

Term Information

Effective Term Autumn 2019
Previous Value Summer 2017

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Per Steve Fink's request, we are submitting a 100% distance version syllabus of the current GE course Criticizing Television 2367.03.

What is the rationale for the proposed change(s)?

AAEP has been teaching 2367.03 as a 100% distance course since 2014, and at least 50% of our offered sections are distance offerings. Offering the course as a distance learning course increases student enrollment and allows AAEP to offer more sections of the course.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

n/a

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Art Education
Fiscal Unit/Academic Org	Arts Admin, Education & Policy - D0225
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2367.03
Course Title	Criticizing Television
Transcript Abbreviation	Critzg Tv
Course Description	A critical analysis of a wide variety of television programs through viewing, discussing, reading, and writing.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 6 Week
<i>Previous Value</i>	<i>14 Week, 12 Week</i>
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
<i>Previous Value</i>	<i>No</i>
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites

Prereq: English 1110, and Soph standing.

Exclusions

Not open to students with credit for 367.03 or Theatre 2367.03 (367.03).

Electronically Enforced

No

Cross-Listings

Cross-Listings

Cross-listed in Theatre.

Subject/CIP Code

Subject/CIP Code

09.0102

Subsidy Level

General Studies Course

Intended Rank

Sophomore, Junior, Senior

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

General Education course:

Level 2 (2367); Social Diversity in the United States

Course Details

Course goals or learning objectives/outcomes

- Criticizing Television is designed to extend and refine your expository writing
- Criticizing Television is designed to extend and refine your critical thinking & analytic reading skills
- Criticizing Television is designed to extend and refine your oral expression by exploring a topic that relates to contemporary American culture

Content Topic List

- Critical analysis of the production
- Producers
- Consumption of broadcast television in American culture as seen through critical theory lenses

Sought Concurrence

No

Attachments

- 2367.03 Packet.pdf: Cover letter, syllabus, tech. review, GE rubric/pl

(Syllabus. Owner: Pace, Lauren Kate)

Comments

COURSE CHANGE REQUEST
2367.03 - Status: PENDING

Last Updated: Heysel,Garett Robert
04/09/2019

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Pace,Lauren Kate	04/09/2019 10:40 AM	Submitted for Approval
Approved	Savage,Shari L	04/09/2019 10:49 AM	Unit Approval
Approved	Heysel,Garett Robert	04/09/2019 04:37 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	04/09/2019 04:37 PM	ASCCAO Approval



March 29, 2019

Dear Bernadette,

As per Steve Fink's request, we are submitting a 100% distance version syllabus of the current GE course *Criticizing Television 2367.03*. This course was initially approved and vetted by Mike Kaylor back in 2014, predating the current ODEE course review process. We have been teaching 2367.03 as a 100% distance course since 2014, and at least 50% of our offered sections are distance offerings. In addition to a copy of a distance syllabus and ODEE's review, I've included our assessment rationale, assessment plan and our GE rubric.

My hope is that this can be an expedited review as the course, its assessment plan, and distance designation were previously approved. Please let me know if you require any further documentation.

Best Regards,

A handwritten signature in black ink that reads "Shari L. Savage".

Shari L. Savage
Associate Professor
Assistant Department Chair, AAEP
Undergraduate Education, Teaching and Assessment Chair

savage.12@osu.edu

Criticizing Television

Art Education 2367.03 – Section 15868-Spring Semester 2019

Class Meetings: Tuesday/Thursday 9:35AM-10:55AM

Instructor: Ketal Patel (patel.648@buckeyemail.osu.edu)

Office Hours: By appointment

Dept. of Arts Administration, Education, and Policy –231 Sullivant Hall, 2nd Floor (1813 High Street)

Basic Course Information

Instructor: Ketal Patel

Email: patel.648@buckeyemail.osu.edu

Class Meetings Days & Time: Tuesdays & Thursdays- 9:35AM-10:55AM

Location: Journalism Building Room 139

Communication:

- OSU email is the best way to communicate with me about the course. Email me during typical business hours for the timeliest response.
- When I have an announcement for the entire class, I will email the whole class through Carmen.

Required Texts, readings, and subscriptions:

- **Television Criticism**, Victoria O'Donnell (2013), third edition is the required textbook.
- Additional required readings are posted on Carmen.
- Subscriptions to **Netflix** and **Hulu** highly recommended for the course.

Paper Formatting Resources:

- We'll use **APA formatting** in the course, be sure to familiarize yourself with the library's APA Citation Guide at:
<https://library.osu.edu/find/resources/citation-examples/apa/>
- You might also find Purdue University's Online Writing Lab helpful for learning APA format. Here is a link to their resource:
<https://owl.english.purdue.edu/owl/section/2/10/>

COURSE DESCRIPTION

Welcome! In this course we'll critically examine television by viewing it, discussing it, reading about it, and writing about it. We'll take popular television seriously, recognizing the significant influence this medium has on our individual and social experiences. To do so, we'll consider all program types, including news, sports, reality TV, advertising, talk shows, comedies, and dramas, exploring how each is "used" both by viewers and producers. Our specific, semester-long focus will be the ways in which **social/cultural diversity** is constructed on American television.

It's important to know that this class will train you to criticize television like an academic. Accordingly, we'll study some **academic theories for analyzing culture**. You'll also learn how to **discuss and write persuasively** to convince people to believe your analysis of TV shows.

GE Second Writing Course Goals and Objectives

Criticizing Television is a GE second writing course designed to extend and refine your persuasive writing, critical thinking, research skills, and analytical abilities by exploring a topic that relates to contemporary American culture. This course also fulfills a **social diversity** requirement. Goals and outcomes as per current OSU GE Guidelines are as follows:

1) Writing and Related Skills

Goals: Coursework develops students' skills in written communication and expression, reading, and critical thinking.

Expected Learning Outcomes:

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

2) 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:

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

Course Objectives:

Based on the GE requirements (above), at the completion of this course a successful student will be able to:

1. Engage in informed television criticism built upon the understanding, explanation, and appreciation of a program's unique attributes and its social-historical context.
2. Critically analyze a variety of television texts, exploring their visual and rhetorical strategies and their theoretical assumptions.
3. Apply television criticism methodology to persuasively communicate your ideas about television in American culture.
4. Locate, evaluate, and use written and visual sources (both print and on-line) for your television criticism research and writing.
5. Explore and problematize a diversity of perspectives on television in American life, placing your personal experiences with television within a broader social and scholarly context.

COURSE STRUCTURE

This course is organized around reading about, writing about, and discussing cultural diversity as it's presented on American TV. You will display your mastery of these skills by **writing critical and research-based essays, and by contributing to in-class and online class discussions.**

There will be some lessons on writing skills, theories for performing cultural criticism, and the history of television. **However, the emphasis in this course is on engaging with ideas through discussion and your own personal inquiries. Accordingly, your active participation is vital; we will be doing quite a bit of discussion and activities related to the readings and program viewings.** You'll have the opportunity to wrestle with ideas, theories, and viewpoints, and you'll develop an awareness of how these ideas are relevant to our everyday life.

Your goal this semester is to think critically and creatively and to question the cultural world in which you live.

ASSIGNMENTS & GRADING

Readings & Reading Quizzes: The materials (both textbook readings and assigned articles) are carefully chosen to introduce you to general concepts in Television Criticism. **You will be responsible for carefully reading each assigned section before each class period.** Do your best to complete readings to aid in your writing assignments and make our class discussions livelier!

Just to verify that everyone has completed these readings, a few short quizzes will be administered throughout the course. These points will count towards your participation for the week.

In-class writing prompts: These are quick, handwritten responses to specific questions regarding the reading or viewing we did for class. These will count towards the total participation points.

Expert Essay & Discussion Lead (7 Points): Once during the semester you will sign up to post (on a Carmen Discussion thread) a short essay response to the readings/viewings for a particular day of class. The essays will be short, just 600-900 words (2-3 pages), but should be well-crafted and focused. In pairs or small groups, you will be the 'experts' on that day's material, and will open discussion for that class.

ESSAYS: In your essay you MUST:

- 1) Include quotations from the readings, unless there happen to be none from that day;
- 2) Find a way to make connections between readings and viewings, or with conceptual problems we're addressing in the class. **You are encouraged to include ideas such as image(s), clip(s), etc. that connects with your essay's points—be creative with this, and draw from internet or other sources.**
- 3) Include at the end of the paper one or more thought-provoking question(s) for the class.
- 4) Post the essay in a discussion post on the Carmen site AND upload a word document into the assignment portal titled expert essay assignment.
- 5) Properly format in APA, with header and works cited section. Proofread your work and the paper should be grammatically sound.
- 6) **DUE BY 5PM THE DAY BEFORE THE CLASS IN WHICH YOU ARE leading the discussion.** These are intended to be conversation starters for the class discussion, so we need time to read them ahead of class.

DISCUSSION LEAD WORK: You will be expected to 'open the discussion' with your questions on the reading, and may be asked to give a brief summary of what you discussed in your essay; this will be a relatively informal, panel-style opening, though I also welcome you to suggest clips or outside links (these can be ones that you quoted in your essay) for us to watch or discuss. These discussions are meant to enrich and liven our class conversations!

