

English 108 - College Composition

Spring 2009

Instructor: Kay Siebler, PhD

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Required Texts

Branded by Alissa Quart

Packaging Girlhood by Lamb and Brown

Female Chauvenist Pigs by Ariel Levy

SF Writer

Required Work

In-class writing

Engaging in peer review/writing workshop

Three major projects

Revision work on projects

Weekly Readings

Response journals of readings

Class participation/student led class

Course Policy

This course is going to focus on the process of writing and attention to audience to formulate an effective argument. The process of writing includes pre-writing, brain storming, drafts, review/revisions of drafts, and a final product.

There will be reading *and* writing involved in this course. Through reading we will learn more about writing and critical thinking; through writing we will become smarter in our approach to critical thinking and argument. Class discussion is a way to hone *all* of these skills (reading, writing, critical thinking). It is imperative that you come to class prepared to discuss the texts/assignments in depth. I don't buy the argument that "I learn better by listening." Certainly, "active listening" is valued and valuable, but **ONLY** when it is paired with critical thinking and verbally articulating what you are thinking. In other words, you must not only engage in active listening, carefully and closely hearing what others say, but you must also verbally articulate your **OWN** ideas and engage in the intellectual discussion that will make your brain bigger and stronger.

The books we are reading will engage in provocative discussions of popular culture, capitalism, and sexism. We will also be viewing a lot of texts in class that you will be called upon to analyze from the theories presented in the readings. When we read and view these texts we will be constantly doing so with an eye to critical analysis, asking questions such as "Who is the intended audience? What is the argument being presented? Who will be convinced by it?" The books we read and the texts we view are not to be seen as "models" for good writing, but as tools for critical thinking and reflection. The readings should be seen as one element of, one perspective of, an argument that you will come to write about using critical thought and analysis. Reading about and talking about how other writer's approach their work will help us become better writers, but only if we critically think about our own writing process, try new approaches, and write *a lot*.

This course may challenge previous ideas you may have about writing and how to write. This class will be a successful community of writers if we all make a commitment to expand our writing and learning experiences. Growth requires taking risks, taking responsibility, making informed choices through thoughtful analysis and becoming involved. Also keep in mind that you are embarking on an adventure in higher education. Part of that education includes learning to think critically, understanding contexts and how they influence situations and outcomes, engaging with other learners, reflecting and eventually acting upon your ideas. I will expect this of you, not only in the microcosm that is our writing community, but in the broader world of the university community, St. Joseph, or world community.

Writing is one of the foundations of the learning process. Engaging in the writing process can allow us to examine our ideas, beliefs and values, and whether or not we are making assumptions that need to be questioned; it also allows us to communicate our ideas in meaningful ways to ourselves and others. Learning the writing process will enhance your ability to communicate and your educational experience.

We will be reading and discussing issues such as race, class, gender, and sexuality in this class. There will days when you will adamantly and vehemently disagree with an idea, a text, or a perspective on these issues. What is important is that you take responsibility for your reaction and analyze it. Why are you feeling that way? Where do your beliefs come from? How are the texts challenging your beliefs? How can you articulate a counter argument that is effective? These issues of race, gender, class, sexuality – and our confronting our beliefs on these issues – also directly relate to the focus on audience and revision. Critical thinking, close reading, and good writing are inextricably intertwined, so we will be practicing all three of these skills in this class.

The goals and objectives of this course focus on writing and constructing a sound argument, but also emphasize critical thinking. The goals of this course are:

- ◆ practice writing for different audiences and purposes, including academic situations, public audiences, and personal exploration
- ◆ learning to read closely and think critically about what you read (scrutinizing things such as style, argument, form, audience)
- ◆ practice using evidence that is appropriate and effective for your audience to support written arguments (textual evidence, historical/public documents, personal experience)
- ◆ use rhetorical analysis to design projects that appeal to specific audiences
- ◆ practice the writing process (planning and drafting, organizing, editing, revising)
- ◆ practice writing for different audiences and in different genres, both individually and in group projects
- ◆ practice research skills
- ◆ understand complex arguments as presented in academic texts

This is an intensive writing course where you will do a lot of thinking, discussing, philosophizing, writing, re-writing. It is only through a combination of all these activities that we learn to write and write well. **Feedback on your writing will be individual and specific. You are expected to read carefully and fully the comments I make on your work. Only by doing so will you truly learn to become a better writer.**

Welcome to this community of writers and scholars.

