tips-and-tools/revising-drafts/>

Additional Resources for Research Paper:

FTV 98TW Syllabus Draft

1. McRobbie, Angela. *The Aftermath of Feminism: Gender, Culture and Social Change*. Los Angeles and London: Sage, 2008.
2. Banet-Weiser, Sarah. *Authentic™: The Politics of Ambivalence in a Brand Culture*. New York, NY: New York University Press, 2012. □ Chapter 4 “Branding Politics: Shopping for Change?”
3. Castañeda, Mari. “Feeling Good While Buying Goods: Promoting Commodity Activism to Latina Consumers.” In *Commodity Activism: Cultural Resistance in Neoliberal Times*, eds. Roopali Mukherjee and Sarah Banet-Weiser: 273-291. New York, NY: New York University Press, 2012.

Week 10 Virtual Influencers and “Diversity”**PRE-CLASS MATERIALS****Readings [~21pp]:**

1. Russel, Legacy. *Glitch Feminism: A Manifesto*. Verso, 2020. □ “Glitch Is Anti-Body” and “Glitch Is Skin” [~19pp]
2. Ongley, Hannah. “Who’s really profiting from diverse CGI models?” *I-D* (April 2018) [a short magazine article]

Viewings [~ 30 mins]:

1. Miquela [@lilmiquela](#)
2. Shudu [@shudu.gram](#)

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Russel 2020, Ongley 2018, Miquela, and Shudu
- **Wrap up this quarter**

Additional Resources for Research Paper:

1. Hall, Stuart. *Cultural Representations and Signifying Practices*. London: The Open University, 1997. □ “The spectacle of the ‘Other’”
2. Nakamura, Lisa. *Cybertypes: Race, Ethnicity, and Identity on the Internet*. New York and London: Routledge, 2002.
3. Pham, Minh-Ha T. "Blog Ambition: Fashion, Feelings, and the Political Economy of the Digital Raced Body." *Camera Obscura* 26, no. 1 (2011): 1-37.
4. Rhizome archive of [@amaliaulman](#) (you can read about Amalia Ulman's social media performance *Excellences & Perfections* at <https://rhizome.org/editorial/2014/oct/20/first-look-amalia-ulmanexcellences-perfections/>)

Finals Week

Reminder: Paper Final Draft due on Monday

General Education Foundations of Society and Culture (SC) Course Information Sheet

Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.

Department, Course Number, and Title _____

The aim of the GE SC course offerings is:

The aim of courses in this area is to introduce students to the ways in which humans organize, structure, rationalize, and govern their diverse societies and cultures over time. These courses focus on a particular historical question, societal problem, or topic of political and economic concern in an effort to demonstrate to students how issues are objectified for study, how data is collected and analyzed, and how new understandings of social phenomena are achieved and evaluated.

General Education SC Student Learning Goals: Courses fulfilling SC will provide a minimum of five units and should align with *each* of the following four learning goals (see Appendix):

1. Students will learn about varying historical, social, cultural, political, and economic processes that shape and are shaped by human interaction.
2. Students will learn how to analyze sources and data.
3. Students will engage in critical interpretation and reasoning.
4. Students will communicate effectively.

General Education SC Student Learning Outcomes: Each course should have student learning outcomes listed in the syllabus. These learning outcomes may be tied to a specific discipline but should be associated with each of the *four* broad learning goals listed above (please see **Appendix I: Society & Culture Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

General Guidelines for GE SC Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Society & Culture foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Society & Culture are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Historical Analysis
- Social Analysis

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

Indicate when the department anticipates offering this course in 2020-22 and give anticipated enrollment:

2020-21	<input type="checkbox"/>	Fall: Enrollment _____	2021-22	<input type="checkbox"/>	Fall: Enrollment _____
	<input type="checkbox"/>	Winter: Enrollment _____		<input type="checkbox"/>	Winter: Enrollment _____
	<input type="checkbox"/>	Spring: Enrollment _____		<input type="checkbox"/>	Spring: Enrollment _____
	<input type="checkbox"/>	Summer: Enrollment _____		<input type="checkbox"/>	Summer: Enrollment _____

Please provide information on estimated weekly hours for the class.

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

Activity	Number of hours per week
Lecture	
Discussion Section	
Labs	
Experiential (Community-engagement, internships, other)	
Field Trips	
A) TOTAL student contact per week	

B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

Activity	Number of hours per week
General Review and Preparation	
Reading	
Group Projects	
Preparation for Quizzes & Exams	
Information Literacy Exercises	
Written Assignments	
Research Activity	
B) TOTAL Out-of-class time per week	

GRAND TOTAL (A) + (B) must equal 15 hours/week: _____ (hours)

Please note that if you're teaching a summer course, the aggregated hours should equal 150. For instance, if you're teaching a 5 week course, your total out-of class and in-class time per week should equal 30 hours.

Please present a concise explanation for the following:

How does your course address each of the four learning goals?

Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment that speak to these learning goals.

What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?

If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?

APPENDIX I

Student Learning Goals with Nested Learning Outcomes for
all General Education (GE) Foundations in Society and Culture (SC) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE SC” courses:

- 1. Students will learn about varying historical, social, cultural, political, and economic processes that shape and are shaped by human interaction.**
 - a. Students will be able to identify how culture develops and changes over time and explore the multi-dimensionality of culture.
 - b. Students will understand how diverse societies are structured and organized and recognize internal and external differences both within and across societies.
 - c. Students will analyze historical development and change with an emphasis on understanding the causes and consequences of these changes.
 - d. Students will consider how different disciplines examine society and culture, including their principal theoretical and methodological approaches.

 - 2. Students will learn how to analyze sources and data.**
 - a. Students will learn to identify and use different types of primary and secondary sources.
 - b. Students will engage actively in the social-scientific processes of inquiry, analysis, and problem-solving, as well as quantitative and qualitative research and data collection.
 - c. Students will evaluate sources and data for their positionality, significance, reliability, and validity.

 - 3. Students will engage in critical interpretation and reasoning.**
 - a. Students will evaluate and develop arguments informed by evidence.
 - b. Students will gain critical reading skills, including media literacy.
 - c. Students will reflect on how history and the social sciences have been used, and can be used, to inform positive or negative social change.

 - 4. Students will communicate effectively.**
 - a. Students will develop the ability to summarize, synthesize, and analyze scholarly literature.
 - b. Students will practice writing clearly in appropriate/relevant disciplinary styles and marshal evidence in support of an argument.
 - c. Students will learn how to communicate with non-expert audiences.
-

FTV 98TW – Influencer Culture and Economy

Instructor: Zizi Li

Email: zzl1995@ucla.edu

Seminar Meeting Time: TBD (3 hours)

Office Hour: TBD, or by appointment

Our seminar meets weekly at UCLA, which is located on the ancestral and unceded territory of the Tongva peoples who, in the face of ongoing settler colonialism, continue to act as stewards of their ancestral lands. The greater Los Angeles area is home to many other Native peoples, including the Chumash, the Tataviam, the Cahuilla nations, the Chemehuevi, the Pipa Aha Macav, the Morongo, the Pechanga, the Acjachemen, the Yuhaaviatam, the Soboba among other nations and bands. Moreover, it is home to large communities of Indigenous peoples from the greater Turtle Island and Latin America, including Zapotec, Mixtec, and Garifuna peoples. Los Angeles is also a place with large communities of Two Spirit peoples who organize and fellowship with each other.

Course Description:

Social media influencers—usually characterized as born-digital (micro)celebrities on the internet—have become a mainstream identity in the past decade. This course explores the intersection of media, technology, and society through a rounded examination of influencer culture and economy. We will begin with a survey of common concepts, including the rise and categorization of influencers, authenticity and self-branding, affect and intimacy, and digital labor. We will then dive into the broader influencer ecosystem, including the production, circulation, and consumption of influencer culture and economy, and examine the connections between digital/media industry and supply chain networks. This broad approach to influencers will provide a useful framework for investigating the many kinds of labor and infrastructure as well as varying (im)material relations upon which the operation of influencer culture and economy, and digital capitalism necessitate. Finally, we will think through the limitations and possibilities of using the influencer space as a site of pleasure and resistance.

Over the course of the quarter, we will consider a range of intersectional concerns, interventions, and possibilities in the influencer culture and economy. Students will be able to identify the socio-historical, cultural, and economic contexts under which influencer emerges and apply this knowledge to their daily engagement of digital culture more broadly. In the seminar, we will practice analyzing media texts and paratexts concerning varying perspectives, such as expressive (visual, auditory, speech, literary) forms and styles, structures and themes, symbols and motifs, discourse and spectatorship. In addition to having a command of close reading skills, students will be introduced to major frameworks and debates around influencer culture in the academy, social activism, and public rhetoric. Together as a class, we will reflect on the relationship of labor, performance, capital, and technology with race, gender, sexuality, class, and nationality. Students will learn the tools to unpack the construction and performance of differences on the Internet informed by primary and secondary sources.

Course Objectives:

After taking this course, students will be able to:

- Understand the major conceptual frameworks and theoretical debates around the study of influencer culture and economy, and digital capitalism more broadly in media studies, and in related fields such as communication, sociology, and global studies.
- Analyze media texts concerning their aesthetics, structures, themes, and semiotics.
- Contextualize influencer media texts in different social, historical, technological, economic, and geographical conditions.
- Critically discuss concerns of labor and capital in the digital sphere with an intersectional attention to race, gender, sexuality, class, and global geography.
- Identify thesis, arguments, methods, sources, and analyses in academic readings, and further, critically utilize a combination of primary and secondary sources for research.
- Develop skills and methods to draft, revise, and finish a 10-12 pages qualitative research paper this quarter and, in the future, navigate through research projects with confidence.

Course Requirements and Grading Breakdown:Scholarly Engagement with Peers and Instructor: 40% total

- Class participation: 15%
- Discussion facilitation: 15%
- Peer review activities (week 9): 10%

Research Paper: 60% total

- Meet with instructor to discuss project (week 3): 2.5%
- Paper proposal, mediagraphy, and preliminary bibliography (due week 4): 2.5%
- Revised proposal, and annotated bibliography (due week 5): 5%
- Literature review (due week 6): 5%
- Detailed outline (due week 7): 5%
- Paper rough draft (due week 8): 10%
- Paper final draft (due finals week): 30%

Class Participation

Because this is a seminar, class discussions are crucial to the course experience. As such, both class attendance and participation are essential and required. Participation will be worth 15% of your final grade. I hope you don't miss any class sessions, because missing even one have an effect on your learning. I have tried to make each class useful to you, and to make our class activities things you couldn't replicate on your own. We have a limited amount of time together, so we should use that time well. However, things could happen and hence the needs to have some flexibility. If you cannot attend a session due to illness, religious holidays, family circumstance or other issue, please inform me as soon as possible. An official document is required for an excused absence or late assignment.

We will create an environment for critical, engaging, and fun discussions and analyses of course readings, assigned media texts, and influencer media you encounter in everyday life. Take notes as you engage with media texts and readings and bring any questions and/or comments to seminar discussions. You are always welcomed to visit me during my regular office hours or make an appointment with me to discuss course materials and other concerns. During the first day of class, we as a class will discuss how we want to assess class participation. This step aims to ensure the grading of class participation reflect the needs of the class and provide ways of

engagement beyond traditional seminar open-group format discussion, such as groupworks and free writes, to provide multiple means to engage.

Discussion Facilitation

Each student will sign up as the facilitator or discussant on one of the assigned readings during weeks 2-9. Students will be responsible for identifying the text's key arguments with supporting evidence and prepare necessary materials on reading guidelines provided by the instructor. They will also suggest two discussion questions for group discussion. Discussion facilitation will be worth 15% of your final grade.

Peer Review Activities

See Stage H in the Research Paper section for details.

Research Paper (10-12 pages)

On top of gaining knowledge of influencer culture and economy, students will also develop necessary skills and methods to initiate a qualitative research project, conduct research and unpack dense materials, and effectively communicate their research in the form of a written research paper. The research paper assignment is scaffolded into smaller research, writing, and revise tasks throughout the quarter so that students can be guided through varying steps with in-class workshops, outside resources, reviews and feedback, and opportunities to revise and improve based on comments from the instructor and peers. After going through this entire process, students should feel more comfortable with and confident in their ability to navigate through future writing-intensive qualitative research projects at UCLA and beyond.

