

## 1. Gen Z Humor

- a. I would describe Gen-z humor as stupid and goofy. I feel like a lot of people in gen z laugh at silly-sounding words or phrases, and a lot of humor comes from memes and viral videos. It is kind of similar to the humor of an inside joke, where it doesn't make sense or sound funny unless you have seen the video and parodies of the video. I feel like I don't really identify with gen-z humor because I don't have Tiktok, which is where a lot of jokes arise from.

## 2. Laughter is the best medicine<sup>96</sup>

- a. Baby boomers prefer political comedy while gen z and Millennials prefer dark humor
- b. Overall, light humor is preferred over darker humor
- c. Men are more likely to prefer comedy that is borderline offensive

me showing my mom  
a funny meme  
my mom:



I thought this was the funniest meme because it is the most relatable and I have a lot of personal experience with what is depicted.

[https://www.youtube.com/watch?v=eAJW\\_-i4-kc](https://www.youtube.com/watch?v=eAJW_-i4-kc)

This is an ad that I really enjoyed because it is two actors that are well known and often funny anyway, and they were put in a situation that they are not typically seen in. There was unexpectedness and eccentricity.

## Response to SH-5, Chapter 1

### 1. Anecdotes

- a. Page 10-12, Man in the elevator

- i. Situational Humor
  - ii. The woman eating the Three Musketeers bar offers a romanticized view of war. The musketeers went off to fight and it was a very glorified story, and the woman is eating one of those sweet candy bars while talking about a war veteran getting crushed, and talking to a war veteran.
- b. Pages 12-13, Professor at a cocktail party
  - i. Situational irony
  - ii. The professor is talking about the war and how horrible it was but isn't aware of the fact that Vonnegut was actually there and witnessed those horrors. Vonnegut knows about everything the professor is saying, probably better than the professor does, but the professor doesn't know that Vonnegut knows.
- c. Pages 21-23, excerpt from the book about the history of Dresden
  - i. Situational Irony
  - ii. The passage at the bottom of page 22 is entirely in German, and it is likely assumed that many readers would not understand it, as it is an English language book. It is ironic because the author of that book knows something that Vonnegut himself may not understand and the reader of SH-5 also don't understand. The excerpt is saying that the bombing was an act of the devil, which is obviously quite anti-war, but when the reader doesn't even understand that, the anti-war sentiment is lost.

### **Slaughterhouse-Five Ch. 1-2 Reflection**

There were a couple connections between chapters 1 and 2, with Kurt Vonnegut and Billy Pilgrim. Mary O'hare fixes herself a Coca-Cola in chapter 1 and Billy pilgrim is described as shaped like a bottle of Coca-Cola. This reminds us of the importance of this being an anti-war novel and avoiding the glorification of war. Another connection was the Three Musketeers candy bar in Chapter 1 and the group that Weary creates in his head which he calls the Three Musketeers. Both of these connections help me remember and better understand Vonnegut's goal of refusing to write a novel that glorifies war. Vonnegut uses a lot of absurd humor, such as the description of the Tralfamadoreans, and a lot of blue humor, such as with the picture of the horse. These kind of portray Billy's experience of life as something that doesn't make sense and has a lot of meaning that isn't immediately obvious. Humor is used as a way of covering up a deeper meaning, and this can also be applied to Billy's life. Our discussion about the steering wheel really deepened my understanding of the book, because it drew my attention to Billy's lack of control, both in being able to drive the car and also in his life. I would also

like to know more about Weary after our discussion about his simultaneous self-centeredness, need for friends and attention, and beating up Billy. What has happened in his life that led him to be all these things at once? Throughout the discussion, I built on classmates' ideas and brought up new questions about the Tralfamadorians.

### **Slaughterhouse-5 ch 3-5 discussion**

When talking about Rosewater, Mary Kate mentioned his conversations with Billy's mom, which I also found very interesting. I found it curious that he was experimenting with being overly warm and sympathetic with everyone he met, implying that although he was being so kind to Billy's mother, it was really just a facade and an experiment to feel less hollow. When talking about free will and time, I added on to Samay's annotation of the Tralfamadorian's novels, and mentioned that I was wondering how they could pick out specific moments as "marvelous" when they see all moments at once – how can any moment be good or bad when all moments just are? Kilgore Trout seems very similar to Vonnegut in the way that he writes terrible prose but has good ideas, just like Vonnegut said about himself in chapter one. He said that it should be easy to write a book about the firebombing of Dresden but all his writing was terrible. The Tralfamadorians' view of the universe feels relevant to war, as it is such a big thing that seems unchangeable, just as the Tralfamadorians view everything else.

### **Slaughterhouse-5 ch 6-10 discussion**

- Samay's question about if Billy is the only character who is "bland," who doesn't really care about death
  - Wanted to add that Rumfoord is very numb to death, thought about all the possible justifications for death; created a fake illness to make Billy "useless" so that he could be ignored by doctors and not cared for and die
- Interesting questions about how it would feel to live like Billy does
  - Personally I feel like it isn't really living when you know what happens next. Life is making decisions and choices and experiencing those consequences, learning and growing and making better decisions as you grow. When one knows what happens next (like Billy), you know that no matter what you do, it will be how it is supposed to be, how the moment is structured, and that frees you from any growth or change being made. You can make as many bad "choices" because if they happen, they were supposed to happen.

- Still curious about Edgar Derby
  - I feel like there was such a big lead up to his death but the death itself was never truly explained. We know the same amount about how he dies in the end as we did in the beginning.

### **Humor project Proposal**

1. Which form of humor are you planning to develop? (See menu.)

Comedic Narrative,

2. What is the subject (or, in the case of satire, the target)? Why did you choose this subject?

Really bad/trashy reality tv, because it is not very good but people still watch it

3. Which comedic tools/techniques do you plan to use, and why? (List at least 3 main ones and explain briefly how you plan to use them):

Blunder: everyone is doing it wrong (messing up lines, etc)

Caricature: it is meant to be for reality TV and scripted, so everyone has big personalities

Parody: we will be referencing and changing a lot of famous parts of real reality tv shows

Slapstick: we will be flipping tables and having chase scenes and fake fights

4. Why do you think this is the right humor project for you? (If you have a group, can you assure me that everyone is invested in this idea and you won't have trouble getting everyone to contribute meaningfully?) What makes you excited about this idea? What are some potential pitfalls you wish to avoid?

We all collaborated on the idea and we were really excited when we created it. We want to avoid anything that's even remotely serious, and also want to be able to have the time to make it what we're picturing.

5. If you get approval, what's your next step?

We need to write the script, come up with our characters and the premise of the show.

### **Humorist Study**

Amy Poehler (parks and rec):