Attendance

You must attend class. Class is fun. Class is where all the action is. You are required to attend and participate in class discussions and class writing. You will be allowed two absences this semester. If you have a third absence, your course contract grade will be dropped one full letter, i.e. if you have three absences the base grade for the course contract is a D instead of a C. If you have more than three absences during the semester, class, you will be dropped from the course.

NOTE: I do not distinguish between an “excused” absence and an “unexcused” absence. You are a grown up. You decide when you need to miss class. There are no exceptions applied to the attendance policy.

Missed/Late Assignments

Absence does not excuse you from turning in an assignment **on time**. All projects/journals are due on the date outlined in the syllabus. Late assignments (those turned in after the end of class that day) will not be accepted. As a former journalist, I take deadlines very seriously. Everyone is allowed one “oops, I forgot,” but you need to get me the assignment within 24 hours of the due date. After your one “oops,” late assignments will NOT be accepted.

Plagiarism

Plagiarism is using someone else's work and claiming it as your own. Don't do this. If you are using another person or author in your work, cite them (attribute the idea to them). We will do a lot of “workshop” work in this class which requires you to talk with other writers about their work and about your work. This is acceptable. Using ideas that someone in the workshop has suggested to you is acceptable. Having someone else write your project or handing in a project that is entirely or in part taken from a library or internet source is not acceptable. The penalty for academic dishonesty is an F in the course. **All writing done for this class must be original work performed to meet my assignments – a student may not turn in a paper that he or she wrote for a different course, even if you are revising part of the paper to meet an assignment criteria.**

FYI: Wikipedia (or any other dictionary or encyclopedia) is NOT a credible or scholarly source. Never, ever, EVER (I'm very serious about this) use Wikipeda (or dictionary definitions) as a source in any of

your college papers. It has no credibility with any professor and *your* credibility as a scholar and learner will be put into question if you use it as a source.

What's a Writers Workshop?

The structure of this course will mimic a Writer's Workshop. A Writer's Workshop is where writers gather to have their work read/reviewed by the other writers in the group. Feedback is given by members of the group (referred to as peer review). You need to keep an open mind in the workshop and not only patiently and undefensively hear the comments of the people reviewing your work, but offer **constructive and helpful** feedback to your fellow writers about their work. Comments such as, "This is really good. I liked it a lot!" are neither constructive nor helpful feedback.

Peer Review

One of the most important roles you will play in the class is a writing peer for your fellow writers. You will be reading and responding to other writers' work in class. When you do this, you will type comments about their work in the form of a short note/memo as well as marking minor comments on the project itself. You are required to provide feedback to your peers regarding their writing.

Response Journal

Your Critical Response Journal is writing that reflects your thoughts on the texts required for the course. These are 2-3 page typewritten *critical responses*, not summaries, of the texts we read and how that connects to the work we are doing. You *must* focus your journal on the readings/films and how they are constructed or revised. You can write about class discussion as long as you connect it to the readings and move beyond what was said in class to add your own analysis. A critical response is one that attempts to focus on one idea or concept addressed by the text or look at how/why this one idea or concept caught your attention. A critical response makes connections across texts and with class discussions and political/cultural issues. This is to be *informal writing*, but I expect it to be clean (you must proofread and spell check your work). Every week you will be required to read and or view a film related to the reading. You will turn in journals that relate to the texts you have read and critically analyze how the film intersects with the theories in the books. Although journal writing is very informal writing, it includes critical reflection, thought, and analysis.

Your journal is due on the Mondays (for the MWF class) and Tuesdays (for the T/TH class) and each due date is clearly outlined in the syllabus. You will bring **TWO** copies of your journal: one for me and one for a peer. If you choose to, you can send the copy to your peer electronically. Exchanging your journal with your peer allows you to get feedback from someone other than me; it also helps you understand what other people are seeing in the text/course. You should make brief comments on your peer's journal and return it to him/her the following class.

