

Mad Men in the Classroom:
A Collection of Classroom-Tested Teaching Tools

Rebecca Johnson, Northern Illinois University

Jimmie Manning, Northern Illinois University

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Lucky Strikes and a Three-Martini Lunch:

Thinking about Television's Mad Men

Jennifer C. Dunn, Jimmie Manning, and Danielle M. Stern, editors

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CHAPTER EIGHTEEN

MAD MEN IN THE CLASSROOM:

A COLLECTION OF CLASSROOM-TESTED TEACHING TOOLS

REBECCA JOHNSON AND JIMMIE MANNING

One of the most exciting responses the editors of this book experienced after its publication were the amazing stories about how educators were sharing using *Mad Men* in the college classroom. It was especially rewarding to have these fellow instructors share their materials along with their stories of how well they worked with students. To capture that magic, we have created this chapter to share course materials and activities that can be used with little to no modification. Indeed, *Mad Men* is an engaging pedagogical tool that students can learn from in a wide variety of disciplines. We hope that this chapter allows educators to capitalize on that.

In this chapter you will find classroom materials ranging from detailed lecture notes to assignments and activities to complete syllabuses that can be adopted for personal use. We are especially excited about how these materials can be combined with the chapters in this book for a rewarding learning experience. Talented instructors from disciplines including film studies, history, communication, women's studies, business, and sociology have generously shared these materials – and each has been tested in the classroom. For your convenience, the resources have been divided into in-class activities, syllabuses, and a special final section featuring a table of episodes and some of the educational themes contained in them. All authors are credited for their fantastic work.

In-Class Activities

To begin this collection of materials, we present an activity, a detailed lecture, and a course assignment.

- Luke Hortle, a postgraduate in the Department of English at the University of Tasmania, and Hannah Stark, a lecturer in the Department of English at the University of Tasmania, shared an activity that focuses on the *Mad Men* title sequence and how it relates to narrative. It especially focuses on that symbolism that might be found within the opening of the program.
- Georgina Berrita, a Ph.D. student in Theatre, Film, & Television at the University of York, put together a detailed lecture using the first episode of the series to analyze the use of *mise-en-scene*. As noted in the lecture, it takes only the first eleven minutes and thirty seconds to show how it uses numerous different types of film techniques.
- Douglas Jordan, a professor in the Finance Department at Sonoma State University, put together an assignment that would work in a course exploring persuasive writing. Although his assignment specifically focuses on using *Mad Men* as a way of comprehending Civil Law, we suspect it can be adapted for a variety of learning purposes.
- Lastly, Dr. Dana Di Pardo Léon-Henri, an associate professor in the Business Administration Department at the University of Lorraine, shares an assignment using *Mad Men* as a way to help international students understand how business works in America. It also allows students to become more effective with the use of persuasion, especially in advertising. Dr. Leon-Henri's assignment is exquisitely detailed, including many interesting components. It also appears to be quite adaptable for use with other learning objectives.

Syllabuses

We also include two syllabuses and a syllabus unit from courses that have incorporated teaching *Mad Men*. Each varies in how much it incorporates the program and its themes.

- Peggy O'Neal Ridlen and Jamie Schmidt Wagman, who contribute the detailed introduction to this book, share their course syllabus that uses this book as the primary text.
- Dr. Lisa Sumner, an Instructor in the School of Journalism and Communication at Carleton University, assembled a course that uses *Mad Men* to help students be more conscientious about media representations of promotional culture and how those representations

interact with a variety of topics including gender, sexuality, politics, and more.

- Finally, Molly McCourt, an instructor in the Department of Film Studies at the University of Wisconsin-Milwaukee, submitted a Film Studies course about heroes and antiheroes and masculinity in U.S. Film and TV. Her syllabus includes a variety of television programs, and its presentation in this chapter specifically focuses on *Mad Men*. As it illustrates, the course requires students to critique representations of the American man and how those representations are constructed.

Topics for Learning

The chapter concludes with a table of topics that are covered in the series, provided by Peggy O'Neal Riddlen and Jamie Schmidt Wagman, and a complete list of the episodes in the series.

The Falling Man

A Classroom Activity Using Mad Men's Title Sequence
Submitted by Luke Hortle and Hannah Stark

Background and Rationale

The *Mad Men* title sequence was produced by Imaginary Forces and won the 2008 Emmy for Outstanding Main Title Design. This highly stylized animated sequence depicts the silhouette of a man walking into an office and putting down his briefcase as the room starts to collapse around him. He is then shown free falling past buildings and a range of larger-than-life advertisements. The final image is of this man from behind, sitting with his arm stretched along the back of a chair with a cigarette in his hand as the iconic black and red title appears.

This title sequence pays homage to the work of Saul Bass, whose graphic design for cinema posters and title sequences in the 1950s and 60s evokes the historical setting of this period drama. The cinematic quality of this sequence is indicative of the increasingly narrow distance between cinema as a high-culture art form and television as popular entertainment, and speaks to the importance of the title sequence as a marker of quality television.

Title sequences, in both cinema and television, function to prepare the audience for what they are about to watch. They provide a transitional space between the real world (through the appearance of the names of the people involved in producing the screen product) and the world of the screen text (through the depiction of characters, the explanation of significant narrative elements, or the evocation of a particular mood or style). Furthermore, this is the liminal space between the real life of the viewer and the fictional world of the text. The title sequence has a specific role to play in broadcast television because it acts as a border between programs. One of the key differences between the title sequence for a movie and for a television show pertains to the serial nature of television: the title sequence must be interesting enough to hold the viewer's attention through repeat viewings. These sequences also have an important role in branding the show and therefore they often contain memorable visual elements, use distinctive text for the title and utilize music that instantly transports viewers to the world of the show.

Title sequences are especially useful in a classroom situation. Not only do they work as contained micro-narratives for close reading, but they also enable students to consider a series more broadly through the depiction of character(s), the construction of the setting, the engagement with key themes and/or the use of a particular style. Discussing title sequences invites students to consider the specificity of the televisual medium, and to reflect critically on their own viewing practices.

Exercise

We developed this exercise as an activity to introduce students to *Mad Men* (although the content could be modified to include other television programs as well). The exercise is designed for a class of 15-30 people and is suitable for students at any level.

Play the class a selection of three or four television title sequences. Include title sequences that focus on theme (*True Blood*, *True Detective*, *Six Feet Under*, *Deadwood*, *American Horror Story*) and character (*The West Wing*, *Big Love*, *Sex and the City*, *Friends*, *Dexter*). Begin a whole class discussion and ask the students how these title sequences introduce us to their shows. Key questions include:

- Do the title sequences focus more on theme or on character, and why?

- What do the visuals suggest?
- What do they notice about the choice of music?
- What mood is evoked? How is this mood created?

Divide the class into small groups to have a closer look at *Mad Men*. Play the title sequence and inform the class that its style was inspired by the work of American graphic designer Saul Bass, who also designed title sequences for films. As an example, play Bass's title sequence for Alfred Hitchcock's *Vertigo* and/or *North by Northwest*. Ask students to think about these title sequences in relation to these two quotes from Bass (via a slide or handout):

- "[W]hen the film itself begins, there is usually an initial 'cold' period. However, titles can be sufficiently provocative and entertaining to induce the audience to sit down and *look*, because something is really happening on the screen...[A]t this moment it is possible to project a symbolic foretaste of what is to come, and to create a receptive atmosphere that will enable the film to begin on a higher level of audience rapport" (Bass qtd. in Karpovich 28)
- "[T]he title could make a more significant contribution to the storytelling process. It could act as a prologue; it could deal with the time before... [It could] actually create a climate for the story" (Bass qtd. in Karpovich 28)

Play the *Mad Men* title sequence again. Ask the groups to evaluate this title sequence by posing the following questions:

- Why has it been made in this style?
- How does it introduce us to the world of *Mad Men*?
- What does this tell us about the concerns of the show?

Students may consider topics including visual symbols, music, Bass's influence, character, theme, gender, setting and presentation of program credits. After students have had time to talk through these questions, let each group share their discussion with the class as a whole.

In small groups again, build upon these previous discussions through a creative task. Ask students to imagine they've been hired by the *Mad Men* team to design and pitch a new title sequence for the show. Distribute butcher's paper and coloured markers for each group to create a storyboard for their title sequence. They should consider visual style and

music selection, as well as how they might handle character and theme. There is also room for a *Man Men* role-play when getting groups to report back to the whole class. Create a boardroom scenario and get each group to make a convincing pitch to the "clients" with their title sequence storyboard. Students can then vote for the best pitch.

