COURSE DESCRIPTION:
This class uses the “micro” of a single series (Mad Men) to examine the “macro” of cultural period (the 1960s in America). By looking to the essays, images, poetry, and societal conversations that informed the era, we’ll examine how Mad Men both manifests and interrogates major issues, such as the influx of women into the workforce, paradigm shifts in advertising culture, the rise of the nuclear age, the spread of the Civil Rights Movement, and growing unrest over Vietnam and the New Left.
COURSE GOALS:
By the end of this course, students will be expected to:
• Understand the world of *Mad Men* and have engaged conversations concerning its negotiation of gender, race, class, and place.
• Interrogate and analyze how a media text “does” history
• Possess a firm grasp of the cultural history of the 1960s
• Thoughtfully consider how texts depicting the past shed light on the present

COURSE MATERIALS:
Netflix Streaming Subscription; *Mad Men*, Season 6 via iTunes.
*Suggested Texts:*
Thomas Frank, *The Conquest of Cool*
Betty Friedan, *The Feminine Mystique*
Helen Gurley Brown, *Sex and the Single Girl*
Frank O’Hara, *Meditations in an Emergency*
*Mad Men, Mad World: Sex, Politics, Style and the 1960s*
All other readings available via CLEo.

CLASS POLICIES:
• You are expected to read all material *by the day it is listed on the syllabus.*
• If you miss class, you are responsible for obtaining missed material, assignments, etc.
• No cell phones. If it rings, if you text, you’re out for the day.
• No laptops. We’ll talk about why.

CONTACTING ME:
The best way to communicate is through office hours. Always, always, always. If you cannot make my office hours, I am available by appointment. If you have a quick question that needs answered, you may either email me or find me on Gchat. If my dot is green, chat away. I will try to answer emails as quickly as possible, but may not be able to answer within an hour. Remember that I’m an old person and go to bed before 2 a.m.
RECOMMENDATION LETTERS/REFERENCES:
I would be happy to write a letter or be a reference for you once the class is complete; however, this is not a guarantee that I will write one for you. I will only write a letter for you if I have a strong, positive experience of you as a student. Here’s what you can do to help your case while in my class: 1.) Attend and participate avidly in class; 2.) Submit your work as directed on the syllabus. 3.) Show me your personality.

If you want a letter later on, approach me well in advance of any deadline for the letter or reference. Be proactive in sharing your goals and qualifications with me.

STUDENTS WITH DISABILITIES:
If you are a student with a disability who will need accommodations in this course, please meet with Julia Dunn in the Academic Resource Center (Mem. 205, x5213, dunnjl@whitman.edu) for assistance in developing a plan to meet your academic needs.

OTHER PERTINENT INFORMATION:
• I expect that all work submitted is the original work of the student whose name appear on it and that the work is prepared originally for this course. In other words, follow Whitman’s policies on academic honesty and plagiarism. If you have any questions about what constitutes plagiarism, or are unsure about how to properly cite sources, please come talk to me.
PLAGIARISM CAN MEAN AN AUTOMATIC F. DON’T MESS AROUND.
• This syllabus is subject to small changes in lecture topics, readings, and screenings.
• There are no incompletes in this course save an extreme circumstance.
COURSE GRADING

TAKE-HOME FINAL  25%
MICRO PAPERS     25%
BLOG POSTS       15%
QUIZZES          15%
ATTENDANCE / PARTICIPATION  20%

ASSIGNMENT SPECIFICS:

TAKE-HOME FINAL: By the end of this class, you’ll have watched six seasons of television, read hundreds of pages in cultural documents from the time, and consumed dozens of recaps, reviews, and other forms of analysis. The take-home final will be your opportunity to synthesize it all -- and respond to the final two episodes of the sixth season. Details forthcoming.

MICRO PAPERS: Because of the content intensity of the class, your papers will be equally intense -- and micro. For each paper, you’ll respond to a fairly open prompt, but will have no more than two pages to do so. These papers will be formal, organized, tightly written, and guided by a compelling argument. The best of your best thoughts. Submitted via Google Docs.

BLOG POSTS: At various points throughout the semester, you’ll be asked to write relatively brief blog posts (500-1000 words) that invoke the screening and reading for the week and form a sort of “pre-conversation” leading up to class. Blog posts should be thoroughly proof-read and devoid of emoticons, but they can have a slightly less formal tone than the micro-papers. You will also be expected to comment on another’s post before class time. I’ll email with details for each post as the time comes.

QUIZZES: Making sure you’re fulfilling your component of the academic contract. Nothing ridiculous; just enough to provide incentive.

ATTENDANCE: Showing up. Staying awake. More than five minutes late = absent. I will give you two free absences for any reason – excused or unexcused. After two absences, your grade begins to drop.

PARTICIPATION: Talking. In class. Regularly. But not dominating every conversation. There’s a fine art to participation, and this course should help you refine it. If you’re absolutely not comfortable with talking in class, please come meet with me during office hours, and we can arrange for an alternate means of participation.
WEEK ONE

WED 9/4: FIRST DAY OF CLASS
Screen In-Class: S01E01 “Smoke Gets in Your Eyes”

Read: Brett Martin, “See You at the Emmys,” from Difficult Men
Sloan Wilson, The Man in the Gray Flannel Suit, Ch. 1-3

WEEK TWO

MON 9/9:
Screen: S01E02 “Ladies Room” / S01E03 “Marriage of Figaro” / S01E04 “New Amsterdam”

Read: Thomas Frank, The Conquest of Cool, Ch. 2-3

Due: Brief Blog Post (Due 12 pm 9/9)

WED 9/11:
Screen: S01E05 “5G” / S01E06 “Babylon”