Student Led Discussion

Every Thursday/Friday we will have a student led class. You need to come prepared with focus questions for the class as well as some sort of activity. The focus on the class is up to you. **YOU** decide what you want to "teach" that day and how you want to teach it. It should, in some way, relate to the topics we have talked about that week. Your lesson should offer **NEW** information that inform either class discussion, the author we are reading, or context for the colonized nation we are reading about. This is my way of turning the class over to you, giving you the opportunity to take control of your education, and set the agenda for part of the class. You should try to get as creative as possible with your lessons. My experience has been that students, when given free reign and using their creativity, conduct some of the most exciting, poignant, interesting lessons of the course. Have fun, but make sure the students are engaged intellectually and pushed to think critically. **THERE WILL BE NO POWER POINT LECTURES. Get creative! Get interactive!**

What about Grammar?

We may periodically go over some grammar issues in the course if I see there is a reoccurring problem within the community. I will circle or remark upon Standard Written English grammar and punctuation deviations when I see them in your writing. Because this is a college writing course, I will operate under the assumption that you understand the rules of Standard Written English. If I see a reoccurring problem in your writing, I will work with you individually on that. Because I am assuming you understand the rules of Standard Written English, I am more interested in how you are creating a strong argument in your writing and whether you are learning the writing process, critically thinking, creating viable work, and improving the sophistication of your arguments. The [SF Writer](#) is an excellent reference for grammar and formatting tips. **It is expected that you come to class EVERYDAY with your SF Writer tucked into your book bag. You can never be sure when I will ask you to use them!**

Portfolios

A portfolio is simply a collection of your work. At the end of the semester you will hand in your portfolio which will include 10-12 pages of pristine, edited text in any combination (major projects, journals). A revision can be a longer revision of one major project or shorter revisions of two major projects. Your portfolio will also include the first draft of the projects and your journals/outside activities (the ones with Kay's comments). The portfolio revisions need to represent your **best** work and needs to be pristine, edited text. Your portfolio will also include a reflective letter on your work in the course.

Writer's Notes

Before you hand in a draft of any major project (this doesn't include journals) you need to write a paragraph or two (writer's notes) as a cover letter to the work. These writer's notes should outline how you feel about the project, where the strong or problem areas are, how you revised from your peer's feedback, and specific parts you want the reader (me, the teacher!) to pay special attention to (perhaps areas you know are weak and you want suggestions on). Writer's notes must also include how you revised your paper as a result of your peer review. Writer's notes are important because they help your reader understand what you hope to accomplish with the writing, what problems you had, what areas you would like specific suggestions on, what parts you think are well-written. The Writer's Notes allow you - the author - to write down, in an informal way, what you are intending and what concerns you have.

Mandatory Conference

At mid-point in the semester I will ask you to schedule a conference with me so we can review your work thus far in the semester. At this time I will ask you how you believe you are doing in regards to the course contract. The conference is also an opportunity to tell me what you think/feel about the course, what you are finding valuable, what you would like to change. These conferences will occur at the middle part of March and I will schedule those with you when the date is closer.

Semester Grade

Your work in this class will be evaluated on a contract basis. If you follow the terms of the contract, you will receive a **C** in the course. You can receive a grade lower than a C (by not complying with the terms and conditions of the contract) or higher than a C (by performing excellent work above and beyond the contract). I realize that this may seem vague and rather subjective to some of you who are accustomed to more traditional grading/evaluation methods. Most people find they like contract grading much more than traditional grading methods because it puts more control over the grade in your (the students') hands. Please feel free to talk to me about the contract either as part of the forum of the class or privately. When you meet with me for conferences at mid-term, you will be asked to evaluate yourself in relation to the contract. I am more than happy (no, really, I'm thrilled) to talk to any student about my perspective on their contract performance and how that relates to their perspective of their contract performance at any point in the semester.