Prompt: The research paper assignment is the main assignment for our class. The final deliverable is a 10-12 pages research paper. The topic could be on selective influencer videos and posts, a single influencer, a series of influencer media, a community of influencers, a phenomenon, an issue of concern, or anything that is related to the influencer culture and economy. You are asked to closely address the media text or cultural artifact itself and contextualize it in relation to some aspects of sociocultural, political, economic, historical processes. You can envision your paper eventually being submitted to an undergraduate journal (e.g., [Aleph](#), [Apollon](#), [International Journal of Undergraduate Research and Creative Activities](#), [Reinvention](#)) or a relevant critical, popular publication (e.g., [Bitch Media](#), [LARB](#), [Public Books](#)). That is, you are invited to consider an audience for your research paper that is beyond your instructor. A successful paper will analyze media texts and their related contexts in a critical, rigorous way that speak to one or more of the following: aesthetic patterns, historical conditions, cultural debates, and political implications. The paper should have a clear and strong argument that is supported by critical engagement with varying primary and secondary sources.

Style and Citation: The paper should be double-spaced with 12-point font Times New Roman. You can choose to use Chicago or MLA styles for citation. A Work Cited or Bibliography page is required. The page count does not include bibliography/work cited page.

Grade: The research paper assignment constitutes 60% of your final grade. Half of it (30%) is based on the final draft. It will be graded on the originality of your ideas, the soundness of your argument, the clarity of your writing, your ability to tie together research in and outside

of class, and your progress in incorporating feedback given by the instructor and your peers from earlier stages of your writing. The other half of it (30%) is dedicated to the scaffolded writing process designed to help guide the development of your research paper. For more information, see the description for each of the eight scaffolded stages below.

Stage A Meet with Instructor (Week 3): Each student will have a 20-minute individual meeting with me during Week 3 to discuss your research paper for this quarter. You can go on the CCLE schedule to reserve a time slot. To make the most out of this meeting, please conduct some preliminary research in advance and bring in possible ideas to discuss. As long as you meet with me, you will get the assigned full 2.5% of your final grade.

Stage B Paper Proposal, Mediagraphy, and Preliminary Bibliography (Week 4): This is an opportunity to reflect on our one-on-one conversation regarding what kind of research you want to pursue in this class. You will be submitting a 250-word explanation of your paper topic. While you do not need to have a concrete hypothesis yet, I want to see what questions you are asking and what hunches you have. In addition to the write-up, you will also include a mediagraphy (a list of media texts you are looking at) and an initial bibliography (scholarly sources relevant to your project that you might be drawing from, plus any other kinds of relevant primary / paratextual sources, e.g., interviews, trade reports, newspaper/magazine articles, community forums, etc.) The initial bibliography shall contain at least 2 scholarly sources. This assignment is worth 2.5% of your final grade. You will get the full mark as long as you turn it in on time and show your efforts. The instructor will provide detailed feedback.

We will have an in-class workshop covering Research 101 during Week 2. In class during Week 4, we will also have activities to help you strengthen the proposal you turned in for Stage C.

Stage C Revised Proposal and Annotated Bibliography (Week 5): You will update and revise your paper proposal based on feedback from the instructor, and additional research you have conducted. You will expand your working bibliography from at least five sources to at least ten sources. Then, identify two core scholarly sources and three primary sources that speak to your project the most. You will submit an annotated bibliography of the two scholarly sources. This assignment is worth 5% of your total grade. You will get the full mark if you turn it in on time and show your efforts. The instructor will provide detailed feedback.

We will have an in-class workshop talking through revision of proposal during Week 4 and the basics for compiling annotated bibliography during Week 3 to guide you through the process.

Stage D Literature Review (Week 6): Using your annotated bibliography as a starting point, each student will submit a draft of literature review (2 pages double space). Think of this assignment as an unfinished draft of literature review that you will continue working on and revise as you are further along your writing process. For this stage, your draft will weave together the two core scholarly sources you annotated. You are welcomed to incorporate more from your working bibliography. For this write-up, you want to present (1) an overview of how your research topic has been dealt with by other scholars, and (2) how your research topic contributes to this area of scholarship. It could be that you identify certain gaps in scholarship, and that your paper presents a new topic, concept, or method that will fill in that gap. It could be that you find certain scholarship problematic and will use your case study to challenge that theory and/or method. You can draw on your annotated entries, but remember that this is a

different assignment, which consists of a 2-page prose report, double-spaced, that groups scholarly readings into categories (e.g., subject matters, methodologies). This assignment is worth 5% of your total grade. For the grade, you will get the full mark as long as you turn it in on time and show your efforts. The instructor will provide detailed feedback.

We will have an in-class workshop covering how to do literature review during Week 5.

Stage E Detailed Outline (Week 7): This assignment is designed to have you map out the structure of your research paper, which will give you a better sense of what/where you should focus on in the remaining weeks. There are no page limits for this assignment, so you can decide what will serve you the most. You can map out what you have already done, what you need to do, and how you might approach these sections. You are welcomed to start filling in the outline with what you have already written and use bullet points to list out the remainder. You can make a concept map if that is the most helpful for you. This assignment is worth 5% of your total grade. You will get the full mark as long as you turn it in on time and showcase your efforts. The instructor will host extended office hour this week. All students are welcomed to come visit me and talk through any blocks, concerns, ideas, or suggestions.

We will have an in-class workshop covering methodology in Week 6.

Stage F Paper Rough Draft (Week 8): The next phase in the writing process will be a draft of your paper (6-8 pages) in which your argument has begun to take shape, and you have begun to critically engage with media texts and scholarly sources. Use your detailed outline as a starting point. This rough draft can be rough, meaning it does not have to be polished. However, it should present your argument as clear as you are able to at this stage. Besides revising and expanding upon previous drafts of literature review, you should spend a significant amount of time drafting the meat of your paper, i.e., detailed analysis of primary texts and contexts. You are welcomed to use placeholders throughout the draft to signal what these sections you have yet gotten to will address. This assignment is worth 10% of your total grade. You will get the full mark as long as you turn it in on time and show your efforts. I will provide written feedback on your draft, and then by using my feedback and discussions/feedback from your peers during Week 9, you will continue work on and revise your draft into a polished final draft.

We will have an in-class workshop covering sources and analyses in Week 7. However, you might also want to revisit discussions and activities around our readings this quarter for additional examples and guidance on sources and analyses.

Stage G Peer Review Activities (Week 9): In Week 4 or 5, you will be assigned a peer buddy where you will become familiar with one another's research ideas and writing styles. It is an opportunity for you to regularly share ideas, resources, concerns, and progress with each other throughout the research and writing process. After you all submit your paper rough draft in Week 8, you will receive a copy of your peer buddy's draft. Make sure you read through their draft thoroughly before class in Week 9. I will provide a general guideline in Week 8 to help facilitate the process. You will want to take notes of places that wowed you, those that confused you, and any questions and suggestions you have. We will have an in-class session during Week 9 in which you will spend the time to go through your comments and suggestions with your partner. You will have time in class to generate a sheet that compiles both your partner's feedback and how you might go about addressing them. You will submit a copy of this sheet to me and keep a copy for yourself. This assignment is worth 10% of your total grade.

Stage H Paper Final Draft (Finals Week): Lastly, each student will submit the final draft of their research paper (10-12 pages) during Finals Week, date TBA. Make sure to revise and polish your final draft considering feedback provided by the instructor and your peers. This assignment is worth 30% of your final grade. The final draft will be graded on the originality of your ideas, the soundness of your argument, the clarity of your writing, your ability to tie together research in and outside of class, and your progress in incorporating feedback.

How to get help:

In almost all cases, the best way to get help is to ask as soon as you know you need help. Asking for help is GOOD and always encouraged!

If you don't understand course material: Tell somebody (me and/or your classmates) as soon as possible! Everybody struggles with course materials at some point. Don't let things snowball. It's easier to deal with difficulties earlier rather than later.

If you want extra assistance with writing: I encourage you to seek help in advance. Feel free to visit me during office hours, and/or make an appointment with the Undergraduate Writing Center <https://wp.ucla.edu/>.

If you need accommodations for accessibility: contact the Center for Accessible Education (CAE) at (310)825-1501, email caeintake@saonet.ucla.edu, or in person at Murphy Hall A255. When possible, you should contact the CAE within the first two weeks as reasonable notice is needed to coordinate accommodations. For more information visit <http://www.cae.ucla.edu/>. You are encouraged to discuss learning needs and possible adaptations personally with me if you feel comfortable. Notably, CAE also provides academic accommodations for pregnant, parenting, and lactating students. If you identify with any of the above, please reach out to the CAE office. Additional resources: Students with Dependents Program <https://www.swd.ucla.edu/>

If you have encountered basic need difficulties (e.g., have difficulty affording groceries or accessing sufficient food to eat every day, or lacks a safe or stable place to live) and believes this may affect your performance: please contact the Dean of Students for support. You might want to fill out this self-assessment form <https://sa.ucla.edu/DOS/ECR/Intake> and contact the ECRT <https://www.studentincrisis.ucla.edu/>. See <https://eatwell.healthy.ucla.edu/2018/03/16/food-security-on-uclas-campus/> for food security resources.

If you encounter extended illness or other cause for legitimate absence that may keep you from attending a class for more than three meetings, contact the Student Development Specialist in the Division of Student Affairs. The appropriate administrator will facilitate a conversation with relevant faculty to determine whether the student can achieve satisfactory academic progress, which is ultimately at the sole discretion of the instructor.

How to contact me:

My email address is listed above, and you are welcome to visit me during office hours and/or email me with "FTV 98TW" in the subject line. My policy is to respond to your messages within 48hrs; Repeated emails during this window are unnecessary. Prior to asking me for information, please make sure that the answer cannot be found in the syllabus and confer with your colleagues. After this, you may come to office hours to discuss anything that may require further context or clarification. I will not discuss graded work of any kind via email or on the spot at campus. Instead, please email me to arrange a meeting at office hours.

Required Materials:

All required readings and media texts will be made available on the course website.

Additional Resources for Research Paper:

In the weekly overview below, you will find a greyed-out section at the end of each week's schedule. Those are materials not required for class but related to the theme of the week. If you find a topic interesting and crave more materials to further expand your exploration, these resources are there to serve you. These lists are by no means exhaustive, but they should provide you some pointers as you are developing your research paper.

**This syllabus is subject to additions, deletions, or modifications at the instructor's discretion.*

Weekly Overview***Week 1 Overview: The Rise of Social Media Influencers*****PRE-CLASS MATERIALS****Readings [3pp]:**

1. Senft, Theresa. “Micro-Celebrity: Questions and Answers with Reporters.” (Dec 2009). <https://tsenft.livejournal.com/405860.html> [short Q&A ~3pp]

Viewings [60 mins]:

1. *iCarly* S1E1 “iPilot” and S1E2 “iWant More Viewers” (2007)

IN-CLASS ACTIVITIES

- **Introductions**
- **Create Community Guideline; Discuss participation grade**
- **Discuss:** Senft 2009 + + *iCarly* + Overview of Social Media Influencers
- **Free Write**
- **Discuss:** Research Paper Assignment
- **Sign up:** Discussion Facilitation

Additional Resources for Research Paper:

1. Snickars, Pelle, and Patrick Vonderau, eds. *The Youtube Reader*. Stockholm, SE: National Library of Sweden, 2009.
2. Marwick, Alice Emily. *Status Update: Celebrity, Publicity, and Branding in the Social Media Age*. New Haven, CT: Yale University Press, 2013. □ Chapter 3 “The Fabulous Lives of Micro-Celebrities”
3. Van Dijck, Jose. *The Culture of Connectivity: A Critical History of Social Media*. Oxford, UK: Oxford University Press, 2013.
4. *Ingrid Goes West* (Matt Spicer, 2017, 98 mins)
5. Abidin, Crystal. *Internet Celebrity: Understanding Fame Online*. Bingley, UK: Emerald, 2018. □ Chapter 1 “What is an Internet Celebrity Anyway?” and Chapter 4 “From Internet Celebrities to Influencers”
6. Cunningham, Stuart, and David Randolph Craig. *Social Media Entertainment: The New Intersection of Hollywood and Silicon Valley*. New York, NY: New York University Press, 2019.
7. *Chiara Ferragni: Unposted* (Elisa Amoruso, 2019, 88 mins)
8. Baker, Stephanie Alice, and Chris Rojek. *Lifestyle Gurus: Constructing Authority and Influence Online*. Cambridge, UK: Polity Press, 2020. □ Chapter 2 “The Rise of Lifestyle Gurus in the Digital Age”
9. Leaver, Tama, Tim Highfield, and Crystal Abidin. *Instagram: Visual Social Media Cultures*. Cambridge, UK: Polity, 2020. □ Chapter 4 “Economies”