Papers: You will have **one critical response paper, a midterm paper, a final paper proposal, and a final research paper.** To widen your exposure to a variety of ideas and experiences, you should not write your papers about programs or commercials that we have previously given substantial discussion in the class.

All papers must be: word-processed, double-spaced, size 12-font, margined one-inch, and in Times New Roman font. They should all also have a title page. **All papers must follow APA format**, use credible resources in the body of the essay, and have complete Reference pages. See the resources and example essay posted on Carmen for help with these formatting tasks.

Papers should be submitted electronically as Word documents via Carmen's Dropbox function. All essays are due at the start of our class time on their posted due date. Due dates are posted on the course calendar.

Each paper outline/description is provided below:

Critical Response Paper (15 points): With this essay, you'll write your first piece television criticism. Writing television criticism is an act of persuasion. In this case, your essay will be a response to an academic article that concerns itself with a hotly debated episode of South Park. This assignment is short and relatively low-stakes, so that you can practice writing persuasion within a low-pressure assignment before your being assessed more formally in your midterm and final essays. For detailed information, the assignment directions will be posted into Carmen.

Binge Watching Assignment (Mid-Term) (20 points Total: 5 points Presentation & 15 points Paper): Just past the mid-point of the session, during weeks 8 & 9, you will have a combination presentation/essay assignment that requires you to, yes, binge watch a TV show. We will set up in 5 person groups, and within those groups you will need to come to a consensus on a show to watch, present on, and then write about. The emphasis will be on representation issues within the show, though you may share your thoughts on other aspects of the show as well. You will prepare presentations as a group, and then you will write essays individually (you are free to incorporate the research done collectively as a group). I'll give you more detailed guidelines for this assignment as we get closer to it (as a heads up, your essays will be relatively short, of approximately 1000-1600 words, or ~3-5 pages).

Final Paper (33 points total: 3 points Proposal + 5 points Draft + 25 points Final Paper)

Proposal (3 points): You will prepare a proposal for your final paper according to a set of parameters. This will allow me to give you feedback as to where you are thinking of going with your project. [Graded 1-3 points]

Draft (5 points): By the end of the semester, you will have a draft of your paper ready for a peer review with your fellow students (I will assign peers based on the final paper proposals, and do my best to find people whose final paper topics match or will inform each other) [Graded Complete/Incomplete]

Final Research Paper (25 points): You will write an essay of 2000-3500 words (roughly 6-10 pages, excluding references) on a television related topic of your choice. This will be a **Research Paper**, and will involve outside sources; you will most likely also use some of the sources from the class readings, but a successful research project will certainly involve other sources as well. Your Final Paper may use material, content or concepts from the shorter essays or topics that you have written in the class. In fact, I would encourage you to do so, since it is often easier to build on a successful short paper in the service of your larger project in the class.

The only exception to this is that you may NOT write on a topic directly building from the Critical Response essay assignment (for reasons that I think will be obvious). We will discuss the final papers in more detail as we move through the semester, but let me know if you have any questions or ideas ahead of time.

Writing process, grading, and feedback for essays: All of your writing assignments will be assessed based on three key criteria: the quality of your writing, the quality and articulation of your ideas, and the goals of the assignment. To help you plan your writing, I will provide a set of directions and a grading rubric for each of your assignments.

Writing feedback is intended to establish a dialogue between student and teacher, with the goal of supporting and furthering the student's development of writing skills and personal writing voice. Every paper will be returned to students with feedback that identifies strengths, areas where improvement is needed, and suggestions for extending thinking on their topics.

Revision options: You will have the opportunity to revise your **critical response** and **midterm essays** to **earn back up to two points on the assignment**. (The final essay has "revision assignments" built into it.) Your revised essays will be due **one week** after you receive feedback on your original essays.

You do not have to revise your essays. Also, revising your essay does not guarantee your grade will change. Use the feedback I provide on your original essay to know what to revise, and feel free to make an appointment if you'd like more help.

Attendance: Attendance is vital to the success of this class and mastery of course content. Attendance is taken each day, and **all absences require an e-mail to the instructor explaining the reason for the absence**, preferably before the class meeting. **Arriving late or leaving early 2 times will be count as one unexcused absence unless arrangements have been made with the instructor.**

To provide flexibility and understanding for the nature of students' needs and time, 2 absences will be allotted if necessary. Should this happen, the student is required to do the following:

- 1) **An email explanation to the instructor for the reason of absence prior to the absence.**
- 2) **An appropriate make-up assignment that will correspond to the in class content missed.**

FAILURE to do the above 2 requirements for ANY missed class session will result in the absence(s) to be counted against your final grade.

In regards to absences, each absence will result in a **grade reduction of one half a letter grade** in the final course grade. This means that a student can fail the course due to poor attendance and punctuality.

Excused absences, such those for long term documented illness, family tragedy, religious observance, or travel for inter-collegiate athletics, will not affect your grade, but will **still require**

documentation and make-up work. It is imperative you discuss with me extended periods of absence due to medical or other conditions as soon as possible.

Participation (20 Points): Active participation on a daily basis is crucial for your success in this class, as well as the overall success of the class.

Participation is based on active engagement in course work, participation in large group, small group, online settings, and/or other appropriate means to address course content. **Simply attending class will not earn you all of the participation points for this course.**

Active engagement in the course materials and quality of comments will assure that you earn full participation credit. Failing to pay attention, exhibiting distracted or distracting behavior in class, or consistently not contributing to discussions in a way that shows you have completed the reading assignments will negatively impact your participation grade.

Here are some more detailed pointers on earning participation points:

- I will sometimes collect in-class quizzes or writing responses to reading assignments; these will be factored into your participation grade for the day.
- Participation means completing homework assignments for class in a thoughtful and timely manner.
- Participation means paying attention while the instructor and your classmates are speaking and responding attentively and appropriately (i.e. not being on cell phones, computers, etc.).
- Participation means offering thoughtful comments and asking questions when classmates present materials.
- Participation means giving your full critical attention to the in-class television viewings and responding with questions or comments when the program is finished.
- This class is based on discussion. So, lack of student preparation and participation means dull, uninspiring discussions—which will make for a long, boring semester for everyone. Come prepared to participate by having carefully read the assigned materials so you are ready to ask and answer questions about the topics,

***If there is a reason why you cannot fully participate in class discussions please see me as soon as possible so that we can discuss your options.

Feel free to ask me for updates on your attendance and participation grade throughout the semester.

Scoring: Your grade in Criticizing Television is based on the number of points earned out of **100 points possible**.

Breakdown of point values:

- Participation-**20**
- Expert Essay & Discussion Lead Work-**7** (Written Portion 3.5, Discussion Lead Work 3.5)
- Critical Response Paper-**15**
- Mid-term Paper-**20**
- Proposal for Final Paper-**3**

- Draft and Peer Editing Sessions-**10** (DRAFT Critical Response 2.5, DRAFT Midterm 2.5, DRAFT Final 5)
- Final Paper-**25**

Total Possible Points: 100

Grading Scale:

93-100: A	87-89: B+	77-79: C+	67-69: D+
90-92: A-	83-86: B	73-76: C	63-66: D
	80-82: B-	70-72: C-	62 and below: E

POLICIES & RESOURCES

Late assignments

Minor assignments will not be accepted late. Due to the structure and pace of the course, "In-person" assignments and participation points cannot be made up.

Major assignments will be reduced a full letter grade if they arrive past the time that they are due, and by one further letter per 24 hour period after that, unless special arrangements are made. *NOTE: For the final paper, in order to allow me time to grade them, I will NOT accept any assignment that is more than 24 hours late.

Technological difficulties will not be an excuse for late submission. *Get in the habit of submitting all assignments early enough to deal with tech problems.* Please **feel free to email an assignment** if it will not immediately post to the Carmen forum; you may then correct the tech problem and know that your assignment will not be counted as late.

I will, of course, excuse late submissions for illness, family tragedies, and other unforeseen circumstances. Such instances require *written documentation*, and I greatly appreciate prompt and clear communication through email.

Incomplete grades

Incomplete grades for the course will not be given without serious cause, to be determined by the instructor and the student.

Conduct

You are expected to conduct yourself in a respectful and professional manner in all class sessions. This professional and respectful behavior also extends to all class discussions whether those discussions occur in class or online. Also, while your tone may be less formal than in your essay writing, for the online discussion forums you are expected to communicate in full, proper sentences; so no 'i' when you should be writing 'I,' for example.

Inappropriate or disrespectful behavior will adversely impact your grade and/or can get you kicked out of the course.

Statement on diversity

I value diversity. Our differing backgrounds, races, gender identities, ethnicities, religions, sexual orientations, and life experiences can enhance classroom learning in ways that no textbook can. Please know that I am always open to discussing issues of diversity and how I can better recognize them in our classroom and in my classroom policies.

Resources

The OSU Writing Center offers free professional consultations and/or tutoring sessions for students at all stages of the writing process. You may set up an appointment by calling 614-688-4291 or you can meet with a writing consultant at the Younkin Success Center. The OSU Writing Center website is: cstw.osu.edu/writing-center.

