



Theatre 2367.03: Criticizing Television (#15849) SYLLABUS

“TV is a good thing. Bright colors. Music. Tiny little people.”
- *Buffy the Vampire Slayer*

“Television: Teacher, mother, secret lover.”
-Homer Simpson

“There should be a channel on television, I think, of us watching television.”
-Seth Cohen, *The O.C.*

“Theatre is life. Cinema is art. Television is furniture.” – TV Facts

“So long as there’s a jingle in your head, television isn’t free.” – Jason Love

“[T]elevision is going to be the test of the modern world... We shall stand or fall by television—of that I am quite sure.”
- E.B. White

“All television is educational television. The question is: what is it teaching?” – Nicholas Johnson

“The television, that insidious beast, that Medusa which freezes a billion people to stone every night, staring fixedly, that Siren which called and sang and promised so much and gave, after all, so little.” – Ray Bradbury

“Imitation is the sincerest form of television.” – Fred Allen

TERM:	Autumn 2018	INSTRUCTOR:	Dr. Elizabeth Wellman
CREDITS:	3	OFFICE:	Drake 2052
LEVEL:	U	OFFICE EMAIL:	wellman.58@osu.edu
CLASS TIME:	Tues & Thurs, 11:10-12:30 PM	OFFICE PHONE:	(614) 688-4683
LOCATION:	Drake 2068	OFFICE HOURS:	T, 1-3 PM, W, 12-12:30, or by appt

At a time when television is more diverse, far-reaching, and wide-ranging than ever, we can learn a lot about our culture by studying one of its most popular art forms. The semester we will watch a lot of television: 21 contemporary shows and 5 shows from television’s past decades. We will study each of these television texts through 5 major lenses (Makers, Audiences, Production Values, Writing Structures, and Representations) as we seek to unpack the ways television has represented us and told our stories. Along the way, we will write 5 short papers that explore television from different perspectives and structures. We will discuss writing, read others’ writing, share our own writing, and practice cultivating our writing practices by applying feedback in revision. **This course fulfills the GEC Second Writing Course and Social Diversity requirements.**

LEARNING GOALS:

1. Students will examine how television shows are created and produced, the social context within which audiences gather, and the role that television plays within American culture.

2. Students will gain a deeper understanding of how Americans have regarded themselves in the past, and how current images projected through television help to shape our perceptions of our place in American society.
3. Students will develop and use critical tools for thinking about diversity, entertainment, and power relations between historically dominant and marginalized groups in the United States.
4. Students will develop and refine writing techniques and skills.
5. Students will practice key skills related to digital and technological literacy.

GENERAL EDUCATION:

Social Diversity in the United States

GOALS: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Expected Learning Outcomes:

1. Students describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity and religion in the pluralistic institutions and cultures of the United States.
2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

Writing and Communication 2

GOALS: Students are skilled in written communication and expression, reading, critical thinking, oral expression and visual expression.

Expected Learning Outcomes:

1. Through critical analysis, discussion, and writing, students extend the ability to read carefully and express ideas effectively.
2. Students apply written, oral, and visual communication skills and conventions of academic discourse to the challenges of a specific discipline.
3. Students access and use information critically and analytically.

TEACHING METHOD: This course will include lecture, discussions, in-class activities, iPad or other digital device-required assignments, and television screenings.

REQUIRED TEXTS: (available through all campus bookstores or to rent/purchase online)

O'Donnell, Victoria. *Television Criticism*. 3rd Edition. Sage Publications. 2017.

Streaming subscriptions for both Netflix and Hulu. (Hulu currently offers a Spotify/Hulu student package for \$4.99/mo:

<https://www.spotify.com/us/student/>)

Free one-week trial subscription for CBS All Access (For Week 14 ONLY)

All additional assigned reading excerpts available on Carmen:

Adalian, Josef. "Inside the Binge Factory." *Vulture*.

<http://www.vulture.com/2018/06/how-netflix-swallowed-tv-industry.html>

Bindig, Lori B. and Andrea M. Bergstrom. "Youth and Media Culture" & "Scene and Sound: The Media Aesthetics of The O.C." *The O.C.: A Critical Understanding*. Maryland: Lexington Books. 2012

Press, Joy. "Chapter 4: The Vajjayjay Monologues: The Prime-Time Empire of Shonda Rhimes." *Stealing the Show: How Women are Revolutionizing Television*. New York: Atria Books. 2018.