Week 2 Authenticity, Self-Branding, and Social Media Engagement**PRE-CLASS MATERIALS****Readings [~14pp]:**

1. Duffy, Brooke Erin, and Emily Hund. “The Invisible Labor of Fashion Blogging.” *The Atlantic* (Sept 2015) <https://www.theatlantic.com/entertainment/archive/2015/09/fashion-blogging-labor-myths/405817/> [public scholarship]
2. Baym, Nancy. “Connect with Your Audience! The Relational Labor of Connection.” *Communication Review* 18, no.1 (2015): 14–22. [9 pp]

Viewings [60 mins]:

1. Song of Style, “How to grow your Instagram with Eva Chen | Aimee Song” (Feb 24, 2018): <https://youtu.be/NCK9vXKykrC> [23mins]
2. YouTube Creators, “Intro to Making Money on YouTube” (Jan 22, 2019): <https://youtu.be/bIngfKyJyUw> [3mins]
3. Katie Steckly, “My DAILY Instagram Engagement Routine” (Feb 4, 2020): <https://youtu.be/m8SK1UMmUQw> [13mins]
4. Video Influencers, “How to Build Your Brand, Think Bigger and Develop Self Awareness — Gary Vaynerchuk Interview” (Apr 13, 2016): <https://youtu.be/xg2ygCywnd4> [20mins]

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Duffy and Hund 2015, YouTube 2019, and Song of Style 2018
- **Discuss:** Baym 2015, Steckly 2020, and Gary Vaynerchuk Interview 2016
- **Introduce:** Research Paper Stage A
 - **Workshop:** Research 101
 - Resources: Writing Instruction and Research Education (WI+RE) <https://uclalibrary.github.io/research-tips/>; UCLA Undergraduate Writing Center (UWC) <https://uwc.ucla.edu/>; UCLA Undergraduate Research Center Workshops <http://hass.ugresearch.ucla.edu/getting-started/workshops/>; UNC Writing Center Tips and Tools <https://writingcenter.unc.edu/tips-and-tools/>; Harvard College Writing Center <https://harvardwritingcenterblog.com/>; University of Manchester Academic Phrasebank <http://www.phrasebank.manchester.ac.uk/>
 - “Research Paper Planner” by Shannon Roux <https://uclalibrary.github.io/research-tips/research-planner/>; “Start with your Questions” by Renee Romero and Dough Worsham <https://uclalibrary.github.io/research-tips/questions/>; “Prewriting (Invention) General Questions” by Purdue Online Writing Lab https://owl.purdue.edu/owl/general_writing/the_writing_process/prewriting/questions.html

Additional Resources for Research Paper:

1. Goffman, Erving. *Presentation of Self in Everyday Life*. Anchor Book, 1956.
2. Grindstaff, Laura. *The Money Shot: Trash, Class, and the Making of TV Talk Shows*. Chicago, IL: University of Chicago Press, 2002.

3. Senft, Theresa M. *Camgirls: Celebrity & Community in the Age of Social Networks*. New York, NY: Peter Lang, 2008.
4. Banet-Weiser, Sarah. *Authentic™: The Politics of Ambivalence in a Brand Culture*. New York, NY: New York University Press, 2012. □ Chapter 2 “Branding the Postfeminist Self: The Labor of Feminity”
5. Marwick, Alice Emily. *Status Update: Celebrity, Publicity, and Branding in the Social Media Age*. New Haven, CT: Yale University Press, 2013.
6. Meng, Di. “Camera girl 2.0: A study of Chinese women’s online visual representation in the age of individualization.” PhD Thesis, School of Creative Media, City University of Hong Kong (2014). [https://scholars.cityu.edu.hk/en/theses/camera-girl-20\(1b372e91-38be-44df-95cb-94e50db9e601\).html](https://scholars.cityu.edu.hk/en/theses/camera-girl-20(1b372e91-38be-44df-95cb-94e50db9e601).html)
7. Arvidsson, Adam, Alessandro Gandini, and Carolina Bandinelli. “Self-Branding among Freelance Knowledge Workers.” In *Invisible Labor: Hidden Work in the Contemporary World*, eds. Marion Crain, Winifred Poster, and Miriam Cherry: 239-256. Berkeley and Los Angeles: University of California Press, 2016.
8. Khamis, Susie, Lawrence Ang, and Raymond Welling. “Self-Branding, ‘Micro-Celebrity’ and the Rise of Social Media Influencers.” *Celebrity Studies* 8, no. 2 (2017): 191-208.
9. Baker, Stephanie Alice, and Chris Rojek. *Lifestyle Gurus: Constructing Authority and Influence Online*. Cambridge, UK: Polity Press, 2020. □ Chapter 3 “‘Be Authentic’: Lifestyle Gurus as Trusted Companions”
10. *Followers* (j-drama, 2020, available on Netflix)

Week 3 Affect and Intimacy in Vlogging and Streaming

PRE-CLASS MATERIALS

Readings [15pp]:

1. Raun, Tobias. “Capitalizing intimacy: New subcultural forms of micro-celebrity strategies and affective labour on YouTube.” *Convergence* 24, no. 1 (2018): 99-113. [15 pp]

Viewings [50 mins]:

1. Grishno, “Transgendered in New York” (Nov 9, 2006): <https://youtu.be/4MP3516D-Sw> [3mins]
2. Diamond Stylz, “My Uncle Carl & Trans Hook Ups” (Jun 16, 2010): <https://youtu.be/zJp1TReell8> [3mins]
3. Diamond Stylz, “Guess What!?!?! Thank you so much!!” (Oct 6, 2010): https://youtu.be/hX3-szkzw_o [4mins]
4. PRINCESSJOULES, “Transgender” (Oct 24, 2011): <https://youtu.be/4rPhPs28UCY> [5mins]
5. PRINCESSJOULES, “Comparing Sex Before & After Surgery” (Sep 26, 2014): <https://youtu.be/4Ly1Gc8JdoI> [5mins]
6. PRINCESSJOULES, “Dear Diary: De-Activation & Social Pressure” (May 26, 2016): <https://youtu.be/bU4rSZyiCuU> [7mins]

7. PRINCESSJOULES, “READING HATE COMMENTS!!!” (Jul 6, 2017):
https://youtu.be/gkQpj_DXoxI [10mins]

Reminder: please schedule a 20-min meeting with the instructor if you haven't done so already!

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Raun 2018 Article, PRINCESSJOULES 2011, 2014, 2016, and 2017, Grishno 2006, and Diamond Stylz 2021 Jun and Oct
- **Introduce:** Research Paper Stage B
 - **Workshop:** Research Proposal
 - Resources: UWC handout “Writing Research Proposal”
<https://uwc.ucla.edu/wp-content/uploads/2015/12/Writing-Research-Proposals.pdf>
 - **Workshop:** What is a bibliography? What is a mediagraphy?

Additional Resources for Research Paper:

1. Lazzarato, Maurizio. "Immaterial Labor." In *Radical Thought in Italy: A Potential Politics*, edited by Paolo Virno and Michael Hardt, 133-50. Minneapolis, MN: University of Minneapolis Press, 1996.
2. Terranova, Tiziana. "Free Labor: Producing Culture for the Digital Economy." *Social Text* 63, 2, no. 18 (2000): 33-58.
3. Fortunati, Leopoldina. "Immaterial Labor and Its Machinization." *Ephemera: Theory and Politics in Organization* 7 no. 1 (2007): 139-57.
4. Scholz, Trebor, ed. *Digital Labor: The Internet as Playground and Factory*. New York and London: Routledge, 2012.
5. O'Neill, Matthew G. "Transgender Youth and YouTube Videos: Self-Representation and Five Identifiable Trans Youth Narratives." In *Queer Youth and Media Cultures*, ed. Christopher Pullen: 34-45. London: Palgrave Macmillan, 2014.
6. Abidin, Crystal. "Communicative ♥ intimacies: Influencers and Perceived Interconnectedness." *Ada*, no. 8 (2015). <https://adanewmedia.org/2015/11/issue8-abidin/>
7. Abidin, Crystal. "Visibility Labour: Engaging with Influencers' Fashion Brands and #Ootd Advertorial Campaigns on Instagram." *Media International Australia* 161, no. 1 (2016): 86-100.
8. Raun, Tobias. *Out Online: Trans Self-Representation and Community Building on YouTube*. London and New York: Routledge, 2016.
9. Chun, Wendy Hui Kyong. *Updating to Remain the Same: Habitual New Media*. Cambridge, MA: MIT Press, 2016. □ Chapter 4 “Inhabiting Writing: Against the Epistemology of Outing”
10. Abidin, Crystal. "#Familygoals: Family Influencers, Calibrated Amateurism, and Justifying Young Digital Labor." *Social Media + Society* 3, no. 2 (2017).
11. Duffy, Brooke Erin. *(Not) Getting Paid to Do What You Love: Gender, Social Media, and Aspirational Work*. New Haven, CT: Yale University Press, 2017.

Week 4 Virtual Work and Mechanisms of Invisibility**PRE-CLASS MATERIALS****Readings [24pp]:**

1. Pham, Minh-Ha T. *Asians Wear Clothes on the Internet: Race, Gender, and the Work of Personal Style Blogging*. Durham, NC: Duke University Press, 2015. □ Chapter 2 “Style Stories, Written Tastes, and the Work of Self-Composure” [24pp]

Viewings [~20 mins]:

1. *The Artist Leaving the Googleplex* (Andrew Norman Wilson, 2011, 11 mins)
2. Chriselle Lim, “It’s me...your rich mom. My secrets on how to look rich-rich!” (Mar 19, 2020) <https://www.tiktok.com/@chrisellelim/video/6805987604857851141?>
3. Chriselle Lim, “How I Got Viral on TikTok as RICH MOM | Get Unready with Me” (Mar 27, 2020) <https://youtu.be/pzaqWIMHSn0> [7mins]

Reminder: Stage B Paper Proposal, Mediagraphy, and Preliminary Bibliography is due

IN-CLASS ACTIVITIES

- **Free Write**
- **Introduce** concepts of invisible labor and virtual work (using recommended reading Cherry 2016) and **Discuss** *The Artist Leaving the Googleplex* 2011
- **Discuss:** Pham 2015, select fashion blogs, and Chriselle Lim videos 2020
- **Introduce:** Research Paper Stage C
 - **Workshop:** Proposal Revision using Pham 2015 as a model
 - **Workshop:** Annotated Bibliography
 - Resources: UNC Writing Center Handout “Annotated Bibliographies” <https://writingcenter.unc.edu/tips-and-tools/annotated-bibliographies/>

Additional Resources for Research Paper:

1. Cherry, Miriam A. “Virtual Work and Invisible Labor.” In *Invisible Labor: Hidden Work in the Contemporary World*, eds. Marion Crain, Winifred Poster, and Miriam Cherry: 71-86. Berkeley and Los Angeles: University of California Press, 2016.
2. Scholz, Trebor, ed. *Digital Labor: The Internet as Playground and Factory*. New York: Routledge, 2012.
3. Lewis, Reina. *Muslim Fashion: Contemporary Style Culture*. Durham, NC: Duke University Press, 2015. □ Chapter 4 “Taste and Distinction: The Politics of Style” and Chapter 6 “Modesty Online: Commerce and Commentary on the Net”
4. Pham, Minh-Ha T. *Asians Wear Clothes on the Internet: Race, Gender, and the Work of Personal Style Blogging*. Durham, NC: Duke University Press, 2015. □ Chapter 3 “‘So Many and All the Same’ (but Not Quite): Outfit Photos and the Codes of Asian Eliteness”
5. Poster, Winifred R., Marion Crain, and Miriam A. Cherry. “Introduction: Conceptualizing Invisible Labor.” In *Invisible Labor: Hidden Work in the Contemporary World*, eds. Marion Crain, Winifred Poster, and Miriam Cherry: 3-27. Berkeley and Los Angeles: University of California Press, 2016.