Prerequisite Writing Skills

This is a second-level writing class, which means students are expected to enter the course having mastered various basic composition and researching skills. This is a class in which you will be practicing those kinds of skills, not developing them from scratch. **If you're a student who has found your way into this course but hasn't mastered those basic composition and researching skills, you will likely need to work with the Writing Center to succeed in this course. OSU has some great writing resources...use them!**

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 at <http://studentlife.osu.edu/csc/>

Academic honesty is fundamental to the activities and principles of a university. Because of this, instructors at The Ohio State University are required to report all suspected cases of academic misconduct to the university's Committee on Academic Misconduct.

The most common form of academic misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material you have found on the Internet. The university provides guidelines for research at <http://library.osu.edu/sites/guides/index.php> .

If you ever find yourself confused about what counts as plagiarizing and what does not, consult me for guidance. For additional information, see the Code of Student Conduct at http://studentaffairs.osu.edu/resource_csc.asp .

Statement on Mental Health As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are

suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). **CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.**

Disability Services

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. I will rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the Office for Disability Services, I encourage you to do so. **The Office for Disability Services is located in 098 Baker Hall, 113 W 12th Avenue; telephone (614) 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.**

Course Calendar Spring 2019 Semester:

- Note this Schedule is subject to change if needed.
- Unless otherwise noted, additional readings not found in the textbook can be found on our course's Carmen website.

DATE	Homework to be done for this day's class/Due Dates	Discussion Topics/In-class activities
WEEK 1: Introductions		
Topic: Introduction to cultural criticism. Who cares what we watch and why?		
Tues, Jan 8	READ: The Syllabus for the course	<ul style="list-style-type: none"> • Introductions. • Go over syllabus and course requirements. • What is Criticism?
Thurs, Jan 10	READ: Textbook <i>Criticizing Television</i> (O'Donnell) Introduction AND Chapter 1, 'The Work of the Critic' READ: (On Carmen) Gertner (2005). <i>Our Ratings, ourselves</i> .	<ul style="list-style-type: none"> • What is criticism? (cont.) • Television ratings • The Nielsen Corporation Assign Writing Self Assessment Assignment DUE January 15th, 2019
WEEK 2: Depictions of "Reality"		
Topics: Television production and techniques, stereotypical roles for men and women, misrepresentation of challenging social issues.		
Tues, Jan 15	DUE: Writing Self-Assessment READ: Chapter 2 in textbook (O'Donnell) READ: (On Carmen) Orbe, M.P. (2004). <i>Constructions of Reality on MTV's Real World</i>	In-Class Viewing & Discussion: <i>The Real World's Greatest Fights This American Life</i> Segment: "458: Play the Part" prologue (start to 3:41) Assign Expert Essay & Discussion Leader article options
Thurs, Jan 17	READ Chapter 3 in textbook (O' Donnell) READ: (On Carmen) Dubrofsky, R. (2009). <i>Fallen Women in Reality TV</i>	In-Class Viewing & Discussion: <i>The Bachelor and UnREAL</i>
WEEK 3: Transformation of Meaning		
Topics: Tactical humor and strategic rhetoric, heteronormativity, APA Formatting		
Tues, Jan 22	DUE: Discussion Leader Article Preferences TODAY READ: Chapter 6 in textbook (O'Donnell)	<ul style="list-style-type: none"> • Rhetoric • Practicing semiotics with TV ads (Please bring your laptop/tablet to class today) In-Class Viewing & Discussion: South Park Assign Paper 1: Critical Response-DUE Feb 7th, 2019.
Thurs, Jan 24	READ: (On Carmen) Schulzke (2012). <i>Contentious Language: South Park and the transformation of meaning</i> . READ: (On Carmen) APA Paper Formatting	In-class Discussion: <i>South Park</i> In-Class Activity: Thesis Statements APA formatting and citations
WEEK 4: Race and Ethnicity		
Topics: Stereotyping of race and ethnicity, Underrepresentation on TV, Detecting cultural oppression and inequalities through television content analysis		
Tues, Jan 29	Expert Essay Presentation READ: Chapter 7 in textbook (O'Donnell)	In-Class Viewing & Discussion: <i>The Office, America's Next Top Model</i>

	READ: (On Carmen) Main S.J. (2014). Latinos in Mainstream Media Are a Disappearing Act: The Latino Media Gap Crisis.	WATCH: <i>The Office</i> S1E2 "Diversity Day"
Thurs, Jan 31	<p>Expert Essay Presentation</p> <p>READ: Thakore (2014). "Must See TV: South Asian Characterizations in American Popular Media."</p> <p>Take at least one test at the 'Project Implicit' website: https://implicit.harvard.edu/implicit/</p>	In-Class Viewing & Discussion: <i>Master of None</i> and/or <i>The Mindy Project</i> "Indians on TV"

WEEK 5: Women & Femininity		
Topics: Waves of Feminism, Role of gender in TV programming and TV Industry		
Tues, Feb 5	<p>DUE: Critical Response Paper DRAFT Bring 1 hard copy of your draft to class TODAY.</p> <p>Expert Essay Presentation</p> <p>READ: Chapter 4 in Textbook (O'Donnell)</p> <p>READ: (On Carmen) Adrians & Bauwel (2014). <i>Sex and the City: A postfeminist point of view: Or how popular culture functions as a channel for feminist discourse.</i></p>	<ul style="list-style-type: none"> • Storytelling • Waves of feminism <p>In-Class Viewing & Discussion: <i>Clips from Sex and the City*</i></p> <ul style="list-style-type: none"> • <i>This TV series was on HBO and contains sexual language and content</i> <p><i>Desperate Housewives S1E1</i></p> <p>DRAFT Session for quick feedback</p>
Thurs, Feb 7	<p>DUE: Critical Response Paper DUE at the beginning of class in the CARMEN DROPBOX</p> <p>Expert Essay Presentation</p> <p>READ: (On Carmen) "Feminism, Post Feminism, Liz Lemonism: Picturing Tina Fey" (Mizejewski)</p> <p>READ: (On Carmen) Merskin (2007). "Three Faces of Eva: Perpetuation of the Hot-Latina Stereotype in <i>Desperate Housewives</i>"</p>	<ul style="list-style-type: none"> • Women in TV Comedy • Comedy Speed dating activity <p>In-Class Viewing & Discussion: <i>30 Rock</i> and/or other relevant viewing.</p>
WEEK 6: LGBTQ Representation on TV		
Topics: Queer Theory, Representations of gay subjectivity, The normalization of oppressive ideologies of class, race, gender while appearing to advocate on behalf of a "gay Other"		
Tues, Feb 12	<p>Expert Essay Presentation</p> <p>READ: Chapter 5 in textbook (O'Donnell)</p> <p>READ: (On Carmen) Bennett, J. (2006). <i>In defense of Gaydar: Reality television and politics of the glance.</i></p>	<ul style="list-style-type: none"> • Genre on television • Intro to representation of LGBTQ on TV <p>Assign paper 2: Midterm Paper- DUE March 7th, 2019</p>
Thurs, Feb 14	<p>Expert Essay Presentation</p> <p>READ: (On Carmen) GLAAD 2015-2016: <i>Where We Are on TV</i></p> <p>Take one more test from the Project Implicit</p>	In-Class Viewing & Discussion: <i>Further off the Straight and Narrow</i>

	Website https://implicit.harvard.edu/implicit/	
WEEK 7: Social Class		
Topics: Economic class representations, The role of myth in cultural understandings/misunderstandings		
Tues, Feb 19	Expert Essay Presentation READ: (On Carmen) Tremlett (2014). <i>Demotic or demonic: Race, class and gender in "Gypsy" reality TV.</i>	In-Class Viewing & Discussion: <i>Class Dismissed</i>
Thurs, Feb 21	Expert Essay Presentation READ: (On Carmen) Spangler, L.C. (2014). <i>Class on Television: Stuck in the Middle.</i> READ: (On Carmen) Nededog, J. (2017). <i>ABC aired a show that could have brought America together, but no one noticed until Trump was president.</i>	In-Class Viewing & Discussion: clips from <i>The Middle</i> and <i>My Big Fat American Gypsy Wedding.</i> In Class Evaluation for Patel's use only for course design and directions.
WEEK 8: Postmodernism		
Topics: Postmodernism: humor and our cultural zeitgeist, Intertextuality and popular culture		
Tues, Feb 26	Expert Essay Presentation READ: Chapter 8 in textbook (O'Donnell) READ: (On Carmen) Kocela (2009). <i>Cynics encouraged to apply: 'The Office' as reality viewer training.</i>	In-Class Viewing & Discussion: <i>The Office</i>
Thurs, Feb 28	DUE: Bring 1 hard copy of DRAFT Midterm Paper.	Peer Editing session In-Class Viewing & Discussion: <i>The Office (cont.)</i>
WEEK 9: The Culture of Sports		
Topics: Sports fandom, Influence of TV on sporting industry, Popular sports narratives, Sports and American drinking culture		
Tues, Mar 5	WATCH: (On Kanopy) <i>Not Just a Game</i> & Complete Documentary Notes	Presentations for Binge Watching Paper In-Class Discussion: Of viewing of <i>Not Just a Game</i>
Thurs, Mar 7	DUE: *MIDTERM PAPER* IS DUE AT THE BEGINNING OF CLASS IN THE CARMEN DROPBOX READ: (On Carmen) Kerr (2014). <i>A beer a minute in Texas football: Heavy drinking and heroizing of the antihero in Friday Night Lights.</i>	Presentations for Binge Watching Paper In-Class Viewing & Discussion: <i>Friday Night Lights</i> , Pilot Episode
WEEKS 10: No Class SPRING BREAK!		
Tues, Mar 12		