Sepinwall, Alan. "Chapter 10: Clear eyes, full hearts...Friday Night Lights goes deep." *The Revolution Was Televised*. 2nd Edition. New York: Touchstone. 2015.

TECHNICAL REQUIREMENTS:

iPad OR laptop/tablet for in-class use

Microsoft Word, Adobe Spark, Noteability or Explain Everything

WiFi access

ATTENDANCE: (56 pts total) Attendance and Active Participation are required. Each unexcused absence will result in the loss of attendance and participation points for the day. More than 2 unexcused absences will result in an additional deduction of the final course grade by a third of a letter grade. Each student is granted ONE medical/health absence without documentation. This will not count as an unexcused absence. After one medical/health absence, each medical/health absence requires proper documentation from a healthcare professional or medical provider.

It is possible to attend class and not participate but it is a waste of your time. I encourage you to come to class ready to be fully engaged and present in the material and with each other. Contribute to discussion, ask questions of each other try to imagine ways to apply the material to your own experiences of the world, and share your thoughts with all of us. We all come into the room as experts of our own experience – what a marvelous chance to learn from each other. In order to earn full participation points, come to class on time, stay engaged, ask questions, offer your perspective, and participate fully in discussions/collaborative assignments. Remember that physical presence does not necessarily equal participation.

Excused absences include illness of any minor children for whom you are a parent or primary guardian, military service, family emergencies, illness with documentation from healthcare provider, university-sanctioned absences for academic conferences, athletic competitions, and performing arts productions, and career fairs/job interviews with proper notice and documentation. Unexcused absences include regularly scheduled doctors' appointments, family vacation, weddings, work schedules, and advisor/financial aid/RA meetings. If you are unsure if your absence would be considered excused or not, please email your instructor in advance, if possible, with clear documentation so that a conversation can be had in a timely manner. All excused absences are at the discretion of your instructor. In the case of an unplanned absence (like illness or emergency) students may make up missed quizzes, assignments, and in-class work within one calendar week of returning to class. In the case of planned absence (like job interviews, conference presentations, and athletic commitments), students may only make up pop quizzes or in-class work (all syllabus-scheduled assignments should be turned in by the due date, regardless of attendance).

In order to receive credit for ANY excused absence, you must download, fill out, and upload the form below to the Carmen Dropbox along with any required documentation. No emailed or hard copies will be accepted. Excused absence documentation is subjective to approval from your instructor and submission of this form does not guarantee excused absence credit or make-up opportunities for course work. <https://shs.osu.edu/appointments/absence-excuse/>

Each student is granted one grace extension without excused absence documentation. To use this extension, a student must notify the instructor on or before the due date of the assignment that they would like to use their grace extension which grants them an additional 48-hours (beginning at 11:10 AM on the day the assignment was originally due) to complete and submit the assignment. After one grace extension, no late or make-up work will be accepted without appropriate and official documentation of a university-excused absence.

Late Policy: Arriving after roll call is considered late. If you have an extenuating circumstance that you expect will regularly impact your ability to arrive on time to class, please let me know ahead of a time so that we can have a conversation about it. Students with closely scheduled classes must notify me if they anticipate being late. If you arrive after attendance is taken, you are responsible for checking in with me after class to make sure your attendance is recorded. If you arrive after a pop quiz has been administered, you will not be allowed to make up the quiz without documentation of a legitimate excuse (see excused absence policy for more on university-sanctioned lateness/absence). Arriving more than 20 minutes late is considered absent.

LEARNING WITH TECHNOLOGY: As a culture, our use of devices like tablets and phones is constantly shifting. As we venture into new territory with iPad and other digital-learning environments and coursework, let's practice professional courtesy by silencing notifications and noise-making for all mobile devices during class, unless specifically needed. Please

limit or avoid homework for other courses or other distracting mobile device use for both your own benefit and for the benefit of your colleagues. Some class days may be designated as “device-free” and I will ask us all to put our screens away for a period of time.