6. Zhang, Erique. "Fashion as Collective Action." In *Fashion Studies Journal* (2020) <http://www.fashionstudiesjournal.org/the-latest-2/2020/10/21/fashion-as-collective-action>
this is a short piece of public scholarship

Week 5 Influencer Ecosystem - Production

PRE-CLASS MATERIALS

Readings [~24pp]:

1. Egidy, Ella. "Corona Couture and the Fast-Fashion Face Mask." *Jacobin* (Oct 2020). <https://jacobinmag.com/2020/10/corona-couture-fast-fashion-face-mask/>. (public scholarship ~4pp)
2. Mayer, Aditi. "Inside the Fight to End Labor Exploitation in L.A. Garment Factories." *Fashionista* (Oct 2020). <https://fashionista.com/2020/10/la-garment-workers-ethical-fashion-manufacturing-sweatshops> (a short report ~6pp)
3. Williams, Wesley. "My Life Sewing T-Shirts for 26 cents an Hour." *The New Republic* (January 2021). <https://newrepublic.com/article/160897/life-sewing-t-shirts-26-cents-hour> (a short report ~3pp)
4. Pham, Minh-Ha T. "A World Without Sweatshops: Abolition Not Reform" (forthcoming in 2022) [~11pp]

Viewings [60 mins]:

1. *Maquilapolis* (Vicky Funari and Sergio de la Torre, 2006, 60 mins)

Reminder: Stage C Revised Proposal and Annotated Bibliography is due

IN-CLASS ACTIVITIES

- **Free Write**
- **Introduce** concepts from recommended readings Mayer 2011 and Nakamura 2014, and **Discuss** *Maquilapolis* 2006
- **Discuss:** Egidy 2020, Mayer 2020, and Williams 2021
- **Introduce:** Research Paper Stage D
 - **Workshop:** Literature Review
 - Resources: UWC handout "Writing the Literature Review" <https://uwc.ucla.edu/wp-content/uploads/2015/12/Writing-the-Literature-Review.pdf>; UNC Writing Center handout "Literature Reviews" <https://writingcenter.unc.edu/tips-and-tools/literature-reviews/>

Additional Resources for Research Paper:

1. McKay, Steven C. *Satanic Mills or Silicon Islands?: The Politics of High-Tech Production in the Philippines*. Ithaca, NY: Cornell University Press, 2006.
2. Mayer, Vicki. *Below the Line: Producers and Production Studies in the New Television Economy*. Durham, NC: Duke University Press, 2011.
3. Clelland, Donald A. "Unpaid Labor as Dark Value in Global Commodity Chains." In *Gendered Commodity Chains: Seeing Women's Work and Households in Global*

Production, edited by Wilma A. Dunaway, 72-87. Stanford, CA: Stanford University Press, 2013.

4. Nakamura, Lisa. "Indigenous Circuits: Navajo Women and the Racialization of Early Electronic Manufacture." *American Quarterly* 66, no. 4 (2014): 919–41.
5. Fuchs, Christian. *Digital Labour and Karl Marx*. New York, NY: Routledge, 2014.
6. Pham, Minh-Ha T. *Asians Wear Clothes on the Internet: Race, Gender, and the Work of Personal Style Blogging*. Durham, NC: Duke University Press, 2015. □ Chapter 5 "Invisible Labor and Racial Visibilities in Outfit Posts" p167-191
7. Qiu, Jack Linchuan. *Goodbye iSlave: A Manifesto for Digital Abolition*. Urbana Champaign, IL: University of Illinois Press, 2016.
8. Shiu, Ka-chun. "Three Reports from female inmates at Hong Kong's prison mask factory." *Lausan* (February 2020). <https://lausan.hk/2020/three-reports-from-female-inmates-at-hong-kongs-prison-mask-factory/>.

Week 6 Influencer Ecosystem – Consumption and Disposal

PRE-CLASS MATERIALS

Readings [~19pp]:

1. Ouellette, Laurie. "Spark Joy? Compulsory Happiness and the Feminist Politics of Decluttering." *Culture Unbound* 11, no.3-4 (2019): 534-550. [17pp]
2. Bournda, Alejamra. "Marie Kondo helps declutter homes. What does that mean for plastic waste?" *National Geographic* (March 2019) [a short report]

Viewings [~60 mins]:

1. Any toy unboxing video [~20mins]
2. leighannsays, "EXTREME CLOSET DECLUTTER + ORGANIZING *post apocalyptic* | LeighAnnSays" (Apr 26, 2018) <https://youtu.be/SB2IswSAjRs> [19mins]
3. What's So Great About That? "Kondo-Culture: The Fall of the House of 'Stuff' (Apr 19, 2019) https://youtu.be/e_8NnAYRsIE [16mins]

Reminder: Stage D Literature Review is due

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Ouellette 2019, closet declutter video 2018
- **Discuss:** Bournda 2019, toy unboxing video, Kondo-Culture 2019
- **Introduce:** Research Paper Stage E
 - **Workshop:** Methodology

Additional Resources for Research Paper:

1. Veblen, Thorstein. *The Theory of the Leisure Class*. Pantianos Classics, 1899. □ Chapter 4 "Conspicuous Consumption"
2. Ewen, Stuart. *All Consuming Images: The Politics of Style in Contemporary Culture*. New York, NY: Basic Books, 1988.

3. Gabrys, Jennifer. *Digital Rubbish: A Natural History of Electronics*. Ann Arbor, MI: University of Michigan University Press, 2011.
4. *The True Cost* (Andrew Morgan, 2015, 92 mins)

Week 7 Influencer Ecosystem - Distribution of Goods and Information

PRE-CLASS MATERIALS

Readings [~20pp]:

1. Irani, Lily. "Justice for 'Data Janitor'." *Public Books* (Jan 2015).
<https://www.publicbooks.org/justice-for-data-janitors/> [~8pp] (public scholarship)
2. Bruder, Jessica. "Meet the Immigrants Who Took on Amazon." *Wire* (Nov 2019).
<https://www.wired.com/story/meet-the-immigrants-who-took-on-amazon/>. (news report)
3. De Beukelaer, Christiaan. "The Hundreds of Thousands of Stranded Maritime Workers Are the Invisible Victims of the Pandemic." *Jacobin* (Oct 2020).
<https://jacobinmag.com/2020/10/maritime-workers-seafarers-coronavirus-stranded/>. [~5pp] (public scholarship)

Viewing [~60 mins]:

1. Roxette Arisa, "MY BIGGEST PR UNBOXING HAUL EVER *not clickbait* | Roxette Arisa" (Sep 8, 2019) <https://youtu.be/i0ILSgcBsag> (just watch the first 10 mins)
2. Amazon Singing Boxes ads [5mins]
3. Amazon delivery worker vlogs [~20mins]
4. *The Moderators* (Adrian Chen and Ciaran Cassidy, 2017, 20 mins) [link](#)

Reminder: Stage E Detailed Outline is due

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Amazon Singing Boxes ads, Amazon delivery worker vlogs
- **Discuss:** Bruder 2019, Debeukelaer 2020
- **Discuss:** Irani 2015, and *The Moderators* 2017
- **Introduce:** Research Paper Stage F
 - **Workshop:** Sources and Analyses

Additional Resources for Research Paper:

1. Tsing, Anna. "Supply Chains and the Human Condition." *Rethinking Marxism* 21, no. 2 (2009):148-76.
2. Bonacich, Edna, and Jake B. Wilson. *Getting the Goods: Ports, Labor, and the Logistics Revolution*. Ithaca, NY: Cornell University Press, 2008.
3. Cowen, Deborah. *The Deadly Life of Logistics: Mapping Violence in Global Trade*. Minneapolis, MN: University of Minnesota Press, 2014.
4. Holt, Jennifer and Patrick Vonderau. "'Where the Internet Lives': Data Centers as Cloud Infrastructure." In *Signal Traffic: Critical Studies of Media Infrastructures*, edited by Lisa Parks and Nicole Starosielski, 71-93. Chicago, IL: University of Illinois Press, 2015.

5. Roberts, Sarah T. "Commercial content moderation: Digital laborers' dirty work." In *The intersectional internet: Race, sex, class and culture online*, edited by Safiya Umoja Noble and Brendesha M. Tynes: 147-159. New York, NY: Peter Lang, 2016.
6. Rossiter, Ned. *Software, Infrastructure, Labor: A Media Theory of Logistical Nightmares*. New York, NY: Routledge, 2016.
7. Plantin, Jean-Christophe, Carl Lagoze, Paul N. Edwards, and Christian Sandvig. "Infrastructure Studies Meet Platform Studies in the Age of Google and Facebook." *New Media & Society* 20, no. 1 (2016): 293-310.
8. De Lara, Juan D. *Inland Shift: Race, Space, and Capital in Inland Southern California*. Oakland, CA: University of California Press, 2018.
9. Mayer, Vicki. "The Second Coming: Google and Internet Infrastructure." *Culture Machine* 18 (2019).
10. Alimahomed-Wilson, Jake, and Ellen Reese, eds. *The Cost of Free Shipping: Amazon in Global Economy*. London and Chicago: Pluto Press, 2020.

Week 8 Bitching and Gossiping as Resistance

PRE-CLASS MATERIALS

Readings [~20pp]:

1. Steele, Catherine Knight. "Signifyin', Bitching, and Blogging: Black Women and Resistance Discourse Online." In *The Intersectional Internet: Race, Sex, Class and Culture Online*, edited by Safiya Umoja Noble and Brendesha M. Tynes: 73-93. New York: Peter Lang, 2016. EXCERPT [~10pp]
2. Bishop, Sophie. "Managing Visibility on YouTube through Algorithmic Gossip." *New Media & Society* 21, no.11-12 (2019): 2589-2606. EXCERPT [~10pp]
3. Simpson, Ellen, and Bryan Semaan. "For You, or For 'You'?" Everyday LGBTQ+ Encounters with TikTok." *Proceedings of the ACM on HCI (2021)* ABSTRACT

Viewings [17mins]:

1. Scola Dondo, "Race on YouTube: Being the Token Black Girl | Scola Dondo" (Jan 22, 2017) <https://youtu.be/EEhVbDnqqpM> [10mins]
2. "Why I Left BuzzFeed" compilation video <https://youtu.be/Noo0Mf3evcM> [7mins]

Reminder: Stage F Paper Rough Draft is due

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Steele 2016, and Schola Dondo 2017
- **Discuss:** Simpson and Semann 2021, Bishop 2019, and Why I left BuzzFeed video
- **Introduce:** Research Paper Stage G
 - **Workshop:** Citation

Additional Resources for Research Paper:

FTV 98TW Syllabus Draft

1. hooks, bell. "The Oppositional Gaze: Black Female Spectators." In *Black Looks: Race and Representation*, 115-32. Boston, MA: South End Press, 1992.
2. Everett, Anna. "The Revolution Will Be Digitized: Afrocentricity and the Digital Public Sphere." *Social Text* 20, no. 2 (71) (2002): 125-46.
3. Coleman, Beth. "Race as Technology." *Camera Obscura* 24, no. 1 (70) (2009): 177-207.
4. Chun, Wendy Hui Kyong. "Introduction: Race and/as Technology; or, How to Do Things to Race." *Camera Obscura* 24, no. 1 (70) (2009): 735.
5. Steele, Catherine Knight. "Black Bloggers and Their Varied Publics: The Everyday Politics of Black Discourse Online." *Television & New Media* 19, no. 2 (2017): 112-27.
6. Brock, André Jr. *Distributed Blackness: African American Cybercultures*. New York, NY: New York University Press, 2020.
7. Bailey, Moya. *Misogynoir Transformed: Black Women's Digital Resistance*. New York, NY: New York University Press, 2021.

Week 9 Everyday Joy and Resistance**PRE-CLASS MATERIALS****Readings [~8pp]:**

1. Assigned paper draft of your peers [6-8 pages double-spaced □ 3-4 pp]
2. Bogel, Ariel and Farz Edraki. "Students are fighting climate change, one TikTok video at a time." *ABC News* (September 2019). <https://www.abc.net.au/news/2019-09-19/tiktok-youth-led-climate-activism-school-strike/11520474> [a short report]
3. Tait, Amelia. "'Influencers are being taken advantage of': the social media stars turning to unions." *The Guardian* (October 2020). <https://www.theguardian.com/media/2020/oct/10/influencers-are-being-taken-advantage-of-the-social-media-stars-turning-to-unions> [a short report]

Viewings [~60 mins]:

1. Watch the central media texts discussed in the assigned paper draft of your peers
2. Chessie Domrongchai, makeup and wake up Wednesday playlist <https://youtube.com/playlist?list=PLU2D2NAmmoqZ26TGVtnSjqvuI1hcJE4qw> (select one video from this playlist) [~20mins] OR Kristen Leo, "L'Oreal, Reformation and fashion influencers are..." (Jun 17, 2020) <https://youtu.be/hHddQ96nPsE> [20mins]

IN-CLASS ACTIVITIES

- **Peer Review Activities**
- **Free Write**
- **Discuss:** Screening materials, Bogel and Edraki 2019, and Tait 2020
- **Introduce:** Research Paper Stage H
 - Resources: UNC Writing Center handout "Revising Drafts" <https://writingcenter.unc.edu/tips-and-tools/revising-drafts/>

Additional Resources for Research Paper:

FTV 98TW Syllabus Draft

1. McRobbie, Angela. *The Aftermath of Feminism: Gender, Culture and Social Change*. Los Angeles and London: Sage, 2008.
2. Banet-Weiser, Sarah. *Authentic™: The Politics of Ambivalence in a Brand Culture*. New York, NY: New York University Press, 2012. □ Chapter 4 “Branding Politics: Shopping for Change?”
3. Castañeda, Mari. “Feeling Good While Buying Goods: Promoting Commodity Activism to Latina Consumers.” In *Commodity Activism: Cultural Resistance in Neoliberal Times*, eds. Roopali Mukherjee and Sarah Banet-Weiser: 273-291. New York, NY: New York University Press, 2012.