Thurs, Mar 14		
---------------------	--	--

WEEK 11: Influences of TV Terror and Violence		
Topics: Elements of Suspense, Terror and violence in American culture, TV violence and gendered reactions, Censorship		
Tues, Mar 19	Expert Essay Presentation READ: (On Carmen) Ciguela Sola, J. Martinez-Lucena, J. (2016). <i>Screen technologies and the imaginary of punishment: A reading of Black Mirror's 'White Bear.'</i>	In-Class Viewing & Discussion: The role of medium in creating suspense.
Thurs, Mar 21	Expert Essay Presentation READ: (On Carmen) Weaver & Wilson (2014). <i>The role of graphic and sanitized violence in the enjoyment of television dramas.</i>	Discussion: Does horror need violence to be effective? ASSIGN Paper 3: Final Paper –DUE April 19th, 2019

WEEK 12: Social Constructions of Illness and Disability		
Topics: Constructions on health in American culture, TV and stereotypical representations of mental of mental illness, Representations of visible and invisible disabilities		
Tues, Mar 26	Expert Essay Presentation READ: (On Carmen) Richardson & Eisenhauer (2014). <i>Dr. Phil, medical theaters, freak shows and talking couches.</i>	In-Class Discussion: Introduction to disability
Thurs, Mar 28	DUE: Final Paper Proposals READ: Chapter 9 in textbook (O'Donnell)	<ul style="list-style-type: none"> • Disability in the media • Scholarly Sources

WEEK 13: Politics and Constructing Social Opinion		
Topics: Rhetoric and political views on TV, Cultural Imperialism, Morals/values communicated through political TV genres.		
Tues, Apr 2	Expert Essay Presentation READ: (On Carmen) Hendershot. (2012). <i>Parks & Rec Cultural Forum</i>	In-Class Viewing & Discussion: <i>The West Wing</i> and <i>House of Cards</i>
Thurs, Apr 4	Expert Essay Presentation READ: (On Carmen) Jones (2014). <i>Fox & Friends Political Talk</i>	In-Class Viewing & Discussion: Constructing Public Opinion

WEEK 14: News & Source Credibility		
Topics: Journalism as America's "fourth estate," Identify it's influence/perceptions of news story, Morals/values communicated through broadcast journalism		
Tues, Apr 9	Expert Essay Presentation READ: (On Carmen) Miller & Kurpis (2010). <i>A citizen's-eye view of television news source credibility</i> READ: (On Carmen) McBeth, M. and	In-Class Viewing & Discussion: <i>The Newsroom</i> , <i>Outfoxed</i> and/or other relevant clips of "fake news" style TV.

	Clemons, R. <i>Is Fake News the Real News?</i>	
Thurs, Apr 11	DUE: Bring 2 hard copies of final paper DRAFT versions to class.	Peer- review workshop session Course evaluations

WEEK 15: Student Presentations & Final Papers		
Tues, Apr 16		Student presentations
Thurs, Apr 18		Student presentations
Fri, Apr 19	FINAL PAPER DUE by noon to the CARMEN DROPBOX	No Class Session

**Art Education 2367.03 Criticizing Television Online
Spring Semester 2019**



Instructor and course information

Instructor: Dr. Shari Savage

Email: savage.12@osu.edu

Class Meetings: Our weekly discussions will be held from Mondays at noon to Wednesdays at noon. You're expected to be active *daily* on our course's Carmen website during these periods.

Communication:

- OSU email is the most effective way to communication with me one-on-one. Email me during regular business hours for the timeliest response.
- When I have an announcement for the entire class I will post it in the "announcement" section of our Carmen site, you should be receiving announcement notifications.

Office hours: Mondays and Wednesdays, 11 a.m. to 1 p.m. Sullivant Hall, Office 231D

Texts and readings

- Subscriptions to **Netflix** and **Hulu** are required.
- **Television Criticism (Victoria O'Donnell, third edition) bundled with Easy Guide to APA Style (Schwartz, Landrum and Gurung, third edition)** is the required textbook. You can find this at OSU's Barnes & Noble Bookstore, or on Amazon. Plenty of used copies with and without the APA Guide are available, just be sure it's the **Third Edition**, which has updated content and newer TV shows. You can always use another APA stylebook.
- **Additional required readings** are posted on the course calendar and in Carmen.
 - These additional readings include news articles you will be asked to access on various news outlets' websites. Many news outlets enforce pay walls, which require readers to pay for subscriptions after reading so many articles a month. This means you may have to pay for a temporary subscription to access this content.
- We'll use **APA formatting** in the course, so in addition to the APA style manual you get bundled with your textbook, you might also find Purdue University's Online Writing Lab helpful for using APA format: <https://owl.english.purdue.edu/owl/section/2/10/>.

Privacy Policies for required third-party resources

Netflix: <https://www.whats-on-netflix.com/privacy-policy/>

Hulu: <https://www.hulu.com/privacy.txt>

Privacy policies for digital news resources can be accessed here:

News website: <https://www.newyorker.com/magazine/2018/06/18/why-do-we-care-so-much-about-privacy>

News website: https://www.washingtonpost.com/privacy-policy/2011/11/18/gIQASliaiN_story.html

News website: <https://help.nytimes.com/hc/en-us/articles/115014892108-Privacy-policy>

Please contact me if you experience a “pay” fire wall for the links I’ve included in the homework assignments and readings calendar. Generally, you can access these digital news sites free 10 times before being asked to pay. I’ve not had this happen with a student, but if you are an avid digital news consumer it could. Shoot me an email if this occurs.

Course description

Welcome! In this course we’ll critically examine television by viewing it, discussing it, reading about it, and writing about it. Our specific focus will be the ways in which **social and cultural issues are constructed/presented on American television**. This means we’ll take television seriously, recognizing the significant influence this medium has on our individual and social experiences. We’ll consider all program types, including news, sports, reality TV, advertising, talk shows, comedies, and dramas, exploring how each is “used” both by viewers and producers. You’ll learn how to **write persuasively** in order to convince people to believe your analysis of TV shows. We’ll focus on **social diversity, persuasive writing, and cultural criticism** this semester because those are the general education (GE) skills this class was designed to fulfill. Continue reading for a description of the GE skills this class will help you cultivate.

GE Second Writing Course Goals and Objectives

Criticizing Television is a GE second writing course designed to extend and refine your persuasive writing, critical thinking, research skills, and analytical abilities by exploring a topic that relates to contemporary American culture. This course also fulfills a social diversity requirement. Goals and outcomes per current OSU GE Guidelines are as follows:

1) Writing and Related Skills

Goals: Coursework develops students’ skills in written communication and expression, reading, and critical thinking.

Expected Learning Outcomes:

- Through critical analysis, discussion, and writing students extend their ability to read carefully and express ideas effectively.
- Students further develop basic skills in expository writing and oral expression.
- Students develop skills in effective communication and in accessing and using information analytically.

2) Social Diversity in the United States

Goals: Courses in social diversity will foster students' understanding of the pluralistic nature of institutions, society, and culture in the United States.

Expected Learning Outcomes:

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

Course Objectives

Based on the GE requirements explained above, at the completion of this course successful students will be able to:

1. Engage in informed television criticism built upon the understanding, explanation, and appreciation of a program's unique attributes and its social-historical context.
2. Critically analyze a variety of television texts, exploring their visual and rhetorical strategies and their theoretical assumptions.
3. Apply television criticism methodology to persuasively communicate your ideas about television in American culture.
4. Locate, evaluate, and use written and visual sources (both print and on-line) for your television criticism research and writing.
5. Explore and problematize a diversity of perspectives on television in American life, placing your personal experiences with television within a broader social and scholarly context.

Course structure

This course is organized around reading about, writing about, and discussing cultural diversity as it's presented on American TV. You will display your mastery of these skills by writing three critical and research-based essays, and by contributing to class discussions. There will be some lessons/readings on writing skills, theories for performing cultural criticism, and the history of television. However, the emphasis in this course is for you to engage with ideas through discussion and the critical inquiries that make up your essays. You'll have the opportunity to wrestle with ideas, philosophical theories, and viewpoints. Because we're dealing with subjective subject matter, doing well in this course means that you thoughtfully and professionally communicate your ideas — not that you present the “correct” answers.

How will this work in action? My role as Instructor and your role as Student ...

The first few weeks of the semester you'll be assigned lessons to read on research and writing themes. You should work to adopt/incorporate those lessons in all of your formal writing

assignments for this course. Every week you'll also be assigned articles and viewings on a social-cultural theme. It's your job to read and watch these, and then write a "blog post" that responds to the Discussion Prompts provided for that week. You'll also respond to your classmates' blog posts. I'll be notified of each new posting and will be monitoring discussions during that period. In addition, I will be posting video lectures, video check-in's and reminders, provide feedback on discussions and postings, and I am always available to video chat by appointment. Please know that I can "see" if you have engaged with the content presented in this course, and have metrics that quantify the amount of time spent working within the course.