Reflection

By beginning with a broad selection of title sequences, students are encouraged to capitalize on their existing knowledge of televisual culture. This creates the conditions for them to speak with greater confidence when it comes to considering the Saul Bass examples, with which they may be less familiar. Because title sequences are so short, individual clips can be played multiple times, allowing the students to develop textual analysis skills and critical thinking practices in relation to the title sequence as both contained micro-narrative and paratext.

In turning to *Mad Men*, students might arrive at a variety of insights about the broader thematics of the show. This could include discussions of:

- The character of Don Draper.
- The significance of the use of silhouette.
- The use of stylistic quotation.
- The show's concern with the American Dream and the representation of capitalism.
- The prevalence of advertising in post-war society and today.
- The depiction of a crisis in American masculinity.
- The "falling man" motif in relation to September 11.
- Post-modernism.
- The significance of the music.

The subsequent creative activity enables the class to put their new ideas into practice. This fun task requires the group to express their ideas about *Mad Men* in a different format. It also invites them to reflect on the show's engagement with the creative process and with boardroom culture. In working with the class through this series of activities, a range of learners have the opportunity to demonstrate their individual strengths in close textual analysis, knowledge of visual culture, verbal communication, artistic practices and/or acting.

Analysis of *Mise-en-Scene* using Episode 1 of *Mad Men*

A Detailed Classroom Lecture

Submitted by Georgina Berritta

Using the following headings, teachers will be able to introduce the key concepts of *mise-en-scene* to their students by using three main characters from the first episode of *Mad Men*. These characters will be analyzed in terms of camera angles, lighting, costume, props, decor, and music with each section highlighting the key points of *mise-en-scene* as well as allowing the students to gain a basic understanding of the characters.

The teachers will instruct their students to watch the first 11 minutes, 30 seconds of the episode, and ask them to analyze the scenes in accordance to the key *mise-en-scene* concepts listed above.

Naturally, the students will likely not be able to identify every piece of *mise-en-scene* listed in this resource, so it is advisable to show the students each section several times, asking them to pay particular attention to specific concepts, such as lighting or music, etc.

Introducing Don Draper

The first scene of the episode is set in a bar, and the audience is instantly grabbed by the **non-diegetic sound** that is playing over the scene; it is brash and lively. As the scene continues, and Don is introduced, the music becomes **diegetic** and is included as part of the scene.

He is first revealed to the audience at **00:54**, by the camera focusing on the back of his head and panning slowly – like a semi—**POV shot**. It also accentuates the air of mystery surrounding the character, in as much as we are not introduced to him directly, but from behind. This shot – a **long shot**, is used to highlight the fact that Don is sat by himself, as well as establishing his surroundings. Also in the shot are lots of people and a man carrying drinks – this shot aims to show that Don wants to be alone and is withdrawing himself from the party.

The first time we see Don's face (**01:02**) he is worried, as is emphasized by the **mid-shot**, which aims to display a character's emotions and appearance in more detail than in a long shot. Also notice the mirror in the background, which is used to contrast Don's solitude to his lively surroundings. In this shot, it is possible for the audience to see that Don is

hurriedly writing something using a pen; also in the shot is the top of an empty glass, showing that he has been sitting there for a while.

The camera then cuts to an **extreme close-up** of Don's ideas so far (**01:06**), which he has written on a bar napkin, emphasizing the fact that he is struggling to consolidate any real thoughts. His hands keep invading the shot, showing that he is writing down any possible idea he has. The paper shows many words crossed out, and the fact that he has written them on a napkin suggests that he is disorganized. Included in the shot is an ashtray with several burnt-out cigarettes, further suggesting that he has been sitting there for some time. A waiter eventually approaches Don, and whilst the two characters are talking, the camera angles change from person to person (**01:06 – 02:49**). When Don is conversing with the waiter (**01:22**), the shot is slightly **upwards tilted**, giving it the feel of a **POV shot**. However, when the camera turns back to Don, it is level again, giving it a more intimate feel (**02:53**).

After spending time at the bar, Don pays a visit to his mistress. The shots used in these scenes are very telling of their relationship. There is a **long shot** (**05:50**), which is used to emphasize the couple's bodies, exaggerating the sexual nature of their relationship. This is further supported by several scenes, such as his mistress stripping down to her bra (**04:55**); her semi-naked torso is **framed** between a wall and Don's back – it is the main attraction of the shot. Notice that in the run-up to this scene, the mistress puts on some music, and the scene is filled with **diegetic sound** – it is a seductive jazz number, to set the mood.

In the next scene, there is a **close-up** (**05:10**) of the two characters' faces is used to emphasize their post-coital happiness. However, it is worth noting that the **color** of the scene is quite cool and cold – the colors are muted to a blue/grey color, signifying Don's mistress's non-nurturing attitude towards their affair. She has no interest in being his wife, or even cooking him breakfast. Their arrangement, as far as she is concerned, has very specific boundaries, and is solely sexual without any emotional commitment.

The scene then cuts to the office, which is demonstrated by an **establishing shot** (**06:10**). The fact that this is also a **bird's eye view** shot means that audience can take in the breadth of the surroundings, such as the main building, the people, and the cars. It emphasizes the liveliness of

the scene. This is supported further by the **non-diegetic sound**, which is a fast-paced track.

Once in the office, there are several **close-ups** of different objects to signify Don's mood and personality; there is a **downward titled mid-shot (10:11)**, which shows that he keeps a stash of newly-bought shirts in his office drawer, implying that he often comes straight into the office from a night out. This notion is also supported by a **close-up** shot of a glass of dissolvable aspirin (**11:08**). He uses dissolvable aspirin in a bid to rid him of an ailment, likely related to sleep deprivation or a hangover. The **close-up** demonstrates that it is important for the audience to know that he uses it. The audience is then given a small insight into Don's past by the revealing of his medal (**11:24**). It is shown in a series of **close-up** shots. The audience is now aware that Don was once in the military, and that he considers the medal to have great sentimental value.

Towards the end of the episode, Don is seen travelling home from a meeting with a business associate (**42:55 – 43:56**). The music (**non-diegetic**) in these scenes is very manic; coupled with the terrible weather, and the extreme darkness of the scenes, it is obvious that Don is feeling rumpled and distracted. The music, lighting and decor reflect his mood, which has been seriously affected by the fact that he is falling in love with his new business associate. Once home, the audience is introduced to Don's wife, Betty. She is first seen half-asleep and vulnerable, bathed in the bright light of her bedside lamp (**44:03**). Once Don enters the room (**44:05 – 44:46**), and the two begin to interact, the manic music from the previous scene stops and there is no **non-diegetic sound**. This signifies that their marriage is dull; it is ordinary and lackluster, and its conventional nature is emphasized by the fact that the only **diegetic sound** is that of the two of them talking and kissing. It is a stark comparison to the earlier scene in which Don is seduced by his mistress.

Recap

These scenes have been chosen to signify the importance of the following:

- Camera angles
- Framing
- Sound
- Décor and color

Introduction to Peggy and Joan

Peggy is first introduced in an elevator, and in comparison to her cold and drab surroundings, she stands out in her bright yellow shirt and hat (**06:24 – 06:45**). Her quirky nature is apparent to the audience from the start, as the **non-diegetic** music is jaunty and bouncy when she is first introduced. Despite this, her appearance is actually very chaste, and this becomes more apparent when the audience is introduced to Joan, and the two characters are compared side-by-side. This is particularly apparent when the two are shown in a **long shot**, as they are walking around the office, and their entire bodies are in the audience's view (**07:59 – 08:06**).

It is immediately apparent that Joan has more confidence than Peggy, not least from the way that she struts around the office, but because her dress is more tightly-fitted and has a higher hemline. It is also in one, bold color, making her stand out in comparison to Peggy who looks quite drab and dowdy in comparison. Joan also makes a point of accessorizing her outfit with matching jewelry, showing that she likes to take care of her appearance (**08:06**). You can see from this shot that she is wearing earrings to match her brooch and her bracelet, which makes Peggy's appearance look plain in comparison. It is also worth noting that Joan is wearing bright red lipstick and nail polish, both of which are quite garish in contrast to her green dress. These features are highlighted through **high-key lighting (08:41 – 09:25)**, which is often used to emphasize brightness in a scene.

An example of **low-key lighting** can be seen at **08:13**. Though this style of lighting is usually used to create a moody atmosphere in a horror or thriller film, in this case it is used to accentuate Joan's figure, and highlight the tightness of her dress. Emphasizing the contrast between light and shadows, often referred to as the "chiaroscuro technique", does this. Joan's attractiveness and sex appeal is not only conveyed through her costume, however, as her character is also accompanied by **non-diegetic** music; a sexy Latin-themed song is played as her figure is **framed** at **09:07**.