Week 10 Virtual Influencers and “Diversity”**PRE-CLASS MATERIALS****Readings [~21pp]:**

1. Russel, Legacy. *Glitch Feminism: A Manifesto*. Verso, 2020. □ “Glitch Is Anti-Body” and “Glitch Is Skin” [~19pp]
2. Ongley, Hannah. “Who’s really profiting from diverse CGI models?” *I-D* (April 2018) [a short magazine article]

Viewings [~ 30 mins]:

1. Miquela [@lilmiquela](#)
2. Shudu [@shudu.gram](#)

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Russel 2020, Ongley 2018, Miquela, and Shudu
- **Wrap up this quarter**

Additional Resources for Research Paper:

1. Hall, Stuart. *Cultural Representations and Signifying Practices*. London: The Open University, 1997. □ “The spectacle of the ‘Other’”
2. Nakamura, Lisa. *Cybertypes: Race, Ethnicity, and Identity on the Internet*. New York and London: Routledge, 2002.
3. Pham, Minh-Ha T. “Blog Ambition: Fashion, Feelings, and the Political Economy of the Digital Raced Body.” *Camera Obscura* 26, no. 1 (2011): 1-37.
4. Rhizome archive of [@amaliaulman](#) (you can read about Amalia Ulman's social media performance Excellences & Perfections at <https://rhizome.org/editorial/2014/oct/20/first-look-amalia-ulmanexcellences-perfections/>)

Finals Week

Reminder: Paper Final Draft due on Monday

FTV 98TW – Influencer Culture and Economy

Instructor: Zizi Li

Email: zzl1995@ucla.edu

Seminar Meeting Time: TBD (3 hours)

Office Hour: TBD, or by appointment

Our seminar meets weekly at UCLA, which is located on the ancestral and unceded territory of the Tongva peoples who, in the face of ongoing settler colonialism, continue to act as stewards of their ancestral lands. The greater Los Angeles area is home to many other Native peoples, including the Chumash, the Tataviam, the Cahuilla nations, the Chemehuevi, the Pipa Aha Macav, the Morongo, the Pechanga, the Acjachemen, the Yuhaaviatam, the Soboba among other nations and bands. Moreover, it is home to large communities of Indigenous peoples from the greater Turtle Island and Latin America, including Zapotec, Mixtec, and Garifuna peoples. Los Angeles is also a place with large communities of Two Spirit peoples who organize and fellowship with each other.

Course Description:

Social media influencers—usually characterized as born-digital (micro)celebrities on the internet—have become a mainstream identity in the past decade. This course explores the intersection of media, technology, and society through a rounded examination of influencer culture and economy. We will begin with a survey of common concepts, including the rise and categorization of influencers, authenticity and self-branding, affect and intimacy, and digital labor. We will then dive into the broader influencer ecosystem, including the production, circulation, and consumption of influencer culture and economy, and examine the connections between digital/media industry and supply chain networks. This broad approach to influencers will provide a useful framework for investigating the many kinds of labor and infrastructure as well as varying (im)material relations upon which the operation of influencer culture and economy, and digital capitalism necessitate. Finally, we will think through the limitations and possibilities of using the influencer space as a site of pleasure and resistance.

Over the course of the quarter, we will consider a range of intersectional concerns, interventions, and possibilities in the influencer culture and economy. Students will be able to identify the socio-historical, cultural, and economic contexts under which influencer emerges and apply this knowledge to their daily engagement of digital culture more broadly. In the seminar, we will practice analyzing media texts and paratexts concerning varying perspectives, such as expressive (visual, auditory, speech, literary) forms and styles, structures and themes, symbols and motifs, discourse and spectatorship. In addition to having a command of close reading skills, students will be introduced to major frameworks and debates around influencer culture in the academy, social activism, and public rhetoric. Together as a class, we will reflect on the relationship of labor, performance, capital, and technology with race, gender, sexuality, class, and nationality. Students will learn the tools to unpack the construction and performance of differences on the Internet informed by primary and secondary sources.

Course Objectives:

After taking this course, students will be able to:

- Understand the major conceptual frameworks and theoretical debates around the study of influencer culture and economy, and digital capitalism more broadly in media studies, and in related fields such as communication, sociology, and global studies.
- Analyze media texts concerning their aesthetics, structures, themes, and semiotics.
- Contextualize influencer media texts in different social, historical, technological, economic, and geographical conditions.
- Critically discuss concerns of labor and capital in the digital sphere with an intersectional attention to race, gender, sexuality, class, and global geography.
- Identify thesis, arguments, methods, sources, and analyses in academic readings, and further, critically utilize a combination of primary and secondary sources for research.
- Develop skills and methods to draft, revise, and finish a 10-12 pages qualitative research paper this quarter and, in the future, navigate through research projects with confidence.

Course Requirements and Grading Breakdown:

Scholarly Engagement with Peers and Instructor: 40% total

- Class participation: 15%
- Discussion facilitation: 15%
- Peer review activities (week 9): 10%

Research Paper: 60% total

- Meet with instructor to discuss project (week 3): 2.5%
- Paper proposal, mediagraphy, and preliminary bibliography (due week 4): 2.5%
- Revised proposal, and annotated bibliography (due week 5): 5%
- Literature review (due week 6): 5%
- Detailed outline (due week 7): 5%
- Paper rough draft (due week 8): 10%
- Paper final draft (due finals week): 30%

Class Participation

Because this is a seminar, class discussions are crucial to the course experience. As such, both class attendance and participation are essential and required. Participation will be worth 15% of your final grade. I hope you don't miss any class sessions, because missing even one have an effect on your learning. I have tried to make each class useful to you, and to make our class activities things you couldn't replicate on your own. We have a limited amount of time together, so we should use that time well. However, things could happen and hence the needs to have some flexibility. If you cannot attend a session due to illness, religious holidays, family circumstance or other issue, please inform me as soon as possible. An official document is required for an excused absence or late assignment.

We will create an environment for critical, engaging, and fun discussions and analyses of course readings, assigned media texts, and influencer media you encounter in everyday life. Take notes as you engage with media texts and readings and bring any questions and/or comments to seminar discussions. You are always welcomed to visit me during my regular office hours or make an appointment with me to discuss course materials and other concerns. During the first day of class, we as a class will discuss how we want to assess class participation. This step aims to ensure the grading of class participation reflect the needs of the class and provide ways of

engagement beyond traditional seminar open-group format discussion, such as groupworks and free writes, to provide multiple means to engage.

Discussion Facilitation

Each student will sign up as the facilitator or discussant on one of the assigned readings during weeks 2-9. Students will be responsible for identifying the text's key arguments with supporting evidence and prepare necessary materials on reading guidelines provided by the instructor. They will also suggest two discussion questions for group discussion. Discussion facilitation will be worth 15% of your final grade.

Peer Review Activities

See Stage H in the Research Paper section for details.

Research Paper (10-12 pages)

On top of gaining knowledge of influencer culture and economy, students will also develop necessary skills and methods to initiate a qualitative research project, conduct research and unpack dense materials, and effectively communicate their research in the form of a written research paper. The research paper assignment is scaffolded into smaller research, writing, and revise tasks throughout the quarter so that students can be guided through varying steps with in-class workshops, outside resources, reviews and feedback, and opportunities to revise and improve based on comments from the instructor and peers. After going through this entire process, students should feel more comfortable with and confident in their ability to navigate through future writing-intensive qualitative research projects at UCLA and beyond.

Prompt: The research paper assignment is the main assignment for our class. The final deliverable is a 10-12 pages research paper. The topic could be on selective influencer videos and posts, a single influencer, a series of influencer media, a community of influencers, a phenomenon, an issue of concern, or anything that is related to the influencer culture and economy. You are asked to closely address the media text or cultural artifact itself and contextualize it in relation to some aspects of sociocultural, political, economic, historical processes. You can envision your paper eventually being submitted to an undergraduate journal (e.g., [Aleph](#), [Apollon](#), [International Journal of Undergraduate Research and Creative Activities](#), [Reinvention](#)) or a relevant critical, popular publication (e.g., [Bitch Media](#), [LARB](#), [Public Books](#)). That is, you are invited to consider an audience for your research paper that is beyond your instructor. A successful paper will analyze media texts and their related contexts in a critical, rigorous way that speak to one or more of the following: aesthetic patterns, historical conditions, cultural debates, and political implications. The paper should have a clear and strong argument that is supported by critical engagement with varying primary and secondary sources.

Style and Citation: The paper should be double-spaced with 12-point font Times New Roman. You can choose to use Chicago or MLA styles for citation. A Work Cited or Bibliography page is required. The page count does not include bibliography/work cited page.

Grade: The research paper assignment constitutes 60% of your final grade. Half of it (30%) is based on the final draft. It will be graded on the originality of your ideas, the soundness of your argument, the clarity of your writing, your ability to tie together research in and outside

of class, and your progress in incorporating feedback given by the instructor and your peers from earlier stages of your writing. The other half of it (30%) is dedicated to the scaffolded writing process designed to help guide the development of your research paper. For more information, see the description for each of the eight scaffolded stages below.

Stage A Meet with Instructor (Week 3): Each student will have a 20-minute individual meeting with me during Week 3 to discuss your research paper for this quarter. You can go on the CCLE schedule to reserve a time slot. To make the most out of this meeting, please conduct some preliminary research in advance and bring in possible ideas to discuss. As long as you meet with me, you will get the assigned full 2.5% of your final grade.

Stage B Paper Proposal, Mediagraphy, and Preliminary Bibliography (Week 4): This is an opportunity to reflect on our one-on-one conversation regarding what kind of research you want to pursue in this class. You will be submitting a 250-word explanation of your paper topic. While you do not need to have a concrete hypothesis yet, I want to see what questions you are asking and what hunches you have. In addition to the write-up, you will also include a mediagraphy (a list of media texts you are looking at) and an initial bibliography (scholarly sources relevant to your project that you might be drawing from, plus any other kinds of relevant primary / paratextual sources, e.g., interviews, trade reports, newspaper/magazine articles, community forums, etc.) The initial bibliography shall contain at least 2 scholarly sources. This assignment is worth 2.5% of your final grade. You will get the full mark as long as you turn it in on time and show your efforts. The instructor will provide detailed feedback.

We will have an in-class workshop covering Research 101 during Week 2. In class during Week 4, we will also have activities to help you strengthen the proposal you turned in for Stage C.

Stage C Revised Proposal and Annotated Bibliography (Week 5): You will update and revise your paper proposal based on feedback from the instructor, and additional research you have conducted. You will expand your working bibliography from at least five sources to at least ten sources. Then, identify two core scholarly sources and three primary sources that speak to your project the most. You will submit an annotated bibliography of the two scholarly sources. This assignment is worth 5% of your total grade. You will get the full mark if you turn it in on time and show your efforts. The instructor will provide detailed feedback.

We will have an in-class workshop talking through revision of proposal during Week 4 and the basics for compiling annotated bibliography during Week 3 to guide you through the process.

Stage D Literature Review (Week 6): Using your annotated bibliography as a starting point, each student will submit a draft of literature review (2 pages double space). Think of this assignment as an unfinished draft of literature review that you will continue working on and revise as you are further along your writing process. For this stage, your draft will weave together the two core scholarly sources you annotated. You are welcomed to incorporate more from your working bibliography. For this write-up, you want to present (1) an overview of how your research topic has been dealt with by other scholars, and (2) how your research topic contributes to this area of scholarship. It could be that you identify certain gaps in scholarship, and that your paper presents a new topic, concept, or method that will fill in that gap. It could be that you find certain scholarship problematic and will use your case study to challenge that theory and/or method. You can draw on your annotated entries, but remember that this is a

different assignment, which consists of a 2-page prose report, double-spaced, that groups scholarly readings into categories (e.g., subject matters, methodologies). This assignment is worth 5% of your total grade. For the grade, you will get the full mark as long as you turn it in on time and show your efforts. The instructor will provide detailed feedback.