Course Technology and Other Support Services

This fully online course will be delivered entirely through Ohio State University's learning management system, Carmen. You will use your OSU ID credentials to log into the site from [Carmen Home page \(https://carmen.osu.edu\)](https://carmen.osu.edu). Within Carmen you will find and access all online lessons, course materials, and resources, the only exception being the course text book. For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk.

Standard support hours are available at <https://ocio.osu.edu/help/hours> , and support for urgent issues is available 24x7.

Self-Service and Chat support: <http://ocio.osu.edu/selfservice>

Carmen support: <https://odee.osu.edu/resourcecenter/carmen>

Phone: 614-688-HELP (4357)

Email: 8help@osu.edu

TDD: 614-688-8743

- Baseline technical skills necessary for online courses
- Basic computer and web-browsing skills
- Navigating Carmen

Technology skills necessary for this specific course:

- CarmenConnect text, audio, and video chat
- Collaborating in CarmenWiki

Necessary equipment:

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection

Academic Support Services:

Streaming audio and video

University Student Services

Student academic services offered on the OSU main campus can be found at

<http://advising.osu.edu/welcome.shtml>

Other student services offered on the OSU main campus can be found at <http://ssc.osu.edu>

<http://artsandsciences.osu.edu/academics/current-students>

Overview: Assignments and Scoring

Your grade in *Criticizing Television* is based on the number of points earned out of 100 possible points.

Blog posts and discussions	35
“Mini criticism” essay	15
Mid-term essay	20
Proposal for final essay	5
Final essay	25

Total possible points 100

Grading scale

	A	100-93	A-	92-90	
B+	89-87	B	86-83	B-	82-80
C+	79-77	C	76-73	C-	72-70
D+	69-67	D	66-63	E (Fail)	62-0

Assignment Descriptions

Weekly lessons, readings, and viewings

Every week you’ll be assigned grammar/research lessons to study, articles to read, and/or TV shows or videos to view. Some of the readings are academic articles from journals that use critical lenses to analyze broadcast media and can be difficult to get through. Our text book assists in explaining some of the theories you will encounter. I will also help explain some of the more dense readings, and feel free to email me if you need more clarity on an issue or topic. You should “consume” them all by approximately the Sunday of the week they are assigned. This will allow you ample time to craft and proofread a stellar blog post that answers the week’s discussion prompt by Monday at noon.

Blog Posts and Discussion Contributions

After reading and viewing all of the assigned content for the week, you should craft a blog post. Post your blog entry by *Monday at noon* in the Discussion section on Carmen. From *noon on Monday until noon on Wednesday* you should comment on your classmates’ blog posts, creating the class-wide discussion for the week.

Discussion prompts are posted within the Course Calendar on this syllabus and in the discussion section of Carmen. You can directly answer one of the discussion prompts to complete your blog post, or you can feel free to discuss points about the weeks’ viewings and readings that are different from the “food for thought” I provide in the discussion prompts. Whether you use my discussion prompt or craft your own focus, doing well on blog posts means that you’ve shown a deep consideration of the week’s readings and viewings. *You should cite detailed examples from the assigned readings and viewings often in your weekly posts.* (Simply writing about the week’s general discussion topic will not earn you a high score.)

For more detailed information on what to include in your blog posts and discussion contributions, see the direction documents posted in Carmen.

Mini-criticism: Persuasion 101

With this essay you'll write your first piece of television criticism. Writing television criticism is an act of persuasion, and while persuasive writing is similar to classic essay-writing, it differs in key ways. This assignment is short (two pages) and low-stakes (only 15 points) so that you can practice persuasive writing within a low-pressure assignment before being assessed more formally in your midterm and final essays.

Your essay will be on a hotly debated episode of *South Park*. For detailed information on the Mini-criticism paper, see the direction documents posted in Carmen.

Midterm and Final Essays

The midterm and final essays are your major writing assignments for the semester. They require you to formally engage in the act of research-supported cultural criticism. You'll write your midterm on reality TV. You'll write your final essay on any television programming other than reality TV and the TV show you wrote about for the mini criticism.

These are the major assignments I'll use to "test" your writing and research skills. In other words, these are the assignments through which you're expected to apply the specific grammar, APA, researching, and composition lessons we cover week-by-week. The best essays will show a mastery of the various skills covered by all of the lessons. For detailed information on the midterm and final essay, see the direction documents posted in Carmen.

Final Essay Proposal

You'll submit a proposal for your final essay, which I'll review, to help ensure you're on the right track. For detailed information on the final essay proposal, see the direction documents posted in Carmen.

Course Policies

Late submissions

All assignments are accepted for full credit only if they're submitted before the posted deadline. Assignments that are posted *any time* (no matter how short) after the posted deadline will be considered late. A late submission will result in a deduction of one full letter grade (10 percent) for each day (24-hour period) past the posted deadline.

Group-based activities like discussions cannot be made up once they've ended.

Excuses for late work

Technological difficulties will *not* excuse a late submission. Get in the habit of submitting all assignments early enough to deal with an unforeseen computer problem. I will consider excusing late submissions for illness, family emergencies, and other unforeseen issues. Such instances require written documentation to be considered for exemption.

Incomplete grades and final grading

Incomplete grades for the course will not be given without serious cause, to be determined by the instructor.

Extra credit will not be offered. Final grades will not be rounded up.

Conduct

Although our class is conducted on the Internet, you should apply the same manners and professionalism to all communications for this course (emails to your instructor, discussion contributions, etc.) that you would if we were meeting face-to-face.

Simply put: be polite and communicate in grammatically-correct sentences. Inappropriate behavior will adversely impact your grade and can get you kicked out of the course.

Important Resources

Accommodations for Students with Disabilities

Accommodations and Accessibility Resources

<http://ada.osu.edu/resources/Links.htm>

Requesting Accommodations; Disability Services

Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, <http://slds@osu.edu> or <http://slds.osu.edu>

Ohio State's Academic Integrity Policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's Code of Student Conduct, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute "Academic Misconduct." The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not

limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's Code of Student Conduct is never considered an "excuse" for academic misconduct, so I recommend that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If I suspect** that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me. 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)

****Please be aware that every assignment you submit for this course will be run through software that checks for plagiarism.**

Writing resources

The OSU Writing Center offers free professional consultations and/or tutoring sessions for students at all stages of the writing process. You may set up an appointment by calling 614-688-4291 or you can meet with a writing consultant at the Younkin Success Center. The OSU Writing Center website is: cstw.osu.edu/writing-center.

This is a second-level writing class, which means students are expected to enter the course having mastered various basic composition and researching skills. *If you find you haven't mastered those basic composition and researching skills, you will likely need to work with the Writing Center to succeed in this course.*

General academic resources

Many general academic resources are offered on OSU's main campus, including advising and tutoring. Please visit the following website for more information: <http://advising.osu.edu/welcome.shtml>

Student services

Student services are offered on OSU's main campus. For more information visit <http://ssc.osu.edu>

Health resources

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities.

The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766.

CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org

Statement on diversity

Our differing classes, races, gender identities, ethnicities, religions, sexual orientations, and life experiences can enhance classroom learning in ways that no textbook can. Please know that I am always open to discussing issues of diversity and how I can better recognize them in our classroom and in my classroom policies.

Course Calendar

Please note that this schedule is subject to change. If you notice a show I've assigned is no longer streaming, please email me ASAP so I can assign an alternative show.

I've assigned an eclectic mix of readings and viewings to make the course as interesting as possible. But that means you'll need to access the readings and viewings from various places. If I don't provide a link to the source I'm asking you to read/view on the course calendar itself, you can find it in the Files section of Carmen, on Netflix, or on Hulu. If you can't find something you've been assigned, simply email me.

Week One — January 7-11: Welcome Week

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
<p>1. Wednesday at noon: post your “welcome video” in the appropriate discussion forum on Carmen. See discussion forum for more instructions.</p> <p><i>*Note that our usual weekly schedule for assignment and discussions runs Monday to Wednesday.</i></p>	<p>None</p>	<p>1. Choosing Sources 2. Using Sources (APA style) 3. Read O’Donnell chapter 1</p> <p><i>*You can find documents for writing and research lessons and assigned readings (that are not textbook chapters) in the Files section of Carmen. Each week of the semester has a folder in the Files section. This week’s lessons can be found in the folder titled “Week 1.”</i></p>

Week Two — January 14-18: Women on TV

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
<p>1. Monday at noon: blog post 2. Wednesday at noon: Discussion replies</p>	<p>1. Read: “Feminism, Postfeminism, Liz Lemonism: Picturing Tina Fey” from the book <i>Pretty/Funny</i> (Mizejewski, 2014) 2. Read: “I Don’t Care if You Like it” (Fey, 2011) 3. Watch Weekend Update: https://www.youtube.com/watch?v=l3vAVhaIEIk&nohtml5=False 4. Watch: Season 5, Episode 16 of <i>30 Rock: TGS Hates Women</i> (Hulu) <i>*Find the links to writing/research lessons, assigned readings, etc. for this week in the Files section of Carmen in the folder titled “Week 2.”</i></p>	<p>1. “Essay Skeleton” (Classic essay organization)</p>

Discussion Prompts:

Tina Fey is one of the most popular and critically-acclaimed women to ever write for and perform on TV. As we read in Mizejewski’s article, Fey resists the categorization of her work as straight-up feminist, and we see her making fun of women in the assigned *SNL* viewing. Yet in her own memoir, *Bossy Pants*, we see that she does indeed make pro-women/feminist statements.