Recap

These scenes have been chosen to signify the importance of the following:

- Décor and color
- Lighting
- Sound

Using *Mad Men* to Demonstrate and Apply an Understanding of Civil Law

A Persuasive Writing Assignment for the College Classroom
Submitted by Douglas Jordan

Abstract

Given free reign to choose any scenario or scene from *Mad Men*, use one or multiple scenes or episodes to demonstrate understanding of civil law. Students will apply skills in argumentative writing styles.

Goals

- Demonstrate an understanding of civil law
- Demonstrate ability to write an argumentative essay
- Demonstrate critical thinking, as well as seeing both sides of an issue
- Understand the reasonable person standard in a historical setting

Rationale

Many students lack the ability to write a coherent paper arguing for or against an issue. Inherent in the ability to write such a paper is to see opposing sides, and how they impact your position. This assignment forces a student to view their own beliefs, and ensure that they are compatible with additional positions.

Directions

Watch several episodes of *Mad Men*. After viewing, consider the legal issues that were raised in that particular episode, or issues you could address through their actions.

The essay will consist of five sections. The first section will provide the background of the episode or scene that the student intends to discuss. The second section will address the legal issue that pertains to the scene or episode. The third is where the student will apply legal principles and provide his or her argument. In the fourth section the student will provide two objections to his or her position. In the fifth section, the student will respond to the objections he or she provided in the previous section. There

should be an introduction and conclusion, though they are not mandatory sections of the assignment.

Grading

The student will be graded on five aspects of the project:

1. Clarity of Writing
2. Legal Reasoning
3. Timely Objections
4. Proper Responses
5. Grammar and Punctuation

Each aspect is worth twenty percent of the final grade. Clarity of writing entails how clear the paper is, and whether a layman could follow the chain of reasoning without external help. Legal reasoning measures how well the student applies principles of law to the episodes, and how well those principles are explained. Timely objections are those which would critically harm the argument or position if they are not refuted. Providing weak objections when stronger ones are readily available will hurt the student's grade. Proper responses to the objections means that the objections are dismissed such that the student's original position is supported. Lastly, the student is not expected to be an expert in legal writing, nor legal citations. Points will not be deducted for failure to meet the writing standards of a seasoned attorney.

Inviting *Mad Men* into the Business English Classroom

A Detailed Assignment for the College Classroom
Submitted by Dana Di Pardo Léon-Henri

Los Angeles is not what you see in the movies.
—Don Draper (Season 6:13)

As foreign language teachers strive to find innovative teaching methods, their use of film and television series in English for Specific Purposes (ESP) has progressed rapidly over the last few decades. Not only does this didactic approach stimulate and motivate their students, but it is also a means to encourage language acquisition (legal, medical or business English for example) while integrating an intercultural dimension. Over the course of the last decade, my French students (mostly young adults ages 18 to 24) have expressed a tangible fascination with American culture

both inside and outside my classrooms. From fashion to food, these students have openly adopted all the famous American brands of sneakers and sweatshirts, as well as the ritual of walking around with a coffee cup to go. American style advertisements and references are omnipresent and in some cases omnipotent in terms of peer pressure to enter into or stay with the 'in' crowd. Ten years ago, this wasn't the case. Furthermore, the fascination with American television shows is alive and well. However some shows still remain relatively unknown. Surprisingly, the latter is the case for the fabulous award winning series *Mad Men*, which is why I have invited this "new" Hollywood craze into my classroom.

In terms of pedagogical potential, *Mad Men* is a veritable gold mine of possibilities. *Mad Men's* nostalgic romp with the American Dream and the glory days of advertising in New York during the 1960s is the perfect setting for studying business English from various angles. The series shows how American postwar cultural values began to change during a time when the pursuit of the wholesomeness and the happiness of the family unit were projected onto the public by means of advertising campaigns for everything from lipstick to cereal, chocolate and more. This *Leave it to Beaver* era was all about projecting the American dream and the *Mad Men* series functions much the same way. Many specific episodes can be used in the business English classroom or integrated into teaching units with respect to gender or ethical issues, insubordination, advertising, interviewing, company culture and the art of rhetoric and persuasion. Don Draper, the quintessential ad man of the era and the hoity-toity affairs both inside and outside of the board room literally transport us to another time and place. In terms of cultural values, the world of *Mad Men* (and its unforgettable women) offers us a glimpse into the everyday life and ethical values of this utopist microcosm. The cleverness of the *Mad Men* series is that by creating poignant scenes, the directors, producers and writers team up to show what happens when you scrape the surface of the façade of the American dream. One quickly learns that the characters' realities are much more melancholic and that their pursuit for true happiness is never-ending. Simply stated, life is not as it appears.

As resource material for English for Specific Purposes (ESP) and more specifically Business English (BE), various *Mad Men* episodes can promote learner awareness of the American professional culture of the 1960s, as well as presentation styles, and the importance of persuasion or the use of non-verbal communication. This article presents the pedagogical reasoning and approach used to incorporate an episode of *Mad Men*

(Season 6:13 The *Hershey's* Pitch) into a BE classroom in the Lorraine region of France. After an initial overview of the theoretical background, the article then provides a summary of the method, results and observations.

Theoretical Perspectives on Using *Mad Men* for Business English Language Teaching

In 1947, J.E. Travis, Chair of the Modern Language Association of Great Britain, expressed the need for research to begin on the use of film in language teaching and learning. In his article, the author examined the limitations and potential for film use at a time when "film projection apparatus [was] costly and cumbersome." Since then, we have experienced a rapid evolution in technology and the use of audiovisual materials in language teaching. Many researchers maintain that films or television series can provide "pragmatically appropriate language samples" (Bardovi-Harlig *et al.*, 1991) in unique social and cultural settings. An "optimum source for learners to acquire useful vocabulary," (Lowe, 2007) they can also enhance the descriptive qualities of vocabulary. In addition, through the use of body language, emotion and rich, visual drama and settings (Stone 2000), they provide an original forum for critical analysis and the development of reasoning skills. By placing language in context (time and space), the directors, producers and writers use film as a medium to bring language to life, not without the sublime integration of an often rich back drop of social norms, cultural beliefs and social interaction. *Mad Men* offers all of this and more because it transports us to a time before the explosion of very visual and technologically advanced modes of communication. The focus is no longer on the modern use of laptops, power point presentations and the mobility or flexibility of tablets in the boardroom. In this way, the presentation styles are authentic, albeit somewhat "old school".

The focus of this article is the use of a more recent episode of *Mad Men* (Season 6:13) in the second year classroom of a two-year Business Administration and Management vocational certificate program in France. The theoretical foundation is principally based on the Situational Language Teaching (SLT) and Oral Approach, which has existed since the 1920s and 1930s when British applied linguists began developing the basis for a principles approach to methodology in language teaching (Richards & Rodgers 2001). In this approach, emphasis is placed on vocabulary (in this case business terminology) as well as the use of persuasion and non-

verbal communication. Therefore, the language teaching approach involves an initial focus on spoken discourse in context through oral comprehension during the viewing process. For this particular course, the thirteenth and last episode of Season 6 was chosen and more precisely, the very moving "Hershey's Pitch", just before Don Draper unwittingly forces himself to reveal a heartbreaking secret.

In terms of underlying principles and distinctive features, the SLT approach is such that the knowledge of structures (grammatical and lexical) must be linked to the real situations in which they are used. This approach encourages the language learners to develop fundamental behaviorist habit-learning skills. For example, students are encouraged to deduce the meaning of a particular structure or vocabulary item from the situation or context in which it is presented. Generalization methods are applied and global comprehension is encouraged with a focus on specific terminology introduced only after the process of analysis and deduction. In this way, deduction strategies are encouraged, not only in the classroom, but also in the language center, where students are invited to view, review or further analyze the clip alone or in small groups.

Communicative competence being a key element in SLT, Hymes insists that it corresponds to "what a speaker needs to know in order to be communicatively competent in a speech community" (1972:269-293). These business students fully understand the importance and value of foreign languages and communicative competence, which can offer a world of opportunities in terms of their career opportunities. Further developing Hymes' point of view, Canale & Swain (1980) define four dimensions of communicative competence: grammatical, sociolinguistic, discourse and strategic. Consequently, this article deals with the sociolinguistic and strategic competences, which refer to the understanding of the social context in which communication takes place, including role relationships, the shared information of the participants and the communicative purpose for their action. Strategic competence refers to coping strategies that communicators employ to initiate, maintain, repair, redirect and eventually terminate communication (Canale & Swain 1980). Given that the course is meant for second year (L2) business management studies, it is quite fitting to place the emphasis primarily on both the sociolinguistic and strategic competences, followed by the discourse competence and finally grammatical competences. The reasoning behind this order and logic is that second year students should already possess the fundamental grammatical skills for language communication. The views

of Sweeting (2009 and 2010) were taken into consideration during the creation of activities in order to present a well-balanced variety of questions at the different stages of this course.