We will have an in-class workshop covering how to do literature review during Week 5.

Stage E Detailed Outline (Week 7): This assignment is designed to have you map out the structure of your research paper, which will give you a better sense of what/where you should focus on in the remaining weeks. There are no page limits for this assignment, so you can decide what will serve you the most. You can map out what you have already done, what you need to do, and how you might approach these sections. You are welcomed to start filling in the outline with what you have already written and use bullet points to list out the remainder. You can make a concept map if that is the most helpful for you. This assignment is worth 5% of your total grade. You will get the full mark as long as you turn it in on time and showcase your efforts. The instructor will host extended office hour this week. All students are welcomed to come visit me and talk through any blocks, concerns, ideas, or suggestions.

We will have an in-class workshop covering methodology in Week 6.

Stage F Paper Rough Draft (Week 8): The next phase in the writing process will be a draft of your paper (6-8 pages) in which your argument has begun to take shape, and you have begun to critically engage with media texts and scholarly sources. Use your detailed outline as a starting point. This rough draft can be rough, meaning it does not have to be polished. However, it should present your argument as clear as you are able to at this stage. Besides revising and expanding upon previous drafts of literature review, you should spend a significant amount of time drafting the meat of your paper, i.e., detailed analysis of primary texts and contexts. You are welcomed to use placeholders throughout the draft to signal what these sections you have yet gotten to will address. This assignment is worth 10% of your total grade. You will get the full mark as long as you turn it in on time and show your efforts. I will provide written feedback on your draft, and then by using my feedback and discussions/feedback from your peers during Week 9, you will continue work on and revise your draft into a polished final draft.

We will have an in-class workshop covering sources and analyses in Week 7. However, you might also want to revisit discussions and activities around our readings this quarter for additional examples and guidance on sources and analyses.

Stage G Peer Review Activities (Week 9): In Week 4 or 5, you will be assigned a peer buddy where you will become familiar with one another's research ideas and writing styles. It is an opportunity for you to regularly share ideas, resources, concerns, and progress with each other throughout the research and writing process. After you all submit your paper rough draft in Week 8, you will receive a copy of your peer buddy's draft. Make sure you read through their draft thoroughly before class in Week 9. I will provide a general guideline in Week 8 to help facilitate the process. You will want to take notes of places that wowed you, those that confused you, and any questions and suggestions you have. We will have an in-class session during Week 9 in which you will spend the time to go through your comments and suggestions with your partner. You will have time in class to generate a sheet that compiles both your partner's feedback and how you might go about addressing them. You will submit a copy of this sheet to me and keep a copy for yourself. This assignment is worth 10% of your total grade.

Stage H Paper Final Draft (Finals Week): Lastly, each student will submit the final draft of their research paper (10-12 pages) during Finals Week, date TBA. Make sure to revise and polish your final draft considering feedback provided by the instructor and your peers. This assignment is worth 30% of your final grade. The final draft will be graded on the originality of your ideas, the soundness of your argument, the clarity of your writing, your ability to tie together research in and outside of class, and your progress in incorporating feedback.

How to get help:

In almost all cases, the best way to get help is to ask as soon as you know you need help. Asking for help is GOOD and always encouraged!

If you don't understand course material: Tell somebody (me and/or your classmates) as soon as possible! Everybody struggles with course materials at some point. Don't let things snowball. It's easier to deal with difficulties earlier rather than later.

If you want extra assistance with writing: I encourage you to seek help in advance. Feel free to visit me during office hours, and/or make an appointment with the Undergraduate Writing Center <https://wp.ucla.edu/>.

If you need accommodations for accessibility: contact the Center for Accessible Education (CAE) at (310)825-1501, email caeintake@saonet.ucla.edu, or in person at Murphy Hall A255. When possible, you should contact the CAE within the first two weeks as reasonable notice is needed to coordinate accommodations. For more information visit <http://www.cae.ucla.edu/>. You are encouraged to discuss learning needs and possible adaptations personally with me if you feel comfortable. Notably, CAE also provides academic accommodations for pregnant, parenting, and lactating students. If you identify with any of the above, please reach out to the CAE office. Additional resources: Students with Dependents Program <https://www.swd.ucla.edu/>

If you have encountered basic need difficulties (e.g., have difficulty affording groceries or accessing sufficient food to eat every day, or lacks a safe or stable place to live) and believes this may affect your performance: please contact the Dean of Students for support. You might want to fill out this self-assessment form <https://sa.ucla.edu/DOS/ECR/Intake> and contact the ECRT <https://www.studentincrisis.ucla.edu/>. See <https://eatwell.healthy.ucla.edu/2018/03/16/food-security-on-uclas-campus/> for food security resources.

If you encounter extended illness or other cause for legitimate absence that may keep you from attending a class for more than three meetings, contact the Student Development Specialist in the Division of Student Affairs. The appropriate administrator will facilitate a conversation with relevant faculty to determine whether the student can achieve satisfactory academic progress, which is ultimately at the sole discretion of the instructor.

How to contact me:

My email address is listed above, and you are welcome to visit me during office hours and/or email me with "FTV 98TW" in the subject line. My policy is to respond to your messages within 48hrs; Repeated emails during this window are unnecessary. Prior to asking me for information, please make sure that the answer cannot be found in the syllabus and confer with your colleagues. After this, you may come to office hours to discuss anything that may require further context or clarification. I will not discuss graded work of any kind via email or on the spot at campus. Instead, please email me to arrange a meeting at office hours.

Required Materials:

All required readings and media texts will be made available on the course website.

Additional Resources for Research Paper:

In the weekly overview below, you will find a greyed-out section at the end of each week's schedule. Those are materials not required for class but related to the theme of the week. If you find a topic interesting and crave more materials to further expand your exploration, these resources are there to serve you. These lists are by no means exhaustive, but they should provide you some pointers as you are developing your research paper.

**This syllabus is subject to additions, deletions, or modifications at the instructor's discretion.*

Weekly Overview

Week 1 Overview: The Rise of Social Media Influencers

PRE-CLASS MATERIALS

Readings [3pp]:

1. Senft, Theresa. “Micro-Celebrity: Questions and Answers with Reporters.” (Dec 2009). <https://tsenft.livejournal.com/405860.html> [short Q&A ~3pp]

Viewings [60 mins]:

1. *iCarly* S1E1 “iPilot” and S1E2 “iWant More Viewers” (2007)

IN-CLASS ACTIVITIES

- **Introductions**
- **Create Community Guideline; Discuss participation grade**
- **Discuss:** Senft 2009 + + *iCarly* + Overview of Social Media Influencers
- **Free Write**
- **Discuss:** Research Paper Assignment
- **Sign up:** Discussion Facilitation

Additional Resources for Research Paper:

1. Snickars, Pelle, and Patrick Vonderau, eds. *The Youtube Reader*. Stockholm, SE: National Library of Sweden, 2009.
2. Marwick, Alice Emily. *Status Update: Celebrity, Publicity, and Branding in the Social Media Age*. New Haven, CT: Yale University Press, 2013. □ Chapter 3 “The Fabulous Lives of Micro-Celebrities”
3. Van Dijck, Jose. *The Culture of Connectivity: A Critical History of Social Media*. Oxford, UK: Oxford University Press, 2013.
4. *Ingrid Goes West* (Matt Spicer, 2017, 98 mins)
5. Abidin, Crystal. *Internet Celebrity: Understanding Fame Online*. Bingley, UK: Emerald, 2018. □ Chapter 1 “What is an Internet Celebrity Anyway?” and Chapter 4 “From Internet Celebrities to Influencers”
6. Cunningham, Stuart, and David Randolph Craig. *Social Media Entertainment: The New Intersection of Hollywood and Silicon Valley*. New York, NY: New York University Press, 2019.
7. *Chiara Ferragni: Unposted* (Elisa Amoruso, 2019, 88 mins)
8. Baker, Stephanie Alice, and Chris Rojek. *Lifestyle Gurus: Constructing Authority and Influence Online*. Cambridge, UK: Polity Press, 2020. □ Chapter 2 “The Rise of Lifestyle Gurus in the Digital Age”
9. Leaver, Tama, Tim Highfield, and Crystal Abidin. *Instagram: Visual Social Media Cultures*. Cambridge, UK: Polity, 2020. □ Chapter 4 “Economies”

Week 2 Authenticity, Self-Branding, and Social Media Engagement**PRE-CLASS MATERIALS****Readings [~14pp]:**

1. Duffy, Brooke Erin, and Emily Hund. “The Invisible Labor of Fashion Blogging.” *The Atlantic* (Sept 2015) <https://www.theatlantic.com/entertainment/archive/2015/09/fashion-blogging-labor-myths/405817/> [public scholarship]
2. Baym, Nancy. “Connect with Your Audience! The Relational Labor of Connection.” *Communication Review* 18, no.1 (2015): 14–22. [9 pp]

Viewings [60 mins]:

1. Song of Style, “How to grow your Instagram with Eva Chen | Aimee Song” (Feb 24, 2018): <https://youtu.be/NCK9vXKYkrc> [23mins]
2. YouTube Creators, “Intro to Making Money on YouTube” (Jan 22, 2019): <https://youtu.be/bIngfKyJyUw> [3mins]
3. Katie Steckly, “My DAILY Instagram Engagement Routine” (Feb 4, 2020): <https://youtu.be/m8SK1UMmUQw> [13mins]
4. Video Influencers, “How to Build Your Brand, Think Bigger and Develop Self Awareness — Gary Vaynerchuk Interview” (Apr 13, 2016): <https://youtu.be/xg2ygCywnd4> [20mins]

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Duffy and Hund 2015, YouTube 2019, and Song of Style 2018
- **Discuss:** Baym 2015, Steckly 2020, and Gary Vaynerchuk Interview 2016
- **Introduce:** Research Paper Stage A
 - **Workshop:** Research 101
 - Resources: Writing Instruction and Research Education (WI+RE) <https://uclalibrary.github.io/research-tips/>; UCLA Undergraduate Writing Center (UWC) <https://uwc.ucla.edu/>; UCLA Undergraduate Research Center Workshops <http://hass.ugresearch.ucla.edu/getting-started/workshops/>; UNC Writing Center Tips and Tools <https://writingcenter.unc.edu/tips-and-tools/>; Harvard College Writing Center <https://harvardwritingcenterblog.com/>; University of Manchester Academic Phrasebank <http://www.phrasebank.manchester.ac.uk/>
 - “Research Paper Planner” by Shannon Roux <https://uclalibrary.github.io/research-tips/research-planner/>; “Start with your Questions” by Renee Romero and Dough Worsham <https://uclalibrary.github.io/research-tips/questions/>; “Prewriting (Invention) General Questions” by Purdue Online Writing Lab https://owl.purdue.edu/owl/general_writing/the_writing_process/prewriting/questions.html

Additional Resources for Research Paper:

1. Goffman, Erving. *Presentation of Self in Everyday Life*. Anchor Book, 1956.
2. Grindstaff, Laura. *The Money Shot: Trash, Class, and the Making of TV Talk Shows*. Chicago, IL: University of Chicago Press, 2002.