- 1) do all of the assigned work (journals, projects, revisions, outside activities)
- 2) turn in all the assignments on time
- 3) contribute every day in class discussion or small group work
- 4) participate in one mandatory conference with the teacher
- 5) come to class on time and come to class every class period
- 6) give constructive feedback during peer review sessions and work effectively in the writing workshop
- 7) consider your peers' feedback and incorporate some suggestions your peers have made into revised drafts of major projects
- 8) use critical thinking; challenge your ideas/beliefs and keep an open mind
- 9) perform **meaningful** revisions of your own work
- 10) respond meaningfully and with critical thought to the readings in your journals
- 11) create and execute a meaningful student-directed class discussion
- 12) create/Write three major projects that incorporate the goals of the course, filling the requirements of each of the course units
- 13) Demonstrate good, close reading skills (reading quizzes)

To get a grade higher than a C in the course, you need to revise, rethink, rework and rewrite. You need to demonstrate that you are a good critical thinker and engaged in the community, giving good feedback and receiving other's feedback with an open mind. You will need to take risks (ask the question everyone else wants to ask, try a new perspective, question our institution or your own belief system, challenge authority in a constructive, meaningful way). Students engaging intellectually and critically in ways that exceed the expectations of the contract will be rewarded with a grade higher than the contract grade.

NOTE: If you are found guilty of academic dishonesty, e.g. plagiarism, for any work you have done for this course, the contract as stated above is null and void. Any student who is found guilty of academic dishonesty will receive an F in the course. If you have three absences the contract base grade is a D. If you are absent more than three times during the semester, the contract is null and void and you will be dropped from the course. If you fail to turn in any of the major writing projects or any number of journals or writing assignments, or neglect to engage in group work or turn in a portfolio, your contract will be in jeopardy.

Course Schedule/Readings/Assignments

NOTE: You are expected to come to class each Monday/Tuesday having read the assigned reading for

the week.

Week One: Introductions

Jan 12: Introductions and the reading of the syllabus.

Assignment: Read the introduction to page 46 in *Branded*. Make sure you read with a PEN (not a highlighter) in your hand. We exercise CLOSE READING skills in this class. I want to see that your book is marked up with comments and that you are referring to your text as we discuss in class.

Week Two: Capitalism and the concept of “Branding”

Jan 19: Read pages 47-109. What is the main argument of each chapter? How does Quart support her argument for her audience? Do you find her argument convincing or compelling? Why or why not? How does your personal experience either reflect or disrupt her argument? What does she mean by “branding” and how can someone escape it?

First CRJ Due on Wed/Thursday: After reading the text with a pen in your hand, choose one issue or thing you find interesting to write about. How is Quart addressing this issue? How do you respond to her argument? What evidence can you present to support your opinion? Make sure to quote the text and then articulate how you respond to the quote. Use MLA style. Connect your experiences to this topic.

Discussion of readings

Due on Wed/Thurs: journals

Week Three: Thinking and Writing about Contemporary North American Culture

Readings: Read pages 113-163 in *Branded*.

Jan 26: Discussion of reading

Aristotle’s Triangle
Supports and Rebuttals

Talking about Major Project 1; project proposal due NEXT MON/TUES

Assignment: Think of an issue you are interested in that is highlighted in *Branded*. Write an argument (4-5) pages that puts forth a specific perspective about the issue you have chosen. Make sure you have a **specific audience** for your essay (examples: college students, teens, parents, educators, film makers, marketing professionals). *If I ask you in class who your audience is and you say, “Everybody, really” my head will explode and my brains will be splattered all over the campus.*

Parameters of assignment:

- 1) You need to have at least three sources cited within your argument in MLA style that support your argument. These sources need to be scholarly. You need five sources total.
- 2) You must include a bibliography (MLA style)
- 3) Your audience needs to be narrow and specific.
- 4) Your claim/thesis should be clearly stated within the first two paragraphs.
- 5) You should address the counter-arguments to your own argument (what will skeptics or those who disagree with you say? How will you rebut their statements?)
- 6) You should have at least THREE strong supports for your own argument
- 7) Your conclusion cannot be a summary of your argument (how else can you conclude??)
- 8) What do you want the audience to DO with the information you are presenting? (there must be a plan of action for the audience)

Timeline:

Feb 2/3: proposal due

Feb 10/11: Draft due to peers

Feb 17/18: Final due to Kay (Don’t forget your writer’s notes!)

You must have at least five outside sources to inform your argument. You must cite at least three of them in your essay. (MLA style, please). **You need to print off a hard copy of each of these sources to include with your draft. Credible sources are assumed** (what is considered a credible source? Not credible? Why?)

Project Proposals. In your project proposal, you should include the following information:

- What your goal is (what are you trying to persuade your audience of?)

- Who your audience is
- What your position is
- How you will best persuade this audience and what you want them to persuade them to do
- What you know so far
- An annotated bibliography (MLA style, please) of at least five sources that inform your argument; **THREE OF THESE SOURCES CANNOT BE INTERNET SOURCES**, but need to be **SCHOLARY RESEARCH** on the issue (books or journal articles) **NOTE: newspaper and magazine articles do not count as “scholarly sources”**

Week Four: Talking about revision and writing for different audiences/purposes (RHETORIC!)

Feb 2: Finish reading *Branded*.

Talking about credibility of sources for your own research
Introductions and Conclusions

Due on Mon/Tues: project proposal

Due on Wed/Thurs: journals

Week Five: The Politics of Choices

Reading: Read “Preface,” “Introduction” and chapter 1 in *Packaging Girlhood*.

Focus questions for reading: How is the argument that Lamb and Brown making different from the one that Quart is making? Who is their target audience? How is their argument different *because of* their audience? How do the arguments of Quart and Lamb/Brown overlap?

Feb 9: Discuss reading and what social issues or concerns are the focus of *Packaging Girlhood*
Writing Introductions and Conclusions

Due Tues/Wed: Full draft (4-5 pages) of Major Project 1 due to peers (Bring TWO copies to class) Don’t forget your writer’s notes (see page 5)!

Week Six: The Intersections of Audience and Choice

Reading: Chapter 2 in *Packaging Girlhood*

Focus questions for readings: How did the argument presented in chapter 2 change the way you think about the films and television shows you consume? Can you apply the arguments presented to a different demographic and the tv/films they consume (i.e. college females? Latino males? White Boys? Middle-aged men? African American teens?)

Feb 16: Discuss readings; view *This Film Has Not Yet Been Rated*

Wed/Thurs: Final (Revised Draft) Due of Major Project 1 (4-5 pages + bibliography) Don’t Forget Your Writer’s Notes!

Week Seven: Perspective, Purpose, Issues of race, ethnicity, and class

Reading: *Chapter 3 and 4 in Packaging Girlhood*
Viewing Tough Guise in class

Focus questions for reading: What issues did the readings bring to your attention that you hadn’t thought of before? How do the authors (white female academics) portray the realities of girls? How do they address issues of race and class? Or do they?

Feb 23: Discuss readings

Talking about Major Project 2:

Your second major project is to position yourself as a critic and write about a text (book, film, magazine, or song/CD) you think is targeted at a girl, adolescent female, boy, adolescent male, or young adult male or female. Analyze the text in relation to a theory that is set out in the books you have read this semester. You need to dig around and find at least **THREE SCHOLARLY** articles that relate to your argument/review. Please print off a copy of the articles to include with your draft. Make sure you are persuading your audience of a specific opinion about the text you choose. Who is your audience? What do you need to know about this audience to write to them effectively? Make sure you have a specific claim before you start writing!

Project 2 Timeline:

March 3/4: Project proposal due (follow the same format as your previous proposal)

March 17/18: Draft due to peers

March 24/25: Final draft due to Kay

Tues: Journal due

Week Eight : Cultural issues (race, class, gender, ability, sexuality, et. al.) and writing as a political act

Readings: Chapter 5 in *Packaging Girlhood*

Focus questions for readings/film: What is the main critique the authors put forth regarding “girl” activities such as shopping, cheerleading, and Barbies/Bratz? Why are these issues important to think about? For whom? How do you see these things influencing either yourself or the girls around you?

March 2: Discuss readings

Due Tues/Wed: Project proposal

March 9-13: Break for Spring and all things Pagan. Eat some chocolate bunnies. Read *Female Chauvinist Pigs over the break, especially chapter 1*

Week Nine: Scholarly research and the format for a scholarly argument

March 16: Catching our breath, forging ahead, trying to be less crazy than normal.

Readings: Read chapter 6 in *Packaging Girlhood* and the *Introduction* and chapter 1 in *Female Chauvinist Pigs*

Due on Thurs: draft of project 2

Week Ten: Discussing *Female Chauvinist Pigs* and issues of how all these arguments fit together to shape the realities and identities of young women.

How are issues of sexism, branding, and consumerism complicated in this book? What can you find out about the texts that young women identify with? How are these texts related to the texts offered as examples in *Packaging Girlhood*? How do American women become defined by the media they consume? What is the main argument of the book?

Also talking about use of rebuttal and focusing on counter-arguments in our own work.

March 23: Reading *Female Chauvinist Pigs* (read chapters 2-3)

Due on Tues/Wed: final draft of Project 2 due. Don't forget your writer's notes

Week Eleven: Writing for a Public Audience

March 30:

Reading: read chapters 4-5 in *Female Chauvinist Pigs*

Discussion of major project 3: Choose a social issue you are concerned about that was presented in one of the texts you read this semester. Choose a specific audience for your argument. Create a text that would be a healthy, empowering argument for that audience (in other words, create a magazine for teen girls, create a website for teen boys, create a board game for girls). You need to critically think and reflect on WHY you are creating the project/text the way you are. You need to find three scholarly sources that inform the rationale about why you are creating the argument the way you are. What is the best way to help your audience see themselves as fulfilled, empowered, and healthy? You can (but don't have to) work in groups for this last major project.

Some examples (but be creative and do what you want!):

- ◆ Rewrite a fairy tale that is empowering for girls instead of disempowering.
- ◆ Create a game that adolescent boys could play that would be engaging but steer them away from harmful masculine stereotypes.
- ◆ Write a script or a film that represents both males and females in empowering and healthy ways.
- ◆ Create a web site/blog that would offer information on healthy body image
- ◆ Create a video documentary to convince girls to not engage in eating disorders
- ◆ Create a mixed CD of empowering songs and give the context/history of the music you choose
- ◆ Write a curriculum that will be gender-balanced for an elementary, middle, high school, or college level course

Please understand that you not only have to create the text, but include an in-depth analysis of WHY you created the text the way you did. The analysis should be 3-5 pages and include your scholarly sources that inform your rationale.

Due on Thurs: Report (orally in class) your SOLID proposal for your public rhetoric project (Major Project 3). You also need to report on sources and whether you are working in a group or not (and who your group is as well as genre, e.g. Power Point, video, radio spot).

TIMELINE for Major Project 3:

First Version of Project due: April 8/9 (both the text AND the rationale must be part of the draft (revised for different audience): April 24

Revised draft due

Final Version of Project due: April 15/16 (don't forget your rationale AND writer's notes)

Due on Wed/Thurs: Journal

Week Twelve: Community Action: Incorporating Research in your Public Rhetoric

April 6: Finish Female Chauvinist Pigs (chapter 6, conclusion, and afterword)

Due Wed/Thurs: Public Rhetoric Project (with rationale)

Week Thirteen: Public Rhetoric

April 13: Continued discussion of book; viewing film *Still Killing Us Softly*

Due on Wed/Thurs: Final draft of Major project 3. Don't forget writer's notes and your rationale.

Week Fourteen: Audience and Action

April 20: Presentation of *last major project and /in class work on portfolio*

On TUES/WED bring to class your computer or draft of the projects you want to revise for your portfolio. Be prepared to work on (in class) ONE piece of writing you plan on revising for your portfolio. PLEASE bring your style manual.

Week Fifteen: Critical Reflection and Analysis

May 27: **Due:** portfolio

Portfolios include:

- Reflective letter of your semester in ENG108
- CRJs (not revised; with Kay's comments)
- Original drafts of projects that Kay commented on
- Revised drafts of projects or journals (must be the equivalent of at least 10-12 pages of pristine, edited text -- your best work)
- Writer's memo to discuss what you revised, how you revised and why
- Special treat for Kay (if all else fails, give me a CD of the three songs you are listening to the most as you revise/write: music to write by, a piece of original art, some chocolate you have left over from Easter)

Discussion Leaders: When you are responsible for leading discussion of the movies/books, you need to plan focus questions or some activity to kick off discussion. You should plan that your questions/activity should engage the rest of the class for about 20-30 minutes. NO POWER POINT LECTURES! Get creative! Play a game! Get the class involved in active learning, a competition, a fun activity. Make sure you are presenting NEW information to the class that will further the class' knowledge on the author, the text, or the culture we are reading about.

Jan 22: Branding and Capitalism

Jan 29: Consumerism and Identity

Feb 5: Becoming a Logo

Feb 12: Unbranded/schools for sale

Feb 19: Packaging Girlhood

Feb 26: Fashion

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Mar 6: Television/Music