With regards to communicative language teaching, the role of the teacher has undergone many modifications since Breen & Candlin (1980: 89-112) first observed that the three main roles are as follows:

1. To organize the resources and facilitate the communication process between all participants in the classroom and the various activities;
2. To act as an independent participant and guide within the classroom procedures and activities; and finally,
3. To serve as the researcher and learner, while contributing the appropriate knowledge and observed experiences in terms of learning and organizational capacities.

In this particular pedagogical approach, the teacher not only undertakes the above-mentioned roles, but also assumes the role of needs analyst, mediator and facilitator, depending on the students' requests for assistance.

The following ESP pedagogical method is the result of the aforementioned theoretical research.

Test Group: Second Year Students of a two-year Business Administration and Management vocational certificate program in France. There were four groups of business students (a total of 98 students). All of the groups were heterogeneous and the competency levels ranged from A2 to C1 according to the *Common European Framework of Reference for Languages*, from the Council of Europe (CEFR, 2011) during the academic year 2014-2015, at the University of Lorraine and more precisely, in the Business Administration and Management Department of the Institute of Technology in Metz, France.

Duration: 3 classes (2 hours per class = 6 class hours)

Objective: To develop oral/written comprehension, expression and persuasion techniques, with the objective of motivating students and developing presentation skills through the implementation of a television series clip.

Required Material: The clip, the questionnaires and analysis documents (cf. Appendix).

Audio Visual Equipment: DVD player or laptop computer and overhead projection equipment.

Course Structure

This 6 hour teaching unit was divided into three parts.

The first two hours were theoretical in nature, since they are dedicated to the topic presentation, viewing and analysis of the *Mad Men* clip about the “*Hershey’s* pitch” (Season 6:13). It begins with a discussion, followed by an anonymous opinion poll (cf: Questionnaire A), which as aimed at finding out more about their chocolate consuming behavior, tastes and buying habits, as well as their knowledge about *Mad Men* and the all-American *Hershey’s*. They also had to note down information about the clip (cf: *Mad Men* Clip Analysis form).

The subsequent three hours were more practical. During these three hours, the students presented their business presentations or more precisely, they used their persuasive methods as a means of pitching an advertisement idea.

The sixth and last hour was left set aside to help the students develop reasoning skills and critically analyze the most successful and the least successful campaign. It was an opportunity for an overall review of the course, summary, discussion, debate and evaluation.

The *Mad Men* Choice: Charmed by the dapper Draper

It should be noted that previous to this course, an informal poll of approximately 100 first year Business Administration and Management students revealed that even though many of the students (70% or 70 students) regularly watch American televisions series (two hours per week or more), a whopping 100% of the students (all 100 of them) stated that they had never heard of the television series *Mad Men*. Equally strange but true, 100% of the students have never heard of *Hershey’s* chocolate!

Given that the students in this program are required to develop and practice business English, the choice of a series with a business setting is

clearly justified. However, with regards to the *Mad Men* series, many clips and scenes are not exactly appropriate for classroom viewing (for those who know the series, you know exactly of what I speak). Some careful editing can allow for the use of some very poignant scenes.

With this series, the students are given the opportunity to travel to New York – the city of their dreams – for many of them, 50% (49 students) to be exact, according to the survey results. Not only do they travel abroad, but they also have the advantage of travelling through time to another era. This particular scene shows Don Draper’s depth of character and his fabulous persuasion techniques, as well as his presentation skills. It also provides valuable insights into the boardroom, which has substantially changed since the first few seasons. For example, the clients and colleagues are not smoking cigarettes in this scene. The tone is very serious, nostalgic and tense. It offers many opportunities for “stop and start” and the use of analytical reasoning questions such as: “imagine what happens next”... It is also an interesting opportunity for the study of sociological behavior and interpersonal relationships. For example, there are many moments of silence and the camera zooms on the facial expressions of the clients and colleagues. Students can be asked to rationalize and verbalize the thoughts of each person. The clip lasts for only about two minutes, but this dapper Draper moment offers a universe of didactic potential.

Methodology

This teaching unit was divided into the following three parts:

1. Theme Introduction: Advertising and the Art of Persuasion

A brief discussion and debate on the significance of advertising is used to introduce this course.

The students are given a short questionnaire (Questionnaire A) to fill in. These questionnaires are collected without any discussion.

Next, the importance of an effective advertising campaign (students are solicited for examples) is discussed and followed by the distribution of a document on the art of rhetoric and persuasion. There is a brief but informative presentation on the use of

Aristotle's view of rhetoric: *pathos* (emotional response), *logos* (logical appeal) and *ethos* (appeal to credibility).

The students are then encouraged to think of two or three famous advertising campaigns (past or present). The class then analyzes them to see if the abovementioned elements of rhetoric are present.

The students then discover and view the clip for the first time. They view the *Hershey's* pitch beginning with Don Draper turning the *Hershey's* presentation board up to the moment he says, "I have to say this. I don't know if I'll ever see you again."

Students are then asked to do the following:

- Summarize the scene (comprehension: setting, topic of discussion, results)
- Infer and deduce (analysis of body language and rhetoric used during the scenes)
- Debate and provide personal opinions (based on presentation method, style, prop choice, etc.)
- Replace the pitch in the correct order (discourse logic)
- Offer advice to Don Draper (hypothesizing: what would you do to improve the presentation?)
- Review syntax and grammar (questions relating to verbs, adverbs, comparatives/superlatives, etc.)

The students are then given a handout and few minutes to read the document (cf. *Mad Men* Clip Analysis). The second viewing then takes place and the students fill in the clip analysis document.

The business terminology from the clip and Don Draper's persuasion methods are critically analyzed in terms of Aristotle's view on rhetoric.

Finally, in groups of two, the students are given their assignment and asked to use and create authentic advertising materials (no technology or power points this time, old-fashioned markers and pencil crayons are welcome) and their reasoning skills to create and present an advertising campaign. While comparing and contrasting modern advertising material with authentic material from the 1960s, they must pitch to and persuade their classmates

with their innovative ideas and unique point of view. They are encouraged to dress for and fully assume their professional roles, as well as provide all the necessary props.

2. The Art of Persuasive Advertising

The subsequent three hours are more practical in nature. During these three hours, classmates and the language instructor observe as the groups present their advertising campaigns. The observers note down their thoughts (cf. *Mad Men and Women*/ Evaluation Grids) and evaluate their peers in their groups of two. The students also have the opportunity to note down their observations and thoughts.

3. Critical Analysis Discussion

The sixth and last hour is set aside to help the students develop reasoning skills and critically analyze the most successful and the least successful campaigns. This analysis takes place orally and by referring to their evaluation grids, the students present the positive or negative critiques in a useful and practical manner. Creative suggestions are offered with the objective of improving communication skills. Additionally, this last hour is an opportunity for an overall review of the course, summary, discussion and debate.

Observations

Much debate resulted from the ad campaigns and particularly on how advertising has changed over the decades. The *Mad Men* clip was a source of inspiration for many to dress for the part and fully assume the role of professional advertising men and women. The groups were able to construct scenarios that included subtle details (settings, costume and dress codes, gestures, accents, etc.) to simulate another place (Italy, an Italian group pitching for *Mutella*).

The students were initially quite reticent to work on such presentations with the imposed rule of not using technology or a power point presentation. Nevertheless, they quickly learned to overcome their frustration and they appreciated the overall intent of this course – to improve written and oral language skills while focusing on business

English in a motivational setting through the use of a well-known television series.

The film and television series were of great interest to the students. They were quite engrossed by many features, such as:

- The role and impact of the persuasive Don Draper
- The steps and stages of an advertising campaign
- The use of *pathos*, *logos*, and *ethos* in advertising, politics, and general discourse
- The dress codes and formality in the board room (American values and social codes)
- The cliff hanger style management of this clip and its viewing

A variety of oral exercises and instructional activities brought the clip to life through debates, discussions and hypothesizing. The end of the clip opens the door for some final critical analysis and creative reasoning.

At the very end of the critical analysis discussions, the students are asked to imagine what came after Don Draper's final words. In fact, most students totally forgot about the statement since they were so focused on the presentation task. They were asked to find the words that follow: "I have to say this. I don't know if I'll ever see you again." Individually, they must provide their Don Draper announcement. When informally polled, the majority of the students said "I am dying from cancer." The rationale for this was the idea that he says he may never see the others again. Very few students came up with the idea that he would perhaps leave or change his job. And finally, no one proposed the idea that he was an orphan: this being of course, the correct answer. They did agree that the news would have to be really terrible for him to be so emotional about it and that he was not "faking it" or putting on a show (his body language: nervous trembling hands and a serious look of concern on his face). Ironically, the real answer was never given to the students. They were simply encouraged to watch the series and find out for themselves.

In terms of the CEFR, the groups were heterogeneous at the onset with students ranging from A2 to C1 levels in terms of reading, listening, speaking and writing. The integration of language portfolios and auto-evaluation would have been very useful to chart individual progress and encourage independent evaluation in this type of learning environment. Nevertheless, the peer evaluation and critical analysis discussion provided a forum for constructive feedback throughout the activity.

Questionnaire results

With regards to the questionnaire, the results proved to be quite revealing on a few important points.

Chocolate consumption: The vast majority of students (80% or 78 students) strongly agreed that they eat some chocolate every day. Only 48% (47 students) strongly agreed that chocolate reminds them of their childhood, while 63% (62 students) strongly agreed that they eat chocolate because it relaxes them and makes them feel good. Only 23% (23 students) of students strongly agree that they consume chocolate/candy bars like Mars, Snickers or Mounds, while the vast majority 90% (88 students) strongly agree that they prefer chocolate « *tablettes* » like Lindt, Nestlé, Milka. 100% (all 98 students) of the students strongly disagreed with the statement "I know what a *Hershey's* bar is". An informal poll revealed that some students thought it was a pub or bar. This is very comprehensible statement when considering their age and extracurricular activities or interests.

American Dreams: 65% of the students (or 64 students) strongly agreed that they regularly watch American television series (two hours per week or more, with or without subtitles). 100% of them (98 students) strongly disagreed when asked if they have viewed or heard about the *Mad Men* series. 5% (or 5 students) of the students strongly agreed that New York is the city of their dreams, while 42% (or 42 students) simply agreed. Only 12% of the students (or 11 students) strongly disagreed with this statement.

Advertising rhetoric: When asked if they are easily influenced by marketing, packaging styles and colors, a revealing 95% (or 93 students) expressed that they strongly agreed. It should be noted that an informal poll revealed that the majority expressed that they are highly influenced, but that they do not necessarily act on this influence. In most cases, the reason for this is simply due to budget restrictions. When asked about *pathos*, *logos* and *ethos*, 45% (or 47 students) strongly disagreed. Strangely, many of the students (55% or 54 students) were undecided. To clarify this point, the students were asked about their responses and an informal poll revealed that the students were not sure if they knew the 'names'. The problem with this statement was the apparent confusion with the *Three Musketeers* and the names Athos, Porthos and Aramis. This confusion could have been perhaps avoided if the questionnaire were to be

given after the lesson on Aristotle's view of rhetoric. However, one of the objectives of the formal poll was to question the students before discussions on the subject. Finally, in terms of non-verbal communication during the act of persuading, the vast majority of 87% or 85 students strongly agreed that it is in fact very important. The remaining 13% (or 13 students) agreed with this statement. From this we can deduce that before this activity, these business students already understood the importance and impact of non-verbal communication.

Conclusion

During this course on "Advertising and the Art of Persuasion", the students were given an opportunity to reflect on and analyze a *Hershey's* advertisement from the *Mad Men* series. Concurrently, they were offered an opportunity to travel through time to the American sixties and even further back in time to Aristotle and his view on the use of rhetoric. The interdisciplinary approach to this course allows for the integration of a socio-cultural context which touches on the world of advertising and business, as well as civilization (history), media studies (art and film), discourse analysis and thus applied linguistics. Furthermore, it offers students an opportunity for critical analysis and the development of reasoning skills. In creating their own advertising pitch, the students were obliged to take into consideration and adopt the proposed techniques to improve their approach to rhetoric and persuasion. By comparing and contrasting authentic advertisements from the sixties with their modern advertising proposals, the students were able to highlight the differences between cultures, while formulating comparative deductions. At the very end of the course, the resulting debates created a 'reciprocal learning' forum whereby students were actively encouraged and very motivated to share and debate on their findings and views.

An innovative idea would be to have the students film their advertising pitch. In this way, there would be no loss of precious moments due to the difficulties associated with set up time as well as transition time in the classroom. This method could furthermore inspire students to set up shop on different locations, taking this activity far beyond the constraints of a classroom setting.

Unfortunately, due to time constraints in this course, it is simply not possible to integrate more *Mad Men* clips on advertising pitches. If one full semester were to be exclusively allotted to advertising and the

importance of rhetoric, this could be possible. In that case, several clips featuring Don Draper could be used to critically analyze advertising in the sixties, while delving further into the fascinating world of *Mad Men*. Some of the more memorable advertising pitch moments to be considered for use are 'Lucky Strike' (1:1) which touches on ethical issues, 'The Carousel' (1:13), 'Life Cereal' (4:6) or 'The Jaguar Pitch' (5:11). In all of these moments, Don Draper's voice and the phrase "Los Angeles is not what you see in the movies" resonate. Each time, he clearly shows that the world of advertising, no matter the mode of communication, is truly the world of make believe.

Mad Men and the '60s

A Syllabus for the College Classroom

Submitted by Peggy O'Neal Ridlen and Jamie Schmidt Wagman

Course Description

In this course, students will examine the major historical movements, social issues, and cultural icons of the early 1960's as reflected in the AMC TV series, *Mad Men*, a sophisticated drama about a 1960's Madison Avenue advertising firm and the men and women who created it. Students will view, analyze and critique selected episodes, read critical reviews, listen to commentaries, and post original blog entries that discuss the changes during this decade that redefined 400 hundred years of social mores in one generation. The class takes an interdisciplinary approach; therefore study will be informed by a variety of critical perspectives including cultural, gender and media studies and grounded in history, business culture, literature, art, fashion and advertising.

Textbook/Resource

Lucky Strikes and a Three Martini Lunch: Thinking About Television's Mad Men. Edited by Danielle M. Stern, Jimmie Manning, and Jennifer C. Dunn. Cambridge Scholars Publishing, UK Revised Edition 2012.

Student Outcomes

1. Students will identify the elements of fiction (setting, plot, narrative, dialogue, dramatic irony, characterization and theme) used to portray the recent history of the 1960's.
2. Students will complete assigned readings from the textbook to explore and reflect upon major historical events and social movements of the 1960's such as civil rights and second wave feminism.
3. Students will compare/contrast the business culture of the 1960's and evaluate the changes for better or for worse.
4. Students will increase understanding of the literature and films of the late 1950's and early 1960's such as Sloan Wilson's *The Man in the Gray Flannel Suit* and Betty Friedan's *The Feminine Mystique*.
5. Students will formulate and articulate opinions and ideas about the effect of the 1960's on society today.

Assignments

(20%) Class participation: Do the reading and come to class prepared with questions, observations, and/or critiques. If we discover that you are not preparing for class by reading the assigned materials, then pop-quizzes may become part of the course. Feel free to bring additional articles, headlines, and/or photographs to class to aid in our regular discussion. We encourage you to connect what you are learning in class to what is going on outside the classroom.

(20%) Weekly blog entry: Once a week, you will receive a prompt question to help you think about a particular topic or theme. A thoughtful response to the questions, with textual evidence, will result in approximately a ½ page blog entry each week. You may also think of this writing response as a way to work out issues you might have with the text, pose questions, compare/contrast writers, or relate a piece of writing to a current or historian event.

(20%) Midterm You will be given questions before the midterm and will be able to use your notes, texts and each other to review. You may also come and ask your instructors questions during class, office hours, or via email. The exam questions will be similar to review questions.

(40%) Final Paper/Class Presentation: In a final class presentation, students demonstrate knowledge of historical lessons, literary analysis and exposure to popular culture. This essay presents a theme/storyline gleaned from *Mad Men* to illustrate 1960s social constructs. You will present your paper ideas to the class in a 8-10 talk that includes a thesis statement and primary supporting evidence. (audio-visual aids are option but encouraged) during your scheduled final exam.

Weekly Syllabus

Week 1: Introduction to Course/Material

Tuesday: Review syllabus; class introductions.
 Thursday: Watch pilot episode of *Mad Men* and discuss Norman Mailer's 1953 essay, "The Language of Men." Identification of "identity markers." Blog entry due Friday.

Week 2: Nation and Identity

Tuesday: Discuss James Baldwin's 1955 essay, "Notes of a Native Son" and view *Mad Men* episode, "My Old Kentucky Home."
 Thursday: Continued discussion over race during the Civil Rights era. Blog entry due Friday.

Week 3: Race and Place

Tuesday: View clips from "Flight 1" and lecture/discussion over Freedom Riders. Students should search *The New York Times* historic databases to gain some familiarity with the Freedom Riders.

Thursday: In-class discussion of Stephanie L. Young's "The Consumer Has No Color" reading (chapter 5) and viewing of PBS American Experience documentary on Freedom Riders. Blog entry due Friday.