Let’s consider what Fey’s success and popularity mean:

- Why might Fey resist the term “feminist?” Is it possible for a TV writer/producer/celebrity like Fey to label herself a feminist and remain successful? Why or why not?

- Have TV representations of women evolved so much that they don't need to be “worked on” anymore? (We've gone from stereotypical housewives on *I Love Lucy* in the 1950s to Fey's decidedly un-feminine Liz Lemon.)
- How do other women who have written for and/or performed on TV (Mindy Kaling, Amy Poehler, Amy Schumer, Shonda Rhimes, etc.) compare to Fey? Do they have a more overt pro-woman or feminist message on their TV shows than Fey, and what's the significance of that?
- Think of older shows starring/produced by women (like *I Love Lucy*, *Mary Tyler Moore*, and the *Carol Burnett Show*). Are we doing a disservice to them by assuming they didn't have “pro-women” messages?

**Remember, to complete your blog post for the week pick one of these questions — or come up with your own question inspired by week's readings and viewing — and write a 400-word mini-argument to answer it. Read the Blog Post/Discussion Directions document on Carmen for more information.*

**Also remember: when writing your blog post you can bring in your own examples from shows other than the one I assigned for this week. Do you watch Inside Amy Schumer, Parks and Rec, Gossip Girl, Game of Thrones, or another show that “says” interesting things about women in American society and/or feminism? If so, tell us about them!*

Week Three — January 21-25: Class(less) on TV

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
<p>1. Tuesday at noon: blog post</p> <p>2. Thursday at noon: Discussion replies</p> <p><i>* Monday is Martin Luther King Jr. Day. In observance of the holiday, your blog post and replies due dates are altered this week. For the rest of the semester, they are due on a Monday-Wednesday schedule.</i></p>	<p>1. Watch: <i>Class Dismissed</i> (documentary on OSU Secured Media Library) Log in here: go.osu.edu/SecuredMediaLibrary</p> <ul style="list-style-type: none"> • Watch first five sections: Class Matters, Dream Machine, Margins, Women, Class Clowns. <p>2. Read: <i>TV's Dwindling Middle Class</i>: http://www.nytimes.com/2016/05/01/magazine/tvs-dwindling-middle-class.html?_r=0</p> <p>3. Watch: Your choice viewing. Pick any current TV show that allows you to analyze class as it's presented on that show. (Suggestions: a general-audience sitcom like <i>Modern Family</i>, <i>Black-ish</i>, <i>Two Broke Girls</i>, <i>The Middle</i>, or <i>The Conner's</i>. More biting and niche shows like <i>Schitt's Creek</i> and <i>Trailer Park Boys</i>. <i>The Simpsons</i> or another cartoon-sitcom starring a working-class “doofus dad” character discussed in the documentary we watched this week.)</p>	<p>1. Tips for searching for resources</p> <p>2. Mining sources for information</p>

Discussion Prompts:

This week we watched a 10-year-old documentary and a recently-written newspaper article on the ways class — particularly the working and middle class — is presented on TV. Both share the same general thesis: while American TV once presented more nuanced depictions of the working and middle class, during the last 25 years issues of class have vanished from TV.

Characters on TV have become vaguely upper-middle class, and don't outwardly worry about issues of work and money.

For this week's discussion I want you to base your blog post on the "your choice viewing" that you pick. Analyze the way class is presented on that show.

Start by considering whether or not (and *why* or *why not*) "your choice viewing" supports the thesis presented by this week's reading and documentary viewing. You can also address any other relevant points about class that are present in the show you analyze, including:

- If/how finances are talked about.
- If/how work is talked about.
- What the show's set and props (including clothes, furniture, technology, etc.) say about class and wealth.
- How the show's presentation of class, wealth, and work compare to "real life."
- Does the network a show is created for (network TV **versus** cable channels, and streaming platforms **versus** regular TV) make the show more or less likely to accurately address issues of class? Why?

Week Four — January 28 - February 1: Mini-criticism due

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
<ol style="list-style-type: none"> 1. Monday at noon: Mini-criticism essay 2. Monday at noon: Summary of mini-criticism and writing/research experience in discussion forum 3. Wednesday: Discussion replies 	None	None

Week Five — February 4-8: Postmodern TV

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
<ol style="list-style-type: none"> 1. Monday at noon: blog post 2. Wednesday at noon: discussion replies 	<ol style="list-style-type: none"> 1. Read: O'Donnell chapter 8 2. Watch: Is <i>Community</i> a Postmodern Masterpiece?: https://www.youtube.com/watch?v=YanhEVEgkYI 3. Watch: Your choice viewing: Choose a highly postmodern show. (Suggestions: <i>Community</i>, <i>Arrested Development</i>, <i>The Unbreakable Kimmy Schmidt</i>, any show with an anti-hero as a protagonist, like <i>Breaking Bad</i> and <i>Mad Men</i>.) 	<ol style="list-style-type: none"> 1. Fifteen Common Writing Mistakes 2. Cutting Clutter

Discussion Prompts:

In the 1990s *Seinfeld* was the first TV show to contain many subtle postmodern elements, but *Arrested Development* is widely regarded as the first truly and entirely postmodern show when it

aired on Fox from 2003 to 2006. Interestingly, *Arrested Development* didn't get good ratings because it's postmodern style was too avant garde for the general public at that time. It wasn't until *The Office*, which was much less experimental, introduced obviously postmodern elements (like its mockumentary style) to the general public that the postmodern style became a mainstay of sitcoms and TV in general.

Using Your Choice Viewing for this week as a prime example, consider these questions as you're drafting your blog post:

- Is postmodern television sophisticated art, silly gobbledygook, or both? If you argue both, explain how it's possible for a show to be sophisticated and silly at the same time, using "your choice viewing" as an example.
- Why do people like the postmodern aesthetic so much? Refer to O'Donnell's and PBS Idea Channel's definitions of postmodern TV when constructing your answer.
- What's the shelf life of postmodern TV? For example, *Arrested Development* makes references to Patriot Act — would college-age-kids (most, if not all, of you) get those jokes? Will people 30 years from now "get" what was funny about the mockumentary style of *The Office*? Do these shelf lives of shows matter at all?
- Based on what you know about postmodernism now (after having completed this week's readings and viewings), what show would *you* call *the* postmodern masterpiece? Would it be the show you chose to watch? Would it be a scripted show at all, or maybe a different genre, like TV news satire shows like *The Daily Show*?

Week Six — February 11-15: Reality TV

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
1. Monday at noon: blog post 2. Wednesday at noon: discussion replies	1. Read: <i>Reality TV</i> (Haggerty, 2010). <i>This is a long article. The upside of wading through it: it should provide you with ideas for your midterm essay, and it can be used as an academic source for that assignment.</i> 2. Watch: Season 1, episode 8 of <i>I am Cait: A New Beginning</i> . (Hulu)	None

Discussion Prompt:

Keeping Up with the Kardashians is the most notorious reality TV show of all time, having created the world's most recognizable people who are "famous for being famous." An original star of the show, Bruce Jenner, made history in 2015 when she debuted as Caitlyn Jenner, a transgender woman.

Transgender issues are significant cultural issues. But reality TV is, as we read about this week, largely regarded as unserious, trashy, and inauthentic. So what do we make of the fact that such a prominent transgender woman tackles the serious issue of being transgender in America on the trivial genre of reality TV on the show *I am Cait*? Here are some ideas to consider as you begin drafting your blog post:

- Does the fact that *I am Cait* is a reality TV show cheapen what could be a more high-minded look into an important issue of our contemporary times? Have the producers managed to make *I am Cait* different than *the Kardashians*, *Jersey Shore*, *My 600-lb Life*, and other “trashy” and/or sensationalist reality TV shows?
- *I am Cait* has been cancelled, reportedly due to lack of viewers. Based on our viewing and reading for the week, what argument would you build for why? Is there something about the show that is different than other popular and successful reality TV? Is the content somehow different than the most successful reality TV shows? Do you think perhaps the target audience for *I am Cait* is different than the general audience for reality TV?
- Why do we watch reality TV even though we know it’s so often inauthentic (it can be staged, the editing can manipulate what actually happened, etc.)?
- Is there a such thing as “good” reality TV? If so, define it and provide examples (even if they’re hypothetical). How does *I am Cait* compare to that definition of “good” reality TV?