3. Senft, Theresa M. *Camgirls: Celebrity & Community in the Age of Social Networks*. New York, NY: Peter Lang, 2008.
4. Banet-Weiser, Sarah. *Authentic™: The Politics of Ambivalence in a Brand Culture*. New York, NY: New York University Press, 2012. □ Chapter 2 “Branding the Postfeminist Self: The Labor of Feminity”
5. Marwick, Alice Emily. *Status Update: Celebrity, Publicity, and Branding in the Social Media Age*. New Haven, CT: Yale University Press, 2013.
6. Meng, Di. “Camera girl 2.0: A study of Chinese women’s online visual representation in the age of individualization.” PhD Thesis, School of Creative Media, City University of Hong Kong (2014). [https://scholars.cityu.edu.hk/en/theses/camera-girl-20\(1b372e91-38be-44df-95cb-94e50db9e601\).html](https://scholars.cityu.edu.hk/en/theses/camera-girl-20(1b372e91-38be-44df-95cb-94e50db9e601).html)
7. Arvidsson, Adam, Alessandro Gandini, and Carolina Bandinelli. “Self-Branding among Freelance Knowledge Workers.” In *Invisible Labor: Hidden Work in the Contemporary World*, eds. Marion Crain, Winifred Poster, and Miriam Cherry: 239-256. Berkeley and Los Angeles: University of California Press, 2016.
8. Khamis, Susie, Lawrence Ang, and Raymond Welling. “Self-Branding, ‘Micro-Celebrity’ and the Rise of Social Media Influencers.” *Celebrity Studies* 8, no. 2 (2017): 191-208.
9. Baker, Stephanie Alice, and Chris Rojek. *Lifestyle Gurus: Constructing Authority and Influence Online*. Cambridge, UK: Polity Press, 2020. □ Chapter 3 “‘Be Authentic’: Lifestyle Gurus as Trusted Companions”
10. *Followers* (j-drama, 2020, available on Netflix)

Week 3 Affect and Intimacy in Vlogging and Streaming

PRE-CLASS MATERIALS

Readings [15pp]:

1. Raun, Tobias. “Capitalizing intimacy: New subcultural forms of micro-celebrity strategies and affective labour on YouTube.” *Convergence* 24, no. 1 (2018): 99-113. [15 pp]

Viewings [50 mins]:

1. Grishno, “Transgendered in New York” (Nov 9, 2006): <https://youtu.be/4MP3516D-Sw> [3mins]
2. Diamond Stylz, “My Uncle Carl & Trans Hook Ups” (Jun 16, 2010): <https://youtu.be/zJp1TReell8> [3mins]
3. Diamond Stylz, “Guess What!?!?! Thank you so much!!” (Oct 6, 2010): https://youtu.be/hX3-szkzw_o [4mins]
4. PRINCESSJOULES, “Transgender” (Oct 24, 2011): <https://youtu.be/4rPhPs28UCY> [5mins]
5. PRINCESSJOULES, “Comparing Sex Before & After Surgery” (Sep 26, 2014): <https://youtu.be/4Ly1Gc8JdoI> [5mins]
6. PRINCESSJOULES, “Dear Diary: De-Activation & Social Pressure” (May 26, 2016): <https://youtu.be/bU4rSZyiCuU> [7mins]

7. PRINCESSJOULES, “READING HATE COMMENTS!!!” (Jul 6, 2017):
https://youtu.be/gkQpj_DXoxI [10mins]

Reminder: please schedule a 20-min meeting with the instructor if you haven't done so already!

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Raun 2018 Article, PRINCESSJOULES 2011, 2014, 2016, and 2017, Grishno 2006, and Diamond Stylz 2021 Jun and Oct
- **Introduce:** Research Paper Stage B
 - **Workshop:** Research Proposal
 - Resources: UWC handout “Writing Research Proposal”
<https://uwc.ucla.edu/wp-content/uploads/2015/12/Writing-Research-Proposals.pdf>
 - **Workshop:** What is a bibliography? What is a mediagraphy?

Additional Resources for Research Paper:

1. Lazzarato, Maurizio. "Immaterial Labor." In *Radical Thought in Italy: A Potential Politics*, edited by Paolo Virno and Michael Hardt, 133-50. Minneapolis, MN: University of Minneapolis Press, 1996.
2. Terranova, Tiziana. "Free Labor: Producing Culture for the Digital Economy." *Social Text* 63, 2, no. 18 (2000): 33-58.
3. Fortunati, Leopoldina. "Immaterial Labor and Its Machinization." *Ephemera: Theory and Politics in Organization* 7 no. 1 (2007): 139-57.
4. Scholz, Trebor, ed. *Digital Labor: The Internet as Playground and Factory*. New York and London: Routledge, 2012.
5. O'Neill, Matthew G. "Transgender Youth and YouTube Videos: Self-Representation and Five Identifiable Trans Youth Narratives." In *Queer Youth and Media Cultures*, ed. Christopher Pullen: 34-45. London: Palgrave Macmillan, 2014.
6. Abidin, Crystal. "Communicative ♥ intimacies: Influencers and Perceived Interconnectedness." *Ada*, no. 8 (2015). <https://adanewmedia.org/2015/11/issue8-abidin/>
7. Abidin, Crystal. "Visibility Labour: Engaging with Influencers' Fashion Brands and #Ootd Advertorial Campaigns on Instagram." *Media International Australia* 161, no. 1 (2016): 86-100.
8. Raun, Tobias. *Out Online: Trans Self-Representation and Community Building on YouTube*. London and New York: Routledge, 2016.
9. Chun, Wendy Hui Kyong. *Updating to Remain the Same: Habitual New Media*. Cambridge, MA: MIT Press, 2016. □ Chapter 4 “Inhabiting Writing: Against the Epistemology of Outing”
10. Abidin, Crystal. "#Familygoals: Family Influencers, Calibrated Amateurism, and Justifying Young Digital Labor." *Social Media + Society* 3, no. 2 (2017).
11. Duffy, Brooke Erin. *(Not) Getting Paid to Do What You Love: Gender, Social Media, and Aspirational Work*. New Haven, CT: Yale University Press, 2017.

Week 4 Virtual Work and Mechanisms of Invisibility**PRE-CLASS MATERIALS****Readings [24pp]:**

1. Pham, Minh-Ha T. *Asians Wear Clothes on the Internet: Race, Gender, and the Work of Personal Style Blogging*. Durham, NC: Duke University Press, 2015. □ Chapter 2 “Style Stories, Written Tastes, and the Work of Self-Composure” [24pp]

Viewings [~20 mins]:

1. *The Artist Leaving the Googleplex* (Andrew Norman Wilson, 2011, 11 mins)
2. Chriselle Lim, “It’s me...your rich mom. My secrets on how to look rich-rich!” (Mar 19, 2020) <https://www.tiktok.com/@chrisellelim/video/6805987604857851141?>
3. Chriselle Lim, “How I Got Viral on TikTok as RICH MOM | Get Unready with Me” (Mar 27, 2020) <https://youtu.be/pzaqWIMHSn0> [7mins]

Reminder: Stage B Paper Proposal, Mediagraphy, and Preliminary Bibliography is due

IN-CLASS ACTIVITIES

- **Free Write**
- **Introduce** concepts of invisible labor and virtual work (using recommended reading Cherry 2016) and **Discuss** *The Artist Leaving the Googleplex* 2011
- **Discuss**: Pham 2015, select fashion blogs, and Chriselle Lim videos 2020
- **Introduce**: Research Paper Stage C
 - **Workshop**: Proposal Revision using Pham 2015 as a model
 - **Workshop**: Annotated Bibliography
 - Resources: UNC Writing Center Handout “Annotated Bibliographies” <https://writingcenter.unc.edu/tips-and-tools/annotated-bibliographies/>

Additional Resources for Research Paper:

1. Cherry, Miriam A. “Virtual Work and Invisible Labor.” In *Invisible Labor: Hidden Work in the Contemporary World*, eds. Marion Crain, Winifred Poster, and Miriam Cherry: 71-86. Berkeley and Los Angeles: University of California Press, 2016.
2. Scholz, Trebor, ed. *Digital Labor: The Internet as Playground and Factory*. New York: Routledge, 2012.
3. Lewis, Reina. *Muslim Fashion: Contemporary Style Culture*. Durham, NC: Duke University Press, 2015. □ Chapter 4 “Taste and Distinction: The Politics of Style” and Chapter 6 “Modesty Online: Commerce and Commentary on the Net”
4. Pham, Minh-Ha T. *Asians Wear Clothes on the Internet: Race, Gender, and the Work of Personal Style Blogging*. Durham, NC: Duke University Press, 2015. □ Chapter 3 “‘So Many and All the Same’ (but Not Quite): Outfit Photos and the Codes of Asian Eliteness”
5. Poster, Winifred R., Marion Crain, and Miriam A. Cherry. “Introduction: Conceptualizing Invisible Labor.” In *Invisible Labor: Hidden Work in the Contemporary World*, eds. Marion Crain, Winifred Poster, and Miriam Cherry: 3-27. Berkeley and Los Angeles: University of California Press, 2016.

6. Zhang, Erique. "Fashion as Collective Action." In *Fashion Studies Journal* (2020) <http://www.fashionstudiesjournal.org/the-latest-2/2020/10/21/fashion-as-collective-action>
this is a short piece of public scholarship

Week 5 Influencer Ecosystem - Production

PRE-CLASS MATERIALS

Readings [~24pp]:

1. Egidy, Ella. "Corona Couture and the Fast-Fashion Face Mask." *Jacobin* (Oct 2020). <https://jacobinmag.com/2020/10/corona-couture-fast-fashion-face-mask/>. (public scholarship ~4pp)
2. Mayer, Aditi. "Inside the Fight to End Labor Exploitation in L.A. Garment Factories." *Fashionista* (Oct 2020). <https://fashionista.com/2020/10/la-garment-workers-ethical-fashion-manufacturing-sweatshops> (a short report ~6pp)
3. Williams, Wesley. "My Life Sewing T-Shirts for 26 cents an Hour." *The New Republic* (January 2021). <https://newrepublic.com/article/160897/life-sewing-t-shirts-26-cents-hour> (a short report ~3pp)
4. Pham, Minh-Ha T. "A World Without Sweatshops: Abolition Not Reform" (forthcoming in 2022) [~11pp]

Viewings [60 mins]:

1. *Maquilapolis* (Vicky Funari and Sergio de la Torre, 2006, 60 mins)

Reminder: Stage C Revised Proposal and Annotated Bibliography is due

IN-CLASS ACTIVITIES

- **Free Write**
- **Introduce** concepts from recommended readings Mayer 2011 and Nakamura 2014, and **Discuss** *Maquilapolis* 2006
- **Discuss:** Egidy 2020, Mayer 2020, and Williams 2021
- **Introduce:** Research Paper Stage D
 - **Workshop:** Literature Review
 - Resources: UWC handout "Writing the Literature Review" <https://uwc.ucla.edu/wp-content/uploads/2015/12/Writing-the-Literature-Review.pdf>; UNC Writing Center handout "Literature Reviews" <https://writingcenter.unc.edu/tips-and-tools/literature-reviews/>

Additional Resources for Research Paper:

1. McKay, Steven C. *Satanic Mills or Silicon Islands?: The Politics of High-Tech Production in the Philippines*. Ithaca, NY: Cornell University Press, 2006.
2. Mayer, Vicki. *Below the Line: Producers and Production Studies in the New Television Economy*. Durham, NC: Duke University Press, 2011.
3. Clelland, Donald A. "Unpaid Labor as Dark Value in Global Commodity Chains." In *Gendered Commodity Chains: Seeing Women's Work and Households in Global*

Production, edited by Wilma A. Dunaway, 72-87. Stanford, CA: Stanford University Press, 2013.

4. Nakamura, Lisa. “Indigenous Circuits: Navajo Women and the Racialization of Early Electronic Manufacture.” *American Quarterly* 66, no. 4 (2014): 919–41.
5. Fuchs, Christian. *Digital Labour and Karl Marx*. New York, NY: Routledge, 2014.
6. Pham, Minh-Ha T. *Asians Wear Clothes on the Internet: Race, Gender, and the Work of Personal Style Blogging*. Durham, NC: Duke University Press, 2015. □ Chapter 5 “Invisible Labor and Racial Visibilities in Outfit Posts” p167-191
7. Qiu, Jack Linchuan. *Goodbye iSlave: A Manifesto for Digital Abolition*. Urbana Champaign, IL: University of Illinois Press, 2016.
8. Shiu, Ka-chun. “Three Reports from female inmates at Hong Kong’s prison mask factory.” *Lausan* (February 2020). <https://lausan.hk/2020/three-reports-from-female-inmates-at-hong-kongs-prison-mask-factory/>.

Week 6 Influencer Ecosystem – Consumption and Disposal

PRE-CLASS MATERIALS

Readings [~19pp]:

1. Ouellette, Laurie. “Spark Joy? Compulsory Happiness and the Feminist Politics of Decluttering.” *Culture Unbound* 11, no.3-4 (2019): 534-550. [17pp]
2. Bournda, Alejamra. “Marie Kondo helps declutter homes. What does that mean for plastic waste?” *National Geographic* (March 2019) [a short report]

Viewings [~60 mins]:

1. Any toy unboxing video [~20mins]
2. leighannsays, “EXTREME CLOSET DECLUTTER + ORGANIZING *post apocalyptic* | LeighAnnSays” (Apr 26, 2018) <https://youtu.be/SB2IswSAjRs> [19mins]
3. What’s So Great About That? “Kondo-Culture: The Fall of the House of ‘Stuff’ (Apr 19, 2019) https://youtu.be/e_8NnAYRsIE [16mins]

Reminder: Stage D Literature Review is due

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Ouellette 2019, closet declutter video 2018
- **Discuss:** Bournda 2019, toy unboxing video, Kondo-Culture 2019
- **Introduce:** Research Paper Stage E
 - **Workshop:** Methodology

Additional Resources for Research Paper:

1. Veblen, Thorstein. *The Theory of the Leisure Class*. Pantianos Classics, 1899. □ Chapter 4 “Conspicuous Consumption”
2. Ewen, Stuart. *All Consuming Images: The Politics of Style in Contemporary Culture*. New York, NY: Basic Books, 1988.

3. Gabrys, Jennifer. *Digital Rubbish: A Natural History of Electronics*. Ann Arbor, MI: University of Michigan University Press, 2011.
4. *The True Cost* (Andrew Morgan, 2015, 92 mins)

Week 7 Influencer Ecosystem - Distribution of Goods and Information

PRE-CLASS MATERIALS

Readings [~20pp]:

1. Irani, Lily. "Justice for 'Data Janitor'." *Public Books* (Jan 2015).
<https://www.publicbooks.org/justice-for-data-janitors/> [~8pp] (public scholarship)
2. Bruder, Jessica. "Meet the Immigrants Who Took on Amazon." *Wire* (Nov 2019).
<https://www.wired.com/story/meet-the-immigrants-who-took-on-amazon/>. (news report)
3. De Beukelaer, Christiaan. "The Hundreds of Thousands of Stranded Maritime Workers Are the Invisible Victims of the Pandemic." *Jacobin* (Oct 2020).
<https://jacobinmag.com/2020/10/maritime-workers-seafarers-coronavirus-stranded/>. [~5pp] (public scholarship)

Viewing [~60 mins]:

1. Roxette Arisa, "MY BIGGEST PR UNBOXING HAUL EVER *not clickbait* | Roxette Arisa" (Sep 8, 2019) <https://youtu.be/i0ILSgcBsag> (just watch the first 10 mins)
2. Amazon Singing Boxes ads [5mins]
3. Amazon delivery worker vlogs [~20mins]
4. *The Moderators* (Adrian Chen and Ciaran Cassidy, 2017, 20 mins) [link](#)

Reminder: Stage E Detailed Outline is due

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Amazon Singing Boxes ads, Amazon delivery worker vlogs
- **Discuss:** Bruder 2019, Debeukelaer 2020
- **Discuss:** Irani 2015, and *The Moderators* 2017
- **Introduce:** Research Paper Stage F
 - **Workshop:** Sources and Analyses

Additional Resources for Research Paper:

1. Tsing, Anna. "Supply Chains and the Human Condition." *Rethinking Marxism* 21, no. 2 (2009):148-76.
2. Bonacich, Edna, and Jake B. Wilson. *Getting the Goods: Ports, Labor, and the Logistics Revolution*. Ithaca, NY: Cornell University Press, 2008.
3. Cowen, Deborah. *The Deadly Life of Logistics: Mapping Violence in Global Trade*. Minneapolis, MN: University of Minnesota Press, 2014.
4. Holt, Jennifer and Patrick Vonderau. "'Where the Internet Lives': Data Centers as Cloud Infrastructure." In *Signal Traffic: Critical Studies of Media Infrastructures*, edited by Lisa Parks and Nicole Starosielski, 71-93. Chicago, IL: University of Illinois Press, 2015.

5. Roberts, Sarah T. "Commercial content moderation: Digital laborers' dirty work." In *The intersectional internet: Race, sex, class and culture online*, edited by Safiya Umoja Noble and Brendesha M. Tynes: 147-159. New York, NY: Peter Lang, 2016.
6. Rossiter, Ned. *Software, Infrastructure, Labor: A Media Theory of Logistical Nightmares*. New York, NY: Routledge, 2016.
7. Plantin, Jean-Christophe, Carl Lagoze, Paul N. Edwards, and Christian Sandvig. "Infrastructure Studies Meet Platform Studies in the Age of Google and Facebook." *New Media & Society* 20, no. 1 (2016): 293-310.
8. De Lara, Juan D. *Inland Shift: Race, Space, and Capital in Inland Southern California*. Oakland, CA: University of California Press, 2018.
9. Mayer, Vicki. "The Second Coming: Google and Internet Infrastructure." *Culture Machine* 18 (2019).
10. Alimahomed-Wilson, Jake, and Ellen Reese, eds. *The Cost of Free Shipping: Amazon in Global Economy*. London and Chicago: Pluto Press, 2020.

Week 8 Bitching and Gossiping as Resistance

PRE-CLASS MATERIALS

Readings [~20pp]:

1. Steele, Catherine Knight. "Signifyin', Bitching, and Blogging: Black Women and Resistance Discourse Online." In *The Intersectional Internet: Race, Sex, Class and Culture Online*, edited by Safiya Umoja Noble and Brendesha M. Tynes: 73-93. New York: Peter Lang, 2016. EXCERPT [~10pp]
2. Bishop, Sophie. "Managing Visibility on YouTube through Algorithmic Gossip." *New Media & Society* 21, no.11-12 (2019): 2589-2606. EXCERPT [~10pp]
3. Simpson, Ellen, and Bryan Semaan. "For You, or For 'You'?" Everyday LGBTQ+ Encounters with TikTok." *Proceedings of the ACM on HCI (2021)* ABSTRACT

Viewings [17mins]:

1. Scola Dondo, "Race on YouTube: Being the Token Black Girl | Scola Dondo" (Jan 22, 2017) <https://youtu.be/EEhVbDnqqpM> [10mins]
2. "Why I Left BuzzFeed" compilation video <https://youtu.be/Noo0Mf3evcM> [7mins]

Reminder: Stage F Paper Rough Draft is due

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Steele 2016, and Schola Dondo 2017
- **Discuss:** Simpson and Semann 2021, Bishop 2019, and Why I left BuzzFeed video
- **Introduce:** Research Paper Stage G
 - **Workshop:** Citation

Additional Resources for Research Paper:

1. hooks, bell. "The Oppositional Gaze: Black Female Spectators." In *Black Looks: Race and Representation*, 115-32. Boston, MA: South End Press, 1992.
2. Everett, Anna. "The Revolution Will Be Digitized: Afrocentricity and the Digital Public Sphere." *Social Text* 20, no. 2 (71) (2002): 125-46.
3. Coleman, Beth. "Race as Technology." *Camera Obscura* 24, no. 1 (70) (2009): 177-207.
4. Chun, Wendy Hui Kyong. "Introduction: Race and/as Technology; or, How to Do Things to Race." *Camera Obscura* 24, no. 1 (70) (2009): 735.
5. Steele, Catherine Knight. "Black Bloggers and Their Varied Publics: The Everyday Politics of Black Discourse Online." *Television & New Media* 19, no. 2 (2017): 112-27.
6. Brock, André Jr. *Distributed Blackness: African American Cybercultures*. New York, NY: New York University Press, 2020.
7. Bailey, Moya. *Misogynoir Transformed: Black Women's Digital Resistance*. New York, NY: New York University Press, 2021.

Week 9 Everyday Joy and Resistance

PRE-CLASS MATERIALS

Readings [~8pp]:

1. Assigned paper draft of your peers [6-8 pages double-spaced □ 3-4 pp]
2. Bogel, Ariel and Farz Edraki. "Students are fighting climate change, one TikTok video at a time." *ABC News* (September 2019). <https://www.abc.net.au/news/2019-09-19/tiktok-youth-led-climate-activism-school-strike/11520474> [a short report]
3. Tait, Amelia. "'Influencers are being taken advantage of': the social media stars turning to unions." *The Guardian* (October 2020). <https://www.theguardian.com/media/2020/oct/10/influencers-are-being-taken-advantage-of-the-social-media-stars-turning-to-unions> [a short report]

Viewings [~60 mins]:

1. Watch the central media texts discussed in the assigned paper draft of your peers
2. Chessie Domrongchai, makeup and wake up Wednesday playlist <https://youtube.com/playlist?list=PLU2D2NAmmoqZ26TGVtnSjqvuI1hcJE4qw> (select one video from this playlist) [~20mins] OR Kristen Leo, "L'Oreal, Reformation and fashion influencers are..." (Jun 17, 2020) <https://youtu.be/hHddQ96nPsE> [20mins]

IN-CLASS ACTIVITIES

- **Peer Review Activities**
- **Free Write**
- **Discuss:** Screening materials, Bogel and Edraki 2019, and Tait 2020
- **Introduce:** Research Paper Stage H
 - Resources: UNC Writing Center handout "Revising Drafts" <https://writingcenter.unc.edu/tips-and-tools/revising-drafts/>

Additional Resources for Research Paper:

FTV 98TW Syllabus Draft

1. McRobbie, Angela. *The Aftermath of Feminism: Gender, Culture and Social Change*. Los Angeles and London: Sage, 2008.
2. Banet-Weiser, Sarah. *Authentic™: The Politics of Ambivalence in a Brand Culture*. New York, NY: New York University Press, 2012. □ Chapter 4 “Branding Politics: Shopping for Change?”
3. Castañeda, Mari. “Feeling Good While Buying Goods: Promoting Commodity Activism to Latina Consumers.” In *Commodity Activism: Cultural Resistance in Neoliberal Times*, eds. Roopali Mukherjee and Sarah Banet-Weiser: 273-291. New York, NY: New York University Press, 2012.

Week 10 Virtual Influencers and “Diversity”**PRE-CLASS MATERIALS****Readings [~21pp]:**

1. Russel, Legacy. *Glitch Feminism: A Manifesto*. Verso, 2020. □ “Glitch Is Anti-Body” and “Glitch Is Skin” [~19pp]
2. Ongley, Hannah. “Who’s really profiting from diverse CGI models?” *I-D* (April 2018) [a short magazine article]

Viewings [~ 30 mins]:

1. Miquela [@lilmiquela](#)
2. Shudu [@shudu.gram](#)

IN-CLASS ACTIVITIES

- **Free Write**
- **Discuss:** Russel 2020, Ongley 2018, Miquela, and Shudu
- **Wrap up this quarter**

Additional Resources for Research Paper:

1. Hall, Stuart. *Cultural Representations and Signifying Practices*. London: The Open University, 1997. □ “The spectacle of the ‘Other’”
2. Nakamura, Lisa. *Cybertypes: Race, Ethnicity, and Identity on the Internet*. New York and London: Routledge, 2002.
3. Pham, Minh-Ha T. "Blog Ambition: Fashion, Feelings, and the Political Economy of the Digital Raced Body." *Camera Obscura* 26, no. 1 (2011): 1-37.
4. Rhizome archive of [@amaliaulman](#) (you can read about Amalia Ulman's social media performance Excellences & Perfections at <https://rhizome.org/editorial/2014/oct/20/first-look-amalia-ulmanexcellences-perfections/>)

Finals Week

Reminder: Paper Final Draft due on Monday



New Course Proposal

Film and Television 98TW Influencer Culture and Economy

Course Number Film and Television 98TW

Title Influencer Culture and Economy

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: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

Course Description Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. This course explores the intersection of media, technology, and society concerning influencer culture and economy. Students are introduced to a range of concepts, terminologies, methods from media studies to analyze the form, content, and context of influencer media. Letter grading.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows

Syllabus File [Li_CUTF_Syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Instructor (Zizi Li) UID: 605026959

Professor Denise Mann is the faculty mentor for this course. UID: 900349703

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 9, 2021

Grading Structure Scholarly Engagement with Peers and Instructor: 40% total

- Class participation: 15%
 - Discussion facilitation: 15%
 - Peer review activities (week 9): 10%
- Research Paper: 60% total
- Meet with instructor to discuss project (week 3): 2.5%
 - Paper proposal, mediagraphy, and preliminary bibliography (due week 4): 2.5%
 - Revised proposal, and annotated bibliography (due week 5): 5%
 - Literature review (due week 6): 5%
 - Detailed outline (due week 7): 5%
 - Paper rough draft (due week 8): 10%
 - Paper final draft (due finals week): 30%

Effective Date Spring 2022

Discontinue Date Summer 1 2022

Instructor Name

Zizi Li

Title

Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department Film, Television, & Digital Media**Contact** Name

E-mail

MICHELLE CHEN**mchen@teaching.ucla.edu****Routing Help****ROUTING STATUS****Role:** CUTF Coordinator - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149**Status:** Pending Action**Role:** Initiator/Submitter - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042**Status:** Submitted on 8/25/2021 4:14:05 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

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