Week 4: A Tale of Two Bettrys

Tuesday: View clips of Betty Draper from "Shoot," "A Night to Remember," and discuss excerpts from Betty Friedan's *The Feminine Mystique* and Gail Collins' *When Everything Changed: The Amazing Journey of American Women from 1960 to the Present*. Reading assignment: Read chapter 11, Adrian Jones' "All About Betty: Selling the Suburban Housewife in *Mad Men*"

Thursday: Discuss Jones reading and continued discussion over expectations of women, women's rights, and the second-wave

feminist movement. Discuss Betty's many transitions when she marries Henry and whether she ultimately stands up for herself by the end of the series. Blog entry due Friday.

Week 5: "I have been Her Kind"

Tuesday: View clips from "The Fog" and "Souvenir" and discuss Ann Sexton's poem, "Her Kind" and excerpt from Naomi Wolf's *The Beauty Myth*.

Thursday: Continued discussion over femininity and sexuality in the 1960s. Blog entry due Friday.

Week 6: Sexual Mores and Morals

Tuesday: View "Out of Town" Mad Men episode and discuss Patrick Radden Keefe's Blog, "Sal's Secret Is Safe" (URL: <http://www.slate.com/id/2225274/entry/2225497>) and Allen Ginsberg's poem, "Howl."

Thursday: Lecture and continued discussion over sexual norms/censorship. Blog entry due Friday.

Week 7: Sexuality and the Pill

Tuesday: Review pilot episode scenes of Peggy/the "Pill" and discuss *New York Times Magazine* primary article, Andrew Hacker's 1965 "The Pill and Morality". Reading assignment: portion from Elaine Tyler May's *America and the Pill: A History of Promise, Peril, and Liberation* (New York: Basic Books, 2010).

Thursday: Continued discussion over the ways in which contraception changed women's roles/sexuality/the so-called "Sexual Revolution." Blog entry due Friday.

Week 8: Gender and the Body

Tuesday: Watch "Maidenform" Mad Men episode and discuss excerpts from Lois Banner's *American Beauty* and Susan Bordo's *The Male Body: A New Look at Men in Public and in Private*

Thursday: Lecture over the social construction of gender/Judith Butler's gender theory. Continued discussion over gender norms and standards of bodies. Blog entry due Friday. Midterm Review handed out.

Week 9: Midterm Week

Tuesday: Midterm Review day.

Thursday: Midterm Test. Reading assignment: Read portion of Jane Maas's *Mad Women: The Other Side of Life on Madison Avenue in the '60s and Beyond* (St. Martin's Press, 2012).

Week 10: Corporate Culture

Tuesday: View clips from Peggy's introduction to Sterling-Cooper in the series pilot episode. Discuss Maas reading assignment, corporate culture, and gender norms. Reading assignment: Maggie Lange, "The Modern Businesswoman Drinks Like Don Draper," *The Cut*, July 21, 2014, <http://nymag.com/thecut/2014/07/modern-businesswoman-drinks-like-don-draper.html>. Also read Katherine J. Lehman's "More Than Just a 'Marilyn': Peggy, Joan, and the Single Working Woman of the 1960s".

Thursday: Lecture on American's Edward Albee play, "Who's Afraid of Virginia Woolf?"/clips from American Experience documentary on the legacy of prohibition. Discuss the ways in which alcohol became its own character throughout the show. Discuss Lehman reading.

Week 11: Mad Men and Masculinity

Tuesday: Brief lecture on Masculinity Studies/the social construction of gender – refer to Judith Butler and Michael Kimmel. Group work over "case studies" of Mad Men portraits: how did the series construct masculinity through the characters of Don Draper, Roger Sterling, Pete Campbell, Lane Pryce, Ken Cosgrove, Duck Phillips, Freddy Rumsen, among other characters? Reading assignment: excerpt from Michael S. Kimmel's *The Gender of Desire: Essays on Male Sexuality* (Suny Press, 2005) and Jimmie Manning's "Finding Yourself in Mad Men"

Thursday: Small group presentations over their findings/analysis of the social construction of masculinity throughout the series. Discussion of Kimmel's arguments about masculinity and Manning's essay

Week 12: Mad Men, Relationships, and Love

Tuesday: Consider the ways in which the series portrayed romantic love, friendship, and mentorship throughout the show. Which bonds between which characters resonated for you, and why? What did the show say about marriage, sex, divorce, adultery, and love?

Thursday: Watch clips from Season 4: Episode 7, "The Suitcase" and Season 7: Episode 6, "The Strategy."

Week 13: Mad Men and Death and Dying

Tuesday: Discuss American cultural ideology surrounding death and dying as taboo. Consider the many deaths the show portrayed season after season – from Medgar Evans and John F. Kennedy, to Grandpa Gene, Lane, Anna Draper, and Mrs. Blankenship.

Thursday: Discuss the ways in which American writers such as John Cheever, John Updike, and Sylvia Plath conceptualized and understood death in American society in the '60s. In-class reading performances from writers' excerpts.

Week 14: "The Hero is the Antihero"

Tuesday: Discuss Hanna Rosin's interview with Matthew Weiner about Mad Men from "Mad Men's Creator: Don Draper Represents American Society," The Atlantic, March 19, 2014, <http://www.theatlantic.com/entertainment/archive/2014/03/-em-mad-men-em-s-creator-don-draper-represents-american-society/284519/>

Thursday: Consider and deconstruct the cultivation and worship of hero/anti-hero figures in American mid-century texts: films, literature, and art. View pop art paintings and clips from *Bonnie and Clyde* and *Easy Rider*. What kinds of arguments does visual culture/popular culture make about heroes in the '60s?

Week 15: Writing Week

Tuesday: Peer-editing day. Review each other's papers in class in a mini-writing workshop.

Thursday: Meet in pairs to discuss improving each other's arguments, topic sentences, grammar, and word choices.

Week 16: Course Wrap-Up/Final Presentations Begin.

Tuesday: Course Review/Wrap-Up.

Thursday: Final papers due. Final Presentations Begin.

Final Exam Day: Final Presentations Continue.

Mad Men in Media & History*A Syllabus for the College Classroom*

Submitted by Lisa Sumner

Course Overview

The popular and critically acclaimed television series *Mad Men* has become a veritable cultural phenomenon. Through a close reading of the show the course will: critically interrogate media representations of promotional culture and how they engage with gender, sexuality, aesthetics and politics; develop a historical picture of the post-war advertising industry; explore the impact of *Mad Men* on contemporary fan culture, style and design trends; and analyze how the show uses 1960s corporate culture to reflect upon current neoliberalism.

Prerequisite

At least one of Theoretical Traditions in Communication Studies and Contemporary Issues in Communication Theory, and third-year standing in Communication Studies or permission of the School of Journalism and Communication.

Course Materials

A coursepack is available at **Octopus Books**. Course readings will also be available on CULearn.

Learning Outcomes

By the end of the course, successful students will be able to:

- Critically read television,
- Perform and present content analysis,
- Research and analyze participatory culture and new media technologies,
- Verbally articulate and persuasively express critiques of television and digital cultures.

Assignments and Evaluation

Attendance and Participation – 20%

This class includes lectures, readings, screenings, listening exercises and discussions both in the class as a whole and in smaller groups. We will frequently break into groups to engage in discussion and complete exercises. Your participation in these discussions is required. *Participation does not mean simply showing up.* It means keeping up-to-date with the readings, and actively participating in class and group discussions.

To help guide these discussions I've assigned **discussion pieces that you should read in advance of class.** They are short pieces from the popular media regarding the show and that week's theme. **Also, in the first week of the course I will assign each student one of the recommended readings to read for your group.** In your small groups the student who is responsible will present it to their group and help mediate the discussion.

Critical Analysis of Mad Men's digital fan culture – 35% **Due week seven at the start of class**

Read Henry Jenkins "How texts become real" in *Textual Poachers* and "Spoiling Survivor" in *Convergence Culture*. Conduct internet research of blogs, fan sites and social media to observe and analyze how *Mad Men* fans engage with (among other things): the show's narrative, its characters, its historical accuracy, and its presentation of social and political issues. The idea of the assignment is for students to develop an understanding of contemporary fandom and participatory culture. In applying Jenkins to selected media sites students will gain critical awareness of the impact of digital technology upon fan culture, audiences and television.

Theoretical Reading of Mad Men – 35% **Due week thirteen at the start of class**

Using Fiske and Hartley's *Reading Television* as well as the various academic essays on *Mad Men* that we've looked at as a guide, you will perform a content analysis of the show. Be attentive to how dimensions such as race, gender, class, sexuality etc., are represented. Use the primary sources from the period that we've read to flesh out your analysis and situate it in both the post-war history, and the advertising culture of the period.

Pop Quiz – 10% **Like the name implies, the date of the quiz will be a surprise**

Doing the course readings is a very important part of the learning process and essential for adequate participation in class and group discussions. This short pop quiz is designed as an added incentive to keep students up to date on each week's assigned readings. **If you miss the quiz you will need to provide a medical note to write it.**

Course Schedule

Week One

Reading Television

- John Fiske & John Hartley (2003)
- Lauren M.E. Goodlad et al. (2013)

- *David Ogilvy (1963) "How to make good television commercials"
- Screening: Clips of *Mad Men*, *The Man in the Grey Flannel Suit*, *The Best of Everything*

Week Two

Nostalgia, Memory and Historical Fiction

- Andrew Wernick (1997)
- Mabel Rosenheck (2013)
- * Aviva Dove-Viebahn
- ** Adam Gopnik (2012)
- Screening: Clips of *Mad Men* and *Far From Heaven*

Week Three

"The water cooler has gone digital": Fans, New Media and Participatory Culture

- Henry Jenkins (2013)
- Henry Jenkins (2009)
- ** Scott Meslow (2012)
- Screening: Clips of *Mad Men*. Look at examples of online fan activity

Week Four

Postwar Advertising: Tastemakers and Promoters

- Grant McCracken (2005)
- Frank Mort (1997)
- Screening: Clips of *Mad Men*, *Jackie Kennedy's White House Tour*, and *The Fifties*

Week Five*Mid-century office culture... and its discontents*

- William H. Whyte (1956)
- Maura Grady (2011)
- * David Ogilvy (1963) "How to rise to the top of the tree—advice to the young"
- ** William H. Whyte (1956)
- Screening: Clips of *Mad Men* & *The Swimmer*

Week Six*Performativity*

- Erving Goffman (1956)
- Alexander Doty (2013)
- ** Renee Martin (2009)
- Listening exercise: "High on the Corporate Ladder."
- Screening: Clips of *Mad Men* and "Don Draper's guide to picking up women," *Saturday Night Live*

Week Seven*"What does research say?": Uncovering consumer motivation*

- Ernest Dichter (1960)
- Lawrence R. Samuel (2010)
- Screening: Clips of *Mad Men* and *Century of the Self*.

Week Eight*Fall Break – NO CLASS***Week Nine***Race, racism and targeted marketing: Is consumerism part of the problem or part of the solution?*

- Kent Ono (2013)
- Charles Winick (1961)
- ** Tanner Colby (2012)
- Listening exercise: Priska Neeley (2014)
- Screening: Clips of *Mad Men* and *Mad Black Men*

Week Ten*Women, Advertising and Mad Men's Feminisms*

- Betty Friedan (1963)
- Tracy Lucht (2014)
- * Pierre Martineau (1957)
- ** "TV's new nostalgia for sexism" (2011)
- Elvina Nawaguna (2014)

Week Eleven*The Challenge of the Counterculture*

- Guy Debord (1995)
- Thomas Frank (1997)
- * "Port Huron Statement" (1995)
- ** Amanda Marcotte (2009)
- Screening: Clips of *Mad Men* and *Art & Copy*

Week Twelve*Promotional culture and cultures of narcissism*

- Christopher Lasch (1979)
- Stephanie Newman (2012)
- * Rob Horning (2013)
- ** Stephanie Newman (2012) "What if Mad Men took place in 2012?"
- Screening: Clips of *Mad Men* and *How To Get Ahead in Advertising*

Week Thirteen*Concluding Remarks and Discussion*

- Assignment two is due at the start of class

* = Recommended readings

** = Discussion pieces

Intermediate Topics in Film Studies**Heroes and Antiheroes: Masculinity in U.S. Film and TV**

A Syllabus for the College Classroom incl. Unit on Mad Men
Submitted by Molly McCourt

Course Description

This course explores masculinity across different genres of U.S. film and television. Over the semester, students will study representation of the American man and how these portrayals connect to cultural beliefs concerning success, heroism, violence, failure, fatherhood, and national

identity. In following these characters through Western plains, corner offices, baseball diamonds, and dinner tables, we will question the idea of a “self-made man” and what it means to “be a man” in contemporary society. Further, this course will focus on the recent rise of the anti-hero in 21st century film and television and explore the origins of this dynamic character in earlier works.

As we study these texts, I encourage you to keep the following questions in mind: How does the ideal of masculinity change within different film genres? In what ways is this ideal similar throughout all genres we explore? How do occupations define a man’s character and guide a story’s narrative? How do these films and televisions show speak to cultural traditions and societal pressures so often placed upon leading men on screen? What role do women play in these texts? In what ways has the style and body of the masculine hero changed over the decades? How do these protagonists respond to challenges concerning class, race, or sexuality? What roles does nostalgia play in these narratives? How do male characters interpret commitment to work, relationships, and nation?

Topical Course Calendar

Weeks 1-5: Civilization and Wilderness: Laying the Foundation of American Masculinity

Weeks 6-8: Of Monsters and Men: Horrors of Class, Nature, and Self

Weeks 9-12: America’s Pastimes: Baseball, Mafia and the Quest for Family

Weeks 13-16: “You’re Outta Your Element!”: Bucking the System at the Turn of the Century

Screening and Reading Schedule

Week/Date	Film/Screening	Reading/Assignment
Week 1	No film; Course Introduction	“Toward a History of Manhood in America” and “The Birth of the Self-Made Man” – (Kimmel)
Week 2	<i>Man in the Gray Flannel Suit</i> , 1956 (156 min)	Select chapters from <i>Man in the Gray Flannel Suit</i> – Wilson; “The Paradox of Hegemonic Masculinity” – Cohan
Week 3	<i>Mad Men</i> S1: E12 “Nixon vs. Kennedy” S2: E12 “The Mountain King”	“Introduction” <i>Mad Men</i> , Mad World – Goodlad, Kaganovsky, and Rushing; “The Death of Adulthood in American Culture” – Scott; “The ‘Death of Adulthood’ is really just capitalism at work” – O’Hehir
Week 4	<i>The Man Who Shot Liberty Valance</i> , 1962 (123 min)	“John Ford’s Later Masterpieces: <i>The Searchers</i> and <i>The Man Who Shot Liberty Valance</i> ” from <i>Ride Boldly</i>
Week 5	<i>Breaking Bad</i> S3: E5 “Mas” S5: E14 “Ozymandias”	<i>Ride – Bandy and Stoehr</i> “ <i>Breaking Bad</i> : At Home with Recessionary Masculinity” – Julia Leyda

Rationale

The purpose of the first unit will be to introduce two male archetypes in American popular culture – the successful New York businessman and the courageous Western cowboy – within the national myth of the “self-made man.” Nunnally Johnson’s film, *The Man in the Gray Flannel Suit*, feature Tom Rath, who, much like Don Draper, struggles to find satisfaction with both his work and family. These feelings of anxiety are complicated by haunting visions of their war-torn past as both Tom’s and Don’s lives are incredibly altered by experiences in WWII and the Korean War, respectively. The episode selections here reveal Don as an identity thief desperate to create a new life from the ashes of a fatal mortar blast (“Nixon vs. Kennedy”) and later as a jaded man who “keeps scratching at the surface” of this life, but just can’t get to it (“The mountain King”). Further, both the film and the episodes address the role women play in created the ideal life for these men, whether they are ghosts from the past – like Tom’s Italian love Maria and Don’s “first wife” Anna – or unsuspecting housewives Betsy Rath and Betty Draper. Studying the power (or lack of power) these women wield over Tom and Don is integral to the examination of this mid-century ideal of manhood.

The readings that accompany these screening selections introduce the visual material in a sociohistorical way via Kimmel’s thorough study of the evolution of American masculinity. Further, Cohan’s writing on 1950s cinema as well as the editors’ introduction to *Mad Men*, *Mad World* warn of the dangers of interpreting the narrative and aesthetics of the cultural object as a direct reflection of any kind of contemporary reality. Goodlad, Kaganovsky, and Rushing point out a crucial difference between Tom and Don as well, stressing that the sartorial similarities the two men share do not imply the same chances at “moral redemption” (4). Tom’s successful salvation pitted against Don’s morally ambiguous attempts at fulfillment beg questions regarding the fate of *Mad Men*’s protagonist—a concept that Scott takes up in his *New York Times* article. This piece, along with O’Hehir’s response in *Salon* situate *Mad Men* in the scope of American literature as well as the recent financial crisis of 2008. This not only emphasizes *Mad Men*’s cultural impact, but also leads well into the unmistakable tropes and aesthetics of the American Western and how these themes make their way into the contemporary issues *Breaking Bad* addresses.

The Man Who Shot Liberty Bance features a stubborn character of Tom Doniphon who firmly believes that a man fights to protect his town and his people through brute force in a time of transition when law and reason challenged this primal way of life. Likewise, *Breaking Bad*’s Walter White finds himself at a crossroads in a changing cultural climate, but Walt’s fight is one for capital (and eventually, an empire) in the wake of the emasculating economic crisis as well as a life-threatening illness. Leyda’s essay brings to bear the masculine compulsion to provide, the effects of the housing crisis, and how we see these themes of desperation in Westerns and *Breaking Bad*—a program that quotes the Western genre in themes and cinematography. The episode “Mas” deals directly with this benchmark of masculinity when Walt learns that “a man provides” while “Ozymandias” features a modern day shootout in the vast desert landscape typical of Western films. Take Tom Doniphon’s blind ambition to build a house for the wife and family he is convinced he will have. Consider Walter White’s repeated insistence that his every violent, conniving move is for the good of his family. This comparison opens conversation to narratives of American masculinity in popular culture as well as the societal expectations of manhood.

Appendix A

Questionnaire A: Before Viewing

		Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
1	Every day, I eat some chocolate.					
2	I am allergic to chocolate.					
3	I only eat chocolate at the holidays or special occasions.					
4	Chocolate relaxes me and makes me feel good.					
5	Chocolate reminds me of my childhood.					
6	I consume chocolate/candy bars like Mars, Snickers, or Mounds ('Bounty' in France).					
7	I consume chocolate « <i>tablettes</i> » like Lindt, Nestlé, Milka.					
8	I have heard of: <i>pathos</i> , <i>logos</i> , and <i>ethos</i> .					
9	I often buy chocolates to offer to my friends and family.					
10	I am easily influenced by marketing, packaging styles and colors.					

11	Non-verbal communication is very important during the act of persuading.					
12	I have heard about the series <i>Mad Men</i> .					
13	New York is the city of my dreams.					
14	I have viewed the series <i>Mad Men</i> .					
15	I know what a <i>Hershey's</i> bar is.					
16	I regularly watch American television series (two hours per week or more, with or without subtitles).					

Appendix B

Sample: *Mad Men* Clip Analysis

Mad Men (Season 6:13 “Don Draper’s Hershey’s Pitch”)

Plot and theme	<i>A sales pitch for Hershey’s chocolate bars</i>
Spoken language	<i>Very business-like, but somewhat casual, reflective, nostalgic</i>
Setting	<i>In the board room with colleagues</i>
Use of camera: (camera shots and movements)	<i>Zoom on Don Draper and his presentation board. Alternates between Draper and the reactions/discussions emanating from the very reserved colleagues at first, then they are finally convinced.</i>
Props	<i>One large Hershey’s presentation board is the main prop but Draper is the real focus prop.</i>
Lighting and color	<i>Natural and soft lighting. A lot of browns, creams and some gold on the framed wall art</i>
Sound and music	<i>No music, a lot of discussion, seriousness, laughter and then seriousness again.</i>
Costume	<i>Costumes reflect the period – conservative brown or grey business suits, white shirts and basic ties.</i>
Acting/performance	<i>Excellent and convincing performance of Draper.</i>
Facial expressions and body language	<i>The clients and colleagues are visibly moved, surprised, convinced and concerned. Facial expressions reflect personality and emotions</i>
Genre	<i>Draper uses body language and distance for persuasion and social contact</i> <i>American period drama set in the 1960s world of advertising</i>

Importance of the scene	<i>A sales pitch, but also a turning point for the character who reveals a secret</i>
Effect on the spectator	<i>The discussion on the effect of the spectator is left open for each student to complete.</i>

Appendix C

Sample: *Mad Men* (and Women!) Evaluation Grids

Presenters: _____ and _____

Elements of Analysis:	Points				
	2	4	6	8	10
Performance: <i>Body language, eye contact, gestures, voice (projection), intonation, clarity, speed, motivation, group management, interaction professionalism, auto-correction, risk</i>					
Content: <i>Quality of campaign, interest generated, form, visuals, props, preparation and investment</i>					
Language: <i>Accuracy, pronunciation, coherence, comprehension</i>					
Presentation Style: <i>Professionalism, content, form, quality</i>					
The Art of Persuasion: <i>Use of pathos, logos, and ethos (As the client would you adopt this campaign?)</i>					
(2 = disagree strongly and 10 = agree strongly)					
Total Grade (maximum 50 points):					

Topics for Learning from *Mad Men*

An Overview for Educators

Submitted by Peggy O'Neal Ridlen and Jamie Schmidt Wagman

This table outlines scenes and correlates pertinent discussion topics gleaned from episodes that offer some of the most powerful pedagogical potential for teaching the history and culture of the 60's in an academic setting. Students will enjoy finding even more.

<i>Mad Men</i> Episode Title	Scenes	Topics for Class Discussion
Smoke Gets in Your Eyes	Scenes with Rachel Menken Pete's comments to Peggy Don's speech about selling happiness	Gender roles in the workforce Sexual harassment Trope of the American Dream Consumerism
Shoot	Betty ponders her life Betty shoots pigeons to protect the family dog	Betty Draper/Betty Friedan Feminism/caged bird metaphor
The Wheel	Peggy's firing of Rita Don's selling of Kodak	Gender roles in the workforce Masculinity and family in the '60s
Fight 1	Introduction of Sheila, a Freedom Fighter Bobbie's advice to Petty, "You can't be a man. Be a woman." Peggy excluded from memos.	Racism and Civil Rights Women in the workplace
The New Girl	Roger not respecting Joan firing Jane Fascination with Rothko painting	Gender in office politics/power Abstract art/emergence of pop art
Maidenform	Dinner party scene	Virgin/whore dichotomy
My Old Kentucky Home	Roger Sterling's blackface	Race and racism
Souvenir	Betty and Don in Rome	Marriage Gender roles in the '60s
Wee Small Hours	Firing of Sal	Homophobia/sexual mores
The Chrysanthemum and the Sword	Roger's anti-Japanese comments	Racism after World War II Japanese re-entering American life
The Suitcase	Don forcing Peggy to work at night	Gender politics in the workforce
A Little Kiss	Zou Bisou Bisou/Don's reaction	Fashion in the '60s Marital relationships
Far Away Places	Roger and Jane take LSD	Drug culture in the '60s
The Other Woman	Joan faces pressure to sleep with a client	Sexual harassment/gender politics
Collaborators	Pete and Trudy's affair	Domestic violence/sexual mores Sexual revolution

A Tale of Two Cities	1968 Democratic National Convention	U.S. politics/political culture Civil rights protests/SDS "Yippies" The Chicago 7 American Dream trope/travel west
Time Zones	Don's visit to the West Coast	
The Strategy	Don and Peggy dancing to "My Way"	Gender in the workplace
Waterloo	First moon landing Bert's death	Cold War politics Death and dying

COMPLETE EPISODE LIST

Season One

- 1.01: "Smoke Gets in Your Eyes" (July 19, 2007)
- 1.02: "Ladies Room" (July 26, 2007)
- 1.03: "Marriage of Figaro" (August 2, 2007)
- 1.04: "New Amsterdam" (August 9, 2007)
- 1.05: "5G" (August 16, 2007)
- 1.06: "Babylon" (August 23, 2007)
- 1.07: "Red in the Face" (August 30, 2007)
- 1.08: "The Hobo Code" (September 6, 2007)
- 1.09: "Shoot" (September 13, 2007)
- 1.10: "Long Weekend" (September 27, 2007)
- 1.11: "Indian Summer" (October 4, 2007)
- 1.12: "Nixon vs. Kennedy" (October 11, 2007)
- 1.13: "The Wheel" (October 18, 2007)

Season Two

- 2.01: "For Those Who Think Young" (July 27, 2008)
- 2.02: "Flight 1" (August 3, 2008)
- 2.03: "The Benefactor" (August 10, 2008)
- 2.04: "Three Sundays" (August 17, 2008)
- 2.05: "The New Girl" (August 24, 2008)
- 2.06: "Maidenform" (August 31, 2008)
- 2.07: "The Gold Violin" (September 7, 2008)
- 2.08: "A Night to Remember" (September 14, 2008)
- 2.09: "Six Month Leave" (September 28, 2008)
- 2.10: "The Inheritance" (October 5, 2008)
- 2.11: "The Jet Set" (October 12, 2008)
- 2.12: "The Mountain King" (October 19, 2008)
- 2.13: "Meditations in an Emergence" (October 26, 2008)

Season Three

- 3.01: "Out of Town" (August 16, 2009)
- 3.02: "Love Among the Ruins" (August 23, 2009)
- 3.03: "My Old Kentucky Home" (August 30, 2009)
- 3.04: "The Arrangements" (September 6, 2009)
- 3.05: "The Fog" (September 13, 2009)

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