Week Seven — February 18-22: Ethnicity and Immigration

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
<ol style="list-style-type: none"> 1. Monday at noon: blog post 2. Wednesday at noon: discussion replies 	<ol style="list-style-type: none"> 1. Read: <i>New Yorker</i> on <i>Fresh off the Boat</i>: (only read the first half of the article) http://www.newyorker.com/magazine/2015/03/09/home-cooking-television-emily-nussbaum 2. Read: South Asian Characterizations in Popular Media (Thakore, 2014) 3. Read: <i>Master of None</i> episode “Parents” is the most talked-about episode of TV in 2015: http://www.ew.com/article/2015/11/11/master-of-none-aziz-ansari-parents 4. Watch: Season 1, Episode 2 of <i>Master of None: Parents</i> (Netflix) 	<p>None</p>

Discussion Prompts:

This week we explore issues of ethnicity and immigration on TV. More specifically, we look at people of non-white ethnicities and how representations of them have changed on TV during the past 10 years. Are these representations changing for the better? If these representations aren’t entirely positive, are they a step in the right direction? What even *is* “the right direction” for representations of a variety of ethnicities?

Here are some specific questions to consider when writing your blog post for this week:

- In his article Thakore talks a lot of hyphenated-American identities on TV. Are such characters a stepping-stone for TV representations of people of non-white ethnicities, as *New Yorker* article suggests about *Fresh Off the Boat* (in its last line of the article)? Why or why not? Should “stepping-stone” characters be forgiven what they lack (nuance, etc.) since they create exposure for non-white ethnicities — why or why not?
- Why do you think Aziz Ansari’s “Parents” episode of his show *Master of None* was such a hit? Why was he applauded for the way he told a story about immigration and ethnicity in the United States? Why was Ansari’s way of story-telling about ethnicity in America so crowd-pleasing? What other shows have you seen that do as good a job as “Parents” did telling meaningful stories of immigration and ethnicity in America — explain your answer in detail.

Week Eight — February 25 - March 1: Midterm due

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
1. Monday at noon: Midterm essay 2. Monday at noon: Summary of midterm and writing/research experience in discussion forum 3. Wednesday: Discussion replies	None	None

Week Nine — March 4-8: Televised Sports

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
1. Monday at noon: blog post 2. Wednesday at noon: discussion replies	1. Read: Sports and Patriotism: http://www.espn.com/espn/story/_/id/9449554/sports-patriotism 2. Watch: <i>Not Just a Game: Power, Politics, & American Sports.</i> (Documentary on OSU’s Secured Media Library.) <ul style="list-style-type: none"> • You’re only required to watch the introduction and the first chapter: “In the arena.” 	None

Discussion prompt:

Sports are supposedly part of our leisure time — watching a game on TV is regarded as a fun way to spend our weekends. Why is it, then, that when a sports player, sports team, and sports issues creates civic controversy, that issue catapults to national attention and everyone wants to weigh in? The documentary and the ESPN piece argue that sports and patriotism are very much intertwined. Can that be a pathway to explaining why sporting events often turn into a stage for messages of political debate and social justice?

- Why is it treated as so notable and newsworthy when a sports player or team — like Colin Kaepernick or the Mizzou football team — takes a political stance? Do you think

such occurrences are indeed as notable and newsworthy as society treats them? Why or why not? (To read more about these examples, visit the following links:

<http://www.economist.com/blogs/economist-explains/2016/09/economist-explains-13?zid=319&ah=17af09b0281b01505c226b1e574f5cc1> and

<http://www.si.com/college-football/2016/11/08/how-missouri-football-has-changed-1-year-after-boycott>)

- If sports and patriotism are so intertwined, should we be surprised that sports act as a platform for protest? Does the connection between sports and patriotism legitimize the political acts of sports players and teams?
- Did you know that our own rivalry with the state that shall remain unnamed likely stems from the political episode that was the Toledo War? (Refer to this article for more info: <http://www.history.com/news/the-toledo-war-when-michigan-and-ohio-nearly-came-to-blows>) Are sports actually in large part an outlet for our (political) aggressions? Does that problematize out treatment of sports a simple way to spend our leisure time?

Week Ten — March 11-15: No class. Spring Break.

Week Eleven — March 18-22: New TV Technologies and Business Models

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
<ol style="list-style-type: none"> 1. Monday at noon: blog post 2. Wednesday at noon: discussion replies 	<ol style="list-style-type: none"> 1. Read: O'Donnell Chapter 2 2. Read: <i>Glee Fandom and Twitter</i> (Wood & Baughman, 2012) 3. Read: Outside the box: Netflix and the future of TV: http://www.newyorker.com/magazine/2014/02/03/outside-the-box-2 4. Read/Watch: Your choice viewing and/or supporting readings. Find and document a current show, set of shows, TV phenomenon (like live Tweeting during a popular show), or TV technology, that couldn't have existed 15 years ago. See discussion prompt for more guidance. 	<p>None</p>

Discussion Prompt:

This week's readings guided you through a recent history of TV and TV technology, explaining what the business of TV was like 15 years ago and showing the dramatic and significant changes it's been through since then.

Pick a current TV show or TV phenomenon that couldn't have existed 15 years ago, but exists today because of changes/innovations in TV technology. Use it as an example and explanation of how and why the content of TV is changing. Here are examples of the type of focus I'm asking you to take this week in your blog post:

- The 2012 NBC show *Smash* was one of the most expensive and highly-produced shows of this decade. But “the Internet” (fans on social media, professional critics, etc.) tore it apart with gusto, and it infamously flamed out within a year and a half. Some call it the first major example of hate-watching. You could build an argument explaining why people hate-watch, and also argue generally about how TV has changed in the advent of social media, etc.
- Conversely, Wood & Baughman’s article discusses one of the first instances of fans from across the country building community over live Tweet sessions of their favorite show. How has social media helped people bond over TV content, and is that social bonding as meaningful/useful as, for example, traditional clubs (like softball leagues) that meet in person?
- We’re said to be living in The Golden Age of Television. Sitcoms have gone from formulaic and 30-minutes of easy laughs to works of art with complex humor. You could use *Parks and Rec*, for example, to explain how and why TV sitcoms have grown into sophistication thanks to new TV technology, cultural changes, and other developments.
- Netflix, Hulu, and Amazon original series: How are they different than traditional TV shows (i.e., shows that are produced by traditional TV networks and aired on traditional network or cable TV)? How are these differences culturally significant? You could compare and contrast a traditional network TV show focusing on friendship like *How I Met Your Mother* with a streaming series about friendship like Hulu’s *Difficult People*.

Week Twelve — March 25-29: LGBTQ representations on TV

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
1. Monday at noon: blog post 2. Wednesday at noon: discussion replies	1. Read: O’Donnell Chapter 7 2. Read: <i>Will and Grace Changed Nothing:</i> https://www.salon.com/2012/10/03/will_grace_changed_nothing/ 3. Watch: Season 4, Episode 16 of the <u>original</u> <i>Will & Grace: A Chorus Lie</i> . (Hulu) 4. Watch: Season 2, Episode 3 of the <u>revived</u> <i>Will & Grace: Tex and the City</i> . (Hulu)	None

Discussion Prompts:

This week I want us to consider the ways in which representations of LGBTQ people have changed on TV from the start of the post-AIDS era (beginning in the mid-1990s with sitcoms like *Ellen* and *Will & Grace*) through our current day. More specifically, we’re focusing on representations of gay men and identity politics on the blockbuster sitcom *Will & Grace*.

In his article *Will and Grace Changed Nothing*, Christopher Kelly argues that the original sitcom did not accurately represent the “complexity and diversity of gay lives being lived in contemporary America.” You’ll watch an episode of the original series and compare it to a 2018 episode of the revived series in order to see if you agree with Kelly, and to consider

whether or not the revived series gets right what Kelly argues the original got wrong.

Consider the following questions when deciding what to talk about in your blog post:

- Three of the criticisms Kelly assigns the original *Will & Grace* are as follows: that the show compartmentalizes gay people, asks gay people to be complicit in their own marginalization, and had a “deeply conservative, heterosexist mindset.” Do you agree — why or why not? Do you think the revived *Will & Grace* is also “guilty” of these criticism — why or why not? Use examples from both assigned episodes to support your answers.
- The revived *Will & Grace* makes numerous overt references to timely and contentious social-political issues/topics; the original series does not. Does this make the revived series better than the original? Why or why not? Use examples from both assigned episodes to support your answer.
- Kelly admits that it may be unfair to ask a sitcom like *Will & Grace* to advance the identity politics and social representation of a group of people because it is a form of entertainment “whose characters are *always* defined by one or two traits.” Do you agree or disagree; explain why.

Week Thirteen — April 1-5: Health, doctors, and illness on TV

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
<ol style="list-style-type: none"> Monday at noon: final essay proposal Monday at noon: blog post Wednesday at noon: discussion replies 	<ol style="list-style-type: none"> Read: <i>Dr. Phil, Medical Theatre, and Talking Couches</i> (Eisenhower & Richardson, 2014) Read: <i>The Operator: Is the most trusted doctor in America doing more harm than good?</i>: http://www.newyorker.com/magazine/2013/02/04/the-operator Watch: Your choice viewing: a current TV show <u>of any genre other than talk shows</u> that deals with issues of illness, medicine, or medical advice. See discussion prompt for more guidance. 	<p>None</p>

Discussion prompt:

It’s long been the consensus among academics and social critics that talk show doctors are deeply problematic. We read two articles this week explaining such positions. **In this week’s discussion I want you to weigh in on the issue:**

Is it possible for issues of illness, medicine, and disabilities to be presented on TV meaningfully and responsibly? Why or why not? What does it even mean to present issues of illness/medicine/disabilities to be presented “meaningfully” or “responsibly?” To what extent should we even care if such issues are presented meaningfully and responsibly? Use ideas and examples from this week’s assigned articles to help build your definition of “meaningful” and “responsible.” (Also, if you’ve never seen episodes of *Dr. Phil* and *Dr. Oz*, you may find it helpful to Google a few clips of each to watch.)