COMMUNICATION: Each of us is responsible for checking and responding promptly to emails. During the weekdays, please allow up to 48 hours for me to respond to your emails. If I have not responded to your communication after 48 hours, please feel free to send me a respectful follow-up. As a member of a world-class university and a young professional, we are all expected to communicate with professionalism and respect amongst each other. Important tips for email: 1) Include a greeting and a signature. Remember that email, even on your phone, is different than text messaging in level of formality. 2) Avoid excessive punctuation and slang. 3) Write with care and thoughtfulness. Be mindful of how you’re feeling when you write an email – it’s easy to forget you’re a person writing to another person when you’re stressed or confused about an assignment or grade. Trust me: I’ve been there. 4) Your emails are very welcome and encouraged but be sure you can’t locate the information in your syllabus or on Carmen (things like office hours, office location, grading policies, and due dates should all be available to you instantly both online and on paper).

COURSE CONTENT: Over the course of the semester, we will watch approximately 25 hours of television, read several different kinds of texts, and engage with scholars and artists from a wide range of backgrounds. We will encounter perspectives we may not share. We may encounter sensitive, difficult, and even offensive material in these shows and texts. Our job as scholars and thinkers is to challenge ourselves with complex content while being mindful of the experiences of others. To this end, we will approach all material with care and respect, while thinking critically about the ways in which people tell stories on television.

Without a doubt, the curation and arrangement of our course content is influenced by my own point of view as a cultural studies scholar and an unashamed lover of television. You are invited and encouraged to form your own opinions and critical eye. You do not have to share my aesthetic tastes, politics, values, or beliefs to do well in this course or to be welcome in the room. Higher education is a place to look for nuance and complexity and to challenge our own point of view in a respectful, generous way.

Some contents of this course may also involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting Counseling and Consultation Services at 614-292-5766, contacting Student Life Disability Services at 292-3307, and contacting the instructor if needed).

While it is inherently impossible to make any public space completely “safe”, there are things we can commit to in order to best care for our classroom and campus communities. Working towards safety does *not* mean that we aren’t interested in engaging with difficult, complex material or that we are afraid to talk with depth and authenticity as we develop our thinking around tough topics. Working towards safety *does* mean that we create an environment in which we’ve made it possible to lean into complexity and to be intellectually and creatively daring because we’ve committed to looking out for one another, the way any good Buckeye does. A “safe” classroom won’t always be an easy classroom but it should be a place where we model respect, generosity of spirit, and lean into curiosity about different perspectives and experiences. I encourage you to look for opportunities to learn, to speak with both care and confidence, and to imagine one another complexly.

ASSIGNMENTS: All written assignments must be typed (double-spaced, 1” margins, in a legible 12 pt font). The papers will follow MLA style guidelines. Visit <https://owl.english.purdue.edu/owl/section/2/11/> for a detailed MLA style guide. Each student is responsible for knowing and using correct citation, formatting, etc. All assignments will be submitted electronically via Carmen in a Word document or PDF file format. **NO ASSIGNMENTS WILL BE ACCEPTED BY EMAIL, NO EXCEPTIONS.**

PEER TEACHING DAYS: (20 pts) Over the course of the semester, we will examine 5 shows from television’s past, one from each decade. Each student will sign up for one of the 5 shows. On the scheduled day, 2 groups of 2-3 students (Group A and B) will be responsible for teaching a 10-minute overview on the significance of their assigned show, using

Adobe Spark to create their visual presentation and accompanying digital handout. After the two presentations, the class will open up for a larger discussion of the show and its relationship to our 5 critical lenses.

Group A will focus on the show's larger historical context (political, social, economic, technological), the cultural influences that *shaped* the show, and the long term TV legacy the show left behind. All sources must be cited. Wikipedia is an acceptable place to START the research but plan to read deeply and verify sources. The Adobe presentation should include an MLA-formatted bibliography.

Group B will focus on the show's critical reviews and ratings at the time of its airing, any awards or recognition in received, as well as the key members of the production team (showrunners, creators, directors, cast members, and writers) and technology, style, and visual language of the show. All sources must be cited. Wikipedia is an acceptable place to START the research but plan to read deeply and verify sources. The Adobe presentation should include an MLA-formatted bibliography.

Each group should upload a copy of their presentation and digital handout to the Carmen Dropbox, along with a document outlining the division of labor for the assignment. Each member of the group is responsible for researching, designing, and delivering the group's content on their assigned day.

POP QUIZZES: (24 pts) Over the course of the semester, there will be pop quizzes based on our assigned reading/screening. Tips: Read and watch for the big ideas. Take notes. Stay active. Pop quizzes are given at the beginning of class. Please be prompt in attendance in order not to miss quizzes. Quizzes are structured in a combination of multiple-choice, fill-in-the-blank, T/F, and short essay. All quizzes will be administered electronically so please bring a dependable device to each class.

PEER RESPONSES: Over the course of the semester, each student will complete 3 guided peer responses offering feedback to their colleagues on their writing. These will be completed in class on iPads, unless they have made alternate arrangements due to an excused absence. Due to the time-sensitive nature of these assignments, if a student misses an in-class peer response day without an approved, documented excuse, they will not receive peer feedback on their work and they will not be permitted to make this work up.

WRITING PORTFOLIO: Over the first 11 weeks of the course, we will complete 5 writing assignments, each designed to help students practice a key writing skill. By week 13, each student will receive feedback on all of those assignments. They will revise and re-submit the 5 assignments as a single portfolio document by the day of the schedule final for this course. This project is designed to emphasize writing as a process, not just a finished product. See below for detailed instructions for each of the 5 assignments. All assignments are due electronically to Carmen, unless otherwise noted.

Writing Assignment #1 8 pts total (WA1 + Writing Journal)

Complete a close-reading visual response including labels of required elements. See template for an example. 2-3 images. Write a paper that explains and expands your close-reading in your visual response. Include writing journal reflection at end of document. See Writing Assignment #1 sample on Carmen for more ideas. (250-300 words in addition to visual response) DUE: 9/13

Writing Assignment #2 10 pts total (WA3 + Writing Journal)

Write a paper about something from your own field of study as it is represented in an episode of television. Move beyond simple description and summary to explore how the representation of your field can help us better understand the cultural expectations, attitudes, and beliefs about your field by those outside of it. Or consider what meanings are made within the narrative/textual structure of the show through the representation of a facet of your field. Example: Ted Mosby's design style as an architect as explored in *How I Met Your Mother*. Include writing journal reflection at end of document. See Writing Assignment #3 sample on Carmen for more ideas. (450-550 words) DUE: 9/27

Writing Assignment #3 12 pts total (WA4 + Writing Journal)

Write a paper exploring an element or elements of a genre. Ways you might focus this paper: How does a particular auteur play with the tropes or expectations of a genre? Has her style changed over time? How has a particular genre or

hybrid genre been employed in two different shows? How have different decades approached a similar genre (get specific)? How has a particular community, identity, or character type been portrayed differently across two different genres? What do these differences in expectation/trope/style say about cultural attitudes? Include writing journal reflection at end of document. See Writing Assignment #4 sample for more ideas. (500-750 words) DUE: 10/4

Writing Assignment #4 10 pts total (WA2 + Writing Journal)

Write a paper exploring intertextuality in one specific episode of television. See Writing Assignment #2 sample on Carmen for more ideas. Include writing journal reflection at end of document. (500-750 words) DUE: 10/30

Writing Assignment #5 15 pts (WA5 + Writing Journal)

Write a paper analyzing the ideology of a children’s television show. Topics you might address in your paper: race, gender, sexuality, class, ability, etc. Use close reading examples to go deeper. Include writing journal reflection at end of document. See Writing Assignment #5 sample on Carmen for more ideas. (500-750 words) DUE: 11/15

Writing Journal

200-250 word reflection on the first draft of each writing assignment

200-250 word reflection on each piece of writing feedback received (both via instructor and peer response)

200-250 word response summarizing changes made to EACH writing assignment in revised writing portfolio

A note on writing assignment grades: First submission of each of these assignments is assessed based on 1) following the essential assignment parameters (page length, formatting, answering the prompts/questions/etc.), and 2) submission according to course standards (via Carmen dropbox unless otherwise noted, on time or early). Second submission of this group of writing assignments (your revised writing portfolio) will be assessed based on 1) the detailed writing rubric attached to the final portfolio dropbox (also available under Carmen modules), and 2) thoughtful application of instructor/peer feedback for revision. Missed or late writing assignments from the first submission may be submitted for a grade in the second submission, however: they will only count for the revised writing portfolio grade and will be evaluated based on the rubric, without the benefit of instructor/peer feedback for revision.

Revised Writing Portfolio: (25 pts) Revise and re-submit all 5 writing assignments in one document by the listed due date. Remember to apply feedback and include your writing journal reflection on each piece of feedback and summarizing changes made to each assignment. See above for grading criteria.

EXTRA CREDIT: There is 1 opportunity to receive extra credit this semester. There will be NO other extra credit opportunities this semester.

Opportunity: Schedule and attend a short meeting with me during my office hours. This is a great practice for getting to know your professors and accessing academic support early in the term. In order to receive credit, you must schedule and confirm your meeting in advance by email and attend promptly during my office hours on or before Week 7. Note: If you are not able to visit during my scheduled office hours, I am available on a limited basis by appointment – just email and ask. Worth 3 points.

GRADING:

Attendance.....	28pts
Participation.....	28pts
Pop Quizzes.....	24pts
Peer Teaching Days.....	20pts
Writing Assignment #1.....	8pts
Writing Assignment #2.....	10pts
Writing Assignment #3.....	10pts
Writing Assignment #4.....	12pts
Writing Assignment #5.....	15pts

Peer Response #1.....	4pts
Peer Response #2.....	7pts
Peer Response #3.....	9pts
Revised Writing Portfolio.....	25pts
Total	200pts

Grading Breakdown:

A	200-187 pts	B	173-166 pts	C	153-146 pts	D	126-120 pts
A-	186-180 pts	B-	165-160 pts	C-	145-140 pts	E	119-0 pts
B+	179-174 pts	C+	159-154 pts	D+	139-127 pts		

Grading Criteria:

Some significant criteria for the evaluation of written work in the course include:

- Insight and quality of ideas; scope and depth of analysis; persuasive support and development of argument.
- Thoroughness of research and insightful evaluation of findings.
- Clarity, grammar, sentence structure, punctuation, spelling, and proofreading of written work.
- See assignment rubrics for point breakdown.

ACADEMIC MISCONDUCT: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentlife.osu.edu/csc/>)

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

Turnitin Originality Check

This courses uses the Turnitin Originality Check for assignments submitted on Carmen. Turnitin compares how much of the submitted content matches existing written work. Each submission receives an Originality Report Score displayed as a percentage. In this course, student access to Turnitin reporting is enabled. For more information please see: <https://resourcecenter.odee.osu.edu/carmen/turnitin-suite-students>

Although you will at times collaborate on assignments, **all work that you turn in for Theatre 2367.03 must be your own.** For each assignment, written, creative, or otherwise, you are expected to produce original work. I encourage you to guard your own work and not share it with others.

Avoid any behavior that might be construed as suspicious, as your instructor is required by the University to report such behavior to the Committee on Academic Misconduct.

THE WRITING CENTER

The Writing Center offers the following free services to members of the OSU community:

- Help with any assignment (ranging from lab reports to dissertations) at any stage of the writing process (brainstorming, thesis development, revising, etc.).
- Face-to-face, 50 minute tutorials by appointment at our main location in 4120A Smith Labs, Monday through Friday
- Online tutoring sessions via CarmenConnect by appointment.
- Walk in appointments at our two satellite locations
 - Smith-Steeb dorms, Monday-Wednesday, 7-9pm.

- Thompson library 1st floor, Monday-Thursday, 11am-3pm and 5-7pm.
- Online appointment scheduling, available 24/7.

Please visit <http://cstw.osu.edu> or call 688-4291 to make an appointment.

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

REGARDING LANGUAGE:

Language is gender-inclusive and non-sexist when we use words that affirm and respect how people describe, express, and experience their gender. Just as sexist language excludes women's experiences, non-gender-inclusive language excludes the experiences of individuals whose identities may not fit the gender binary, and/or who may not identify with the sex they were assigned at birth. Identities including trans, intersex, and genderqueer reflect personal descriptions, expressions, and experiences. Gender-inclusive/non-sexist language acknowledges people of any gender (for example, first year student versus freshman, chair versus chairman, humankind versus mankind, etc.). It also affirms non-binary gender identifications, and recognizes the difference between biological sex and gender expression. Students, faculty, and staff may share their preferred pronouns and names, and these gender identities and gender expressions should be honored. I am committed to using your proper name and pronouns. We will take time during our first class together to do introductions, during which time I will share my own gender pronouns. Please feel welcome to share your own when you introduce yourself, if you are comfortable doing so. Additionally, if these change at any point during the semester, please let me know and we can develop a plan to share this information with others in a way that is safe for you.

TITLE IX POLICY

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate

resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as an Ohio State employee. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct with the University's Title IX Office. **If I can be of assistance in helping you to make a report and in finding campus and community resources, please let me know. If you would like to access resources directly, please feel free to contact the Title IX office (see above).** Students may speak to someone confidentially by contacting **Counseling & Consultation Services at (614) 292-5766 or SARNCO's [Sexual Assault Response Network of Central Ohio] 24-hour helpline at (614) 267-7020.**

FOR YOUR SAFETY, the OSU Safe Ride Program is available after 7 p.m. by dialing 292-3322.

CAMPUS & COMMUNITY RESOURCES

OSU Counseling & Consultation Services: Younkin Success Center (4th floor) or 614-292-4527

OSU Psychological Services Center: 105 Psychology Building, 1835 Neil Ave or 614-292-2345

OSU Student Wellness: RM B130 RPAC or 614-292-4527

OSU Student Advocacy: 1120 Lincoln Tower or 614-292-4527

OSU Multicultural Center: Ohio Union or 614-688-8449

BART (Bias Assessment and Response Team): Anonymous reporting available by visiting <https://studentlife.osu.edu/bias/>

Buckeye Food Alliance: 1800 Cannon Drive, Suite 150, or 614-688-2508

Mid-Ohio Food Bank: 614-277-FOOD (3663) or <https://www.midohiofoodbank.org/>

SARNCO (Sexual Assault Response Network of Central Ohio): 24-hour helpline at 614-267-7020

COURSE SCHEDULE

(Readings should be completed prior to class meeting)

University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

The instructor reserves the right to make adjustments/changes to the syllabus as needed throughout the semester.

Notice will be given. All changes will be made to benefit students.

Week 1:

Tues, Aug 21 Introduction to Class/Syllabus: An Overview of the 5 Lenses

Thurs, Aug 23 Making It Strange
READING DUE: O'Donnell Introduction & Chapter 1: "The Work of the Critic"

Week 2

Tues, Aug 28 Consumed and Consuming (Writing Practice #1)
SCREENING DUE: *Friends* [S2, E5]; *America's Got Talent* [S13, E1]

Thurs, Aug 30 Business
READING DUE: O'Donnell Chapter 2: "Demystifying the Business of Television"; Adalian.
SCREENING DUE: *Killing Us Softly 4* [YouTube via Carmen]

Week 3

Tues, Sep 4 Production
READING DUE: O'Donnell Chapter 3: "Production Techniques and Television Style"; The Yale Film Analysis Guide (all six sections) available here: <http://filmanalysis.yctl.org>

Thurs, Sep 6
READING DUE: IN-CLASS SCREENING: *Friday Night Lights* [NBC via Amazon, Pilot]
Sepinwall [Carmen].

Week 4

Tues, Sep 11 Structure & Symbolism/IN-CLASS WRITING #2

Thurs, Sep 13
HOMEWORK DUE: IN-CLASS SCREENING: *Big Little Lies* [HBO, Pilot]
Writing Assignment #1

Week 5

Tues, Sep 18
READING DUE: Narrative
O'Donnell Chapter 4: "Television, the Nation's Storyteller"
SCREENING DUE: *E.R.* [NBC via Hulu, S2, E7]

Thurs, Sep 20
READING DUE: Narrative (continued)
Press [Carmen].
SCREENING DUE: *Grey's Anatomy* [ABC via Netflix, Pilot]; *Scandal* [ABC via Netflix, Pilot]

Week 6

Tues, Sep 25
READING DUE: Genre
O'Donnell Chapter 5: "Television Genres"; "Genres" entry in Encyclopedia of Television available here: <http://www.museum.tv/eotv/genre.htm>

Thurs, Sep 27
SCREENING DUE: Genre (continued)
Jessica Jones [Netflix, Pilot]
HOMEWORK DUE: Writing Assignment #2

Week 7

Tues, Oct 2
READING DUE: Ideology & Culture
O'Donnell Chapter 6: "Rhetoric and Culture"
SCREENING DUE: *Doc McStuffins* [Hulu, S1, E1]; *The Hollow* [Netflix, Pilot]

Thurs, Oct 4
HOMEWORK DUE: IN-CLASS SCREENING: *The O.C.* [Fox via Hulu, Pilot]
Writing Assignment #3

Week 8

Tues, Oct 9
SCREENING DUE: Intertextuality, Metatextuality, and Paratextuality
The O.C. [Fox via Hulu, S1, E2]
READING DUE: Bindig [Carmen]

Thurs, Oct 11 AUTUMN BREAK

Week 9

Tues, Oct 16
READING DUE: Identity & Representation
O'Donnell Chapter 7: "Representation and Its Audience"

Thurs, Oct 18 IN-CLASS SCREENING: *Transparent* [Amazon, Pilot]

Week 10

Tues, Oct 23
SCREENING DUE: Identity & Representation (continued)
One Day at a Time [Netflix, S1, E1, E10]; *Master of None* [Netflix, S1, E4; S2, E8]

READING DUE: "Racism, Ethnicity, and Television" entry in Encyclopedia of Television available here:
<http://www.museum.tv/eotv/racismethni.htm>

Thurs, Oct 25 Postmodernism
READING DUE: O'Donnell Chapter 8: "Postmodernism"
SCREENING DUE: *Community* [NBC via Hulu, S1, E24; S2, E23-24]

Week 11

Tues, Oct 30 IN-CLASS SCREENING: *Vida* [Starz, Pilot]
HOMEWORK DUE: Writing Assignment #4

Thurs, Nov 1 Making It Nostalgic
PODCAST DUE: *99% Invisible*: "Milk-Carton Kids"
SCREENING DUE: *Stranger Things* [Netflix, Pilot]; *Glow* [Netflix, Pilot]

Week 12

Tues, Nov 6 Television's Past #1: *I Love Lucy*
SCREENING DUE: *I Love Lucy* [CBS via Hulu, S2, E4]; *New Girl* [Fox via Netflix, S2, E1]

Thurs, Nov 8 Television's Past #2: *The Patty Duke Show*
SCREENING DUE: *The Patty Duke Show* [ABC via YouTube, S1, E1]; *Liv and Maddie* [S1, E11]

Week 13

Tues, Nov 13 Television's Past #3: *The Mary Tyler Moore Show*
SCREENING DUE: *The Mary Tyler Moore Show* [CBS via Hulu, Pilot]; *Ally McBeal* [Pilot]

Thurs, Nov 15 Peer Response #3 & Writing Day
HOMEWORK DUE: Writing Assignment #5

Week 14:

Tues, Nov 20 Television's Past #4: *Cagney & Lacey*
SCREENING DUE: *Cagney & Lacey* [CBS All Access, Pilot]; *Rizzoli & Isles* [TNT via Hulu, Pilot]

Thurs, Nov 22 THANKSGIVING BREAK

Week 15:

Tues, Nov 27* Television's Past #5: *Buffy the Vampire Slayer* [1996-200?]
SCREENING DUE: *Buffy the Vampire Slayer* [CW via Hulu, S2, E3, E6]; *Vampire Diaries* [CW via Netflix, Pilot]
*By this date, all students will have received feedback for revision on all 5 writing assignments.

Thurs, Nov 29 Writing & Revision

Week 16:

Tues, Dec 4 Television's Next Frontiers

Monday, December 10 by NOON (12 PM)
Re-submit Writing Portfolio via Carmen dropbox. NO IN-CLASS FINAL EXAM.