Read: Rona Jaffe, The Best of Everything, Ch. 1-3
Richard Yates, Revolutionary Road, Ch. 1-2
WEEK THREE

MON 9/16:
Screen: S01E07 “Red in the Face” / S01E08 “The Hobo Code” / S01E09 “Shoot”
Screen In-Class: S01E10 “Long Weekend”

Read: Lizbeth Cohen, “Commerce: Reconfiguring Community Marketplaces” from _A Consumers Marketplace: The Politics of Mass Consumption in Postwar America_

In-Class: QUIZ

WED 9/18:
Screen: S01E11 “Indian Summer” / S01E12 “Nixon vs. Kennedy” / S01E12 “The Wheel”

Read: Mark Grief, “You’ll Love the Way It Makes You Feel”

Due: Micropaper #1

---

WEEK FOUR

MON 9/23:
Screen: S02E01 “For Those Who Think Young” / S02E02 “Flight 1” / S02E03 “The Benefactor” / S02E04 “Three Sundays”

Read: Selections from Frank O’Hara, _Meditations in an Emergency_
Helen Gurley Brown, _Sex and the Single Girl_, Ch. 1-2; Skim Ch. 3

WED 9/25:
Screen: S02E05 “The New Girl” / S02E06 “Maidenfrom” / S02E07 “The Gold Violin”

Read: Betty Friedan, _The Feminine Mystique_, “The Problem that Has No Name”

In-Class: QUIZ
**WEEK FIVE**

**MON 9/30:**
Screen: S02E08 “A Night to Remember” / S02E09 “Six Month Leave” / S02E10 “The Inheritence”

Screen In-Class: S02E11 “The Jet Set”

Read: Norman Mailer, “The White Negro”

**WED 10/2:**
Screen: S02E12 “The Mountain King” / S02E13 “Meditations in an Emergency”

No Reading

Due: Blog Post

---

**WEEK SIX**

**MON 10/7:**
Screen: S03E01 “Out of Town” / S03E02 “Long Among the Ruins” / S03E03 “Old Kentucky Home” / S03E04 “The Arrangements”

Read: David Ogilvy, *Confessions of an Advertising Man*, Ch. 2 & 5

Due: Brief Blog Post

**WED 10/9:**
Screen: S03E05 “The Fog” / S03E06 “Guy Walks Into an Advertising Agency”

WEEK SEVEN

MON 10/14: NO CLASS - FOUR DAY

WED 10/16:
Screen: S03E07 “Seven Twenty Three” / S03E08 “Souvenir”

Read: Kent Ono, “Mad Men’s Postracial Figuration of a Racial Past,” from Mad Men, Mad World

In-Class: QUIZ

WEEK EIGHT

MON 10/21:
Screen: S03E09 “Wee Small Hours” / S03E10 “The Color Blue” / S03E11 “The Gypsy and the Hobo”

Read: Alexander Doty, “The Homosexual and the Single Girl,” from Mad Men, Mad World

WED 10/23:

No Reading

Due: Micropaper #2
WEEK NINE

MON 10/28:
Screen: S04E01 “Public Relations” / S04E02 “Christmas Comes But Once a Year” / S04E03 “The Good News”


In-Class: QUIZ

WED 10/30:
Screen: S04E04 “The Rejected” / S04E05 “The Chrysanthemum and the Sword”

Read: Helen Gurley Brown, *Sex and the Single Girl*, Ch. 4-5; 7

WEEK TEN

MON 11/4:
Screen: S04E06 “Waldorf Stories” / S04E07 “The Suitcase” / S04E08 “The Summer Man”
Read: AV Club review of “The Suitcase”

WED 11/6:
Screen: S04E09 “The Beautiful Girls” / S0E10 “Hands and Knees”
Screen In-Class: S04E11 “Chinese Wall”
WEEK ELEVEN

MON 11/11:
Screen: S04E12 “Blowing Smoke” / S04E013 “Tomorrowland”
No Reading

Due: Blog Post

WED 11/13:
Screen: S05E01/02 “A Little Kiss”
Read: Tom & Lorenzo, “Mad Style” (5.1/5.2)

WEEK TWELVE

MON 11/18:
Screen: S05E03 “Tea Leaves” / S05E04 “Mystery Date” / S05E05 “Signal 30” / S05E06 “Far Away Places”

Read: Tom & Lorenzo, “Mad Style” (5.3/5.4/5.5/5.6)

WED 11/20:
Screen: S5E07 “At the Codfish Ball” / S05E08 “Lady Lazarus”

No Reading

Due: Micropaper #3

THANKSGIVING BREAK
WEEK THIRTEEN

MON 12/2:
Screen: Finish Season 5 (E09-E13) S06E01-02 “The Doorway”

Read: Molly Lambert, Reviews of 5.12/5.13/6.1-2, Grantland

In-Class: QUIZ

WED 12/4:
Screen: S06E3 “Collaborators” / S06E04 “To Have and to Hold” / S06E05 “The Flood”

Screen In-Class: S06E06 “For Immediate Release” / S06E7 “Man with a Plan”

Read: Dear TV Reviews, The New Republic (6.3/6.4/6.5 pt 1- & 6.5 pt 2)

WEEK FOURTEEN

MON 12/9:
Screen: S06E08 “The Crash” / S06E09 “The Better Half”

Read: Margaret Lyons, “The Crash”

In-Class: QUIZ

WED 12/11: LAST DAY OF CLASS
Screen: S0610 “A Tale of Two Cities” / S0611 “Favors”
Read: Tom & Lorenzo, “Mad Style: Favors”

FINAL EXAM: WEDNESDAY DECEMBER 18TH, 2-5 PM
Screen: S0612 “The Quality of Mercy” / S06E13 “In Care Of”