Base your blog post on arguing your answer to that question. Pick a show to watch and use it as an example to support your position. Here are some examples of shows you might watch: *House*, *My 600-lb Life*, *Grey's Anatomy*, and the spring 2016 season of *Dancing with the Stars*, which featured a contestant who was deaf (and became the season champion).

Week Fourteen — April 8-12: Black families on TV

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
<ol style="list-style-type: none"> 1. Monday at noon: blog post 2. Wednesday at noon: discussion replies 	<ol style="list-style-type: none"> 1. Read: <i>The Cosby Show: The View from the Black Middle Class</i> (Inniss & Feagin, 1995) 2. Read: <i>Ebony</i> Cosby Article (Taylor, 2015) 3. Read: Reaction to <i>Ebony</i> article: https://www.washingtonpost.com/news/morning-mix/wp/2015/10/22/ebonys-cracked-cosby-show-cover-reveals-fractures-in-shows-legacy-for-black-community/ 4. Watch: Season 3, episode 4 of <i>Black-ish: Who's Afraid of the Big Black Man</i> (Hulu) 5. Watch: Clips of <i>The Cosby Show</i>: https://www.youtube.com/watch?v=sRB1PT-okaI (Thanks for dealing with the low quality clips!) 	<p>None</p>

Discussion Prompts:

The Cosby Show presented a counter-narrative to 1980s gang violence that the public found positive when it originally aired. But even while it was still on the air scholars (like the Inniss & Feagin article) pointed out that counter-narrative's lack of validity, and explained why it was problematic.

Fast forward to today: Bill Cosby's criminal behavior has come to light, which has prompted cultural critics to ask more questions about the show's legacy. One such critic wrote the *Ebony* article we read for this week.

I'd like you to weigh in on the importance of *The Cosby Show*'s legacy and compare *The Cosby Show* to current representations of black families on TV like *Black-ish*. Here are some questions to consider as you draft your blog post for this week:

- Do you agree with Inniss and Feagin and the *Ebony* piece, both of which argue that the overall message of *The Cosby Show* was problematic from the start and continues to be problematic today? Why or why not?
- As the *Ebony* reading makes clear, Bill Cosby earned himself a seriously problematic reputation since his blockbuster sitcom aired. (In 2018 Cosby was convicted of assault and designated a "sexually violent predator.") In light of this, weigh in on the question the *Washington Post* article focuses on: Is it now necessary to throw out the show with the comedian who made it? Can we ever appreciate *The Cosby Show* for what it did right

(whatever an individual personally thinks those things are) in light of Cosby’s new status as a convicted criminal?

- Compare the discussions of *The Cosby Show* we read this week to the show we watched – *Black-ish*. Does *Black-ish* succeed where many critics like Feagin and Innis said *The Cosby Show* failed: in tackling real-world issues and public narratives relevant to black families? If yes, how so? If not, why?

Week Fifteen — April 15-19: Final essay

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
<p>1. Monday at noon: Final essay.</p> <p>2. Monday at noon: Summary of final essay and writing/research experience in discussion forum</p> <p>3. Wednesday: Discussion replies</p>	<p>None</p>	<p>None</p>

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: Art Education 2367.03

Instructor: Dr. Shari Savage

Summary: Criticizing Television Online

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> Carmen Office 365 Carmen Connect
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> Carmen Connect Carmen Wiki Viewing online multimedia content
6.3 Technologies required in the course are readily obtainable.	X			All tools being used for this course are obtainable through the world wide web. Attention should be brought to the requirement for a subscription to online media services (Netflix, Hulu).
6.4 The course technologies are current.	X			All applications are web based and updated on a regular basis.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			Privacy policies have been included for Netflix and Hulu, The Washington Post, New York Times).
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Multiple forms of contact for 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			Accessibility policies for all third party resources, which includes: Netflix, Hulu, The Washington Post, The New York Times have been included in the syllabus.

8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X		Recommend that resources be developed to address any requests for alternative means of access to course materials.
8.4 The course design facilitates readability	X		Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.5 Course multimedia facilitate ease of use.	X		All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser

Reviewer Information

- Date reviewed: 4/3/19
- Reviewed by: Ian Anderson

Notes: Instructor and contact information should be provided before sending to committee if at all possible. Consider using the ASC syllabus template. Please specify method of office hours on the 1st page of the syllabus. Please remove references to Desire2Learn.

^aThe following statement about disability services (recommended 16 point font):
 Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.
<http://advising.osu.edu/welcome.shtml>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the "Other Course Policies" section of the syllabus.

GE Assessment Plan for Criticizing Television 2367.03

Direct Assessment:

All sections of *Criticizing Television 2367.03* randomly select 5 papers (we run about 10 sections with 25-30 students per section each semester = 50 scored papers), remove student names, and apply a rubric assessment of our GE learning outcomes to the final paper. These are scored by *Criticizing Television* GTA's and collected from each section. The UG Chair (who is also supervisor and curricular designer of the course) collates the data, analyzes the data, and makes recommendations to the GTA cohort based on the information. We aim for 80% of student to fall between the 16 out of 20 range as a benchmark.

Indirect Assessment:

We also ask GTA's to put the course goals up on the projector screen the last day of class and have the students do anonymous end-of-semester qualitative evaluations that ask two questions:

- 1). Please identify what have been the strengths of this course?
- 2). Have the assignments in this course allowed you to meet the course goals and demonstrate what you have learned?

We have been doing this for several years now, and typically the data shows that scored rubrics (direct measures) mirrors student survey data (indirect data) in that students are meeting student learning outcomes for our GE goals. In addition, we have learned that students value the strong writing mentorship embedded in the course (question 1). This is a direct result of our relationship with WAC and our *College Teaching* course that all GTA's are required to take. Question 2 yields data that helps us know when to refresh media and assignments. In Spring 2018, all assignments and many of the media selections and related readings were revised. We look forward to Spring 2019 feedback on those curricular shifts.

See attached rubric

ASSESSING AE 2367.03 FINAL PAPERS

Paper # _____ Reviewer _____ Date Reviewed _____

This scoring rubric is designed to help instructors assess how well students are meeting 2367.03 learning outcomes as reflected in the final writing assignment. Please rate each criterion with a score of 1 through 4, 1 indicating that the criterion was not met and 2 through 4 indicating increasing levels of accomplishment.

1). Skills: A. Writing and Related Skills

ELO 1. Through critical analysis, discussion, and writing, students extend their ability to read carefully and express ideas effectively

(1) Benchmark	(2) Milestone	(3) Milestone	(4) Capstone
Shows no critical analysis skills; little ability to extend and express ideas	Shows some critical analysis skills; has some ability to extend and express ideas	Shows critical analysis skills; has ability to extend and express ideas effectively	Shows strong critical analysis skills; has ability to extend and express ideas effectively

ELO 2. Students further develop basic skills in expository writing and oral expression

(1) Benchmark	(2) Milestone	(3) Milestone	(4) Capstone
Shows no development in basic expository writing; has little ability to clearly express orally	Shows some development in basic expository writing; has some ability to clearly express orally	Shows development in basic expository writing; has ability to clearly express orally	Shows strong development in basic expository writing; has ability to clearly express orally

ELO 3. Students further develop skills in effective communication and in accessing and using information analytically

(1) Benchmark	(2) Milestone	(3) Milestone	(4) Capstone
Does not provide clear arguments or supportive evidence; does not communicate ideas clearly	Describes arguments and organizes data but lacks supportive evidence and clear written expression	Demonstrates an ability to access and develop arguments supported with evidence and clear written expression	Articulates sophisticated arguments, analyzes interconnected evidence and develops clear discussion of ideas

2). Social Diversity in the United States

ELO 2.1. Students describe the roles of such categories as race, gender, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.

(1) Benchmark	(2) Milestone	(3) Milestone	(4) Capstone
Shows no comprehension of concepts; little knowledge of race, gender, class, ethnicity, religion and sexuality	Shows some comprehension of concepts related to race, gender, class, ethnicity, religion and sexuality and some application of ideas	Shows comprehension of concepts related to race, gender, class, ethnicity, religion and sexuality, applies and analyzes ideas	Shows advanced comprehension of concepts related to race, gender, class, ethnicity, religion and sexuality; applies, analyzes and evaluates ideas

ELO 2.2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

(1) Benchmark	(2) Milestone	(3) Milestone	(4) Capstone
Does not recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.	Recognizes some of the roles of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.	Recognizes the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.	Demonstrates advanced recognition of the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

1. Writing & Related Skills	2. Social Diversity in the U.S.	TOTAL SCORE:
		_____/20

Comments: