

Term Information

Effective Term Spring 2021
Previous Value Spring 2017

Course Change Information

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

Approval of Distance Learning instruction mode for Theatre 2367.03.

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

Theatre 2367.03 is one of our unit's most in demand general education courses. The addition of a DL instruction mode will increase opportunities for instruction and enrollment. 2367.03 Criticizing Television is also approved for DL delivery in Art Education.

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?)

None

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	Theatre
Fiscal Unit/Academic Org	Theatre - D0280
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2367.03
Course Title	Criticizing Television
Transcript Abbreviation	Criticizing TV
Course Description	Study of theatre history at an intermediate level with emphasis on writing skills. 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
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, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: English 1110 (110) or equiv, and Soph, Jr, or Sr standing.
Exclusions	Not open to students with credit for 2367.xx or ArtEduc 2367.03.
Previous Value	Not open to students with credit for 2367.xx (367.xx) or ArtEduc 2367.03 (367.03).
Electronically Enforced	No

Cross-Listings

Cross-Listings	Cross-listed in ArtEduc.
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Subject/CIP Code

Subject/CIP Code	09.0102
Subsidy Level	General Studies Course
Intended Rank	Sophomore

Requirement/Elective Designation

General Education course:
Level 2 (2367); Social Diversity in the United States
The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• 1. Students will examine how television shows are created and produced, the social context within which audiences gather, and the role that television plays within American culture.• 2. Students will gain a deeper understanding of how Americans have regarded themselves in the past, and how current images projected through television help to shape our perceptions of our place in American society.• 3. Students will develop and use critical tools for thinking about diversity, entertainment, and power relations between historically dominant and marginalized groups in the United States.• 4. Students will develop and refine writing techniques and skills between historically dominant and marginalized groups in the United States.
Content Topic List	<ul style="list-style-type: none">• Television• Theatre• Performance• Film• History• Analysis
Sought Concurrence	No

Attachments

- Theatre 2367.03 Online Syllabus (14WK).docx: Theatre 2367.03 Online Syllabus (14 WK)
(Syllabus. Owner: Kelly, Logan Paige)
- Theatre 2367.03 Online Syllabus (12WK).docx: Theatre 21367.03 Online Syllabus (12WK)
(Syllabus. Owner: Kelly, Logan Paige)
- Theatre 2367.03 Online Assessment Plan.docx: Theatre 2367.03 Online Assessment Plan
(GEC Course Assessment Plan. Owner: Kelly, Logan Paige)
- ASC DL Technical Review - Theatre 2367.03 general.docx: ASC Technical Review
(Other Supporting Documentation. Owner: Kelly, Logan Paige)
- Theatre 2367.03 Direct Assessment Rubric.docx: Direct Assessment Rubric
(Other Supporting Documentation. Owner: Kelly, Logan Paige)
- in person AU2016_2367.03_25320_Wellman.docx: in person syllabus
(Syllabus. Owner: Heysel, Garrett Robert)

Comments

- I have added an inperson version of the syllabus for reference. *(by Heysel, Garrett Robert on 06/05/2020 12:36 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Kelly, Logan Paige	06/05/2020 10:51 AM	Submitted for Approval
Approved	Kelly, Logan Paige	06/05/2020 11:06 AM	Unit Approval
Approved	Heysel, Garrett Robert	06/05/2020 12:36 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Vankeerbergen, Bernadette Chantal	06/05/2020 12:36 PM	ASCCAO Approval



Theatre 2367.03:
Criticizing Television ONLINE(##)
SYLLABUS

“Theatre is life. Cinema is art. Television is furniture.”

-TV Facts

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

-Jason Love

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

-Nicholas Johnson

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

-Ray Bradbury

“Imitation is the sincerest form of television.”

-Fred Allen

“There should be a channel on television, I think, of us watching television.”

-Seth Cohen, *The O.C.*

“Television: Teacher, mother, secret lover.”

-Homer Simpson

TERM: XX

CREDITS: 3

LEVEL: U

INSTRUCTOR: XX

OFFICE: XX

OFFICE EMAIL: XX

OFFICE PHONE: XX

OFFICE HOURS: XX

At a time when television is more diverse, far-reaching, and wide-ranging than ever, we can learn a lot about our culture by studying one of its most popular art forms. The semester we will watch a lot of television: 14 contemporary shows and 10 shows from television’s past decades. We will study each of these television texts through 5 major lenses (Aesthetics, Economics, Audiences, Writing Structures, and Representations) as we seek to unpack the ways television has represented us and told our stories. Along the way, we will write 3 short papers that explore television from different perspectives and structures. We will discuss writing, read others’ writing, share our own writing, and practice cultivating our writing practices by applying feedback in revision. **This course fulfills the GE Second Writing Course and Social Diversity requirements.**

LEARNING GOALS:

1. Students will examine how television shows are created and produced, the social context within which audiences gather, and the role that television plays within American culture.
2. Students will gain a deeper understanding of how Americans have regarded themselves in the past, and how current images projected through television help to shape our perceptions of our place in American society.
3. Students will develop and use critical tools for thinking about diversity, entertainment, and power relations between historically dominant and marginalized groups in the United States.
4. Students will develop and refine writing techniques and skills.

GENERAL EDUCATION:

Social Diversity in the United States

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

Expected Learning Outcomes:

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

Writing and Communication 2

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

Expected Learning Outcomes:

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

TEACHING METHOD: This online course will include video lectures, student-led discussions via Carmen technology, television screenings, text readings, and writing assignments.

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

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

Streaming subscriptions for Netflix, CBS All Access, and Hulu.

CBS All Access offers a 25% discount for college students for \$4.50/mo: <https://www.cbs.com/all-access/edu-offer/>

Hulu currently offers a Spotify/Hulu student package for \$4.99/mo: <https://www.spotify.com/us/student/>

All additional assigned reading excerpts available via Carmen or OSU Library e-book:

Adalian, Josef. "Inside the Binge Factory." *Vulture*. 2018. <http://www.vulture.com/2018/06/how-netflix-swallowed-tv-industry.html>

Basin, Ken. *The Business of Television*. London: Routledge. 2018.

Kaklamanidou, Beth and Margaret Tally. *Millennials on Film and Television: Essays on the Politics of Popular Culture*. McFarland & Company, Incorporated Publishers. 2014.

Kircher, Madison Malone. "Why Can't Instagram Get Anybody to Care About IGTV?" *New York Magazine*. 2018. <http://nymag.com/intelligencer/2018/10/instagram-igtv-flop.html>

Robinson, M.J. *Television on Demand: Curatorial Culture and the Transformation of TV*. London: Bloomsbury. 2017.

Salmon, Felix. "The Future of Television Is...More Television." *Wired*. 2018. <https://www.wired.com/story/netflix-new-tv-television-future-jeffrey-katzenberg/>

Privacy Policies for required third-party resources

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

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

CBS All Access: <https://privacy.cbs/>

TECHNICAL REQUIREMENTS:

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>). Within Carmen you will find and access all online lessons, course materials, and resources.

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>
- **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
- Recording a slide presentation with audio narration
- Recording, editing, and uploading video

Necessary equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed
- Microphone: built-in laptop or tablet mic or external microphone

Necessary software

- [Microsoft Office 365 ProPlus](#) All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.
 - Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
 - Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen \(Canvas\) accessibility](#)
- [Hulu](#)
- [Netflix accessibility](#)
- [CBS All Access](#)

PARTICIPATION: This course is not self-paced which means that you are responsible for logging in each week to complete all assignments for the week. Participation is graded based on Flipgrid Assignments which ask each student to record answers to specific questions related to lecture, reading, and screening for the week. Check the weekly Carmen module for the weekly questions. See Carmen for a Flipgrid example.

LATE WORK: Each student is granted 1 grace assignment extension without excused absence documentation. To use this extension, a student must notify the instructor on or before the due date of the assignment that they would like to use their grace extension which grants them an additional 48-hours to complete and submit the assignment. After one grace extension, no late or make-up work will be accepted without appropriate and official documentation of a university-excused absence.

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

Without a doubt, the curation and arrangement of our course content is influenced by your instructor's tastes, perspectives, and experiences. You are invited and encouraged to form your own opinions and critical eye. You do not have to share the aesthetic tastes, politics, values, or beliefs of your instructor to do well in this course or to be welcome in discussion. Higher education is a place to look for nuance and complexity and to challenge our own point of view in a respectful, generous way.

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

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

PEER TEACHING VIDEOS: Over 3 weeks, we will explore 5 decades of television history through 10 television shows. Each student will be assigned to record a video on one of the 5 television shows. In order to complete this assignment, each student will complete independent research on the television show and answer specific questions in your video, using still images from the show to illustrate your points. Your goal is to help the class synthesize their historical knowledge from the beginning of the semester, the 5 critical lenses from the course of the semester, and case study show itself. Each video will be uploaded in the Carmen discussion thread for viewing.

WEEKLY QUIZZES: (pts) Over the course of the semester, there will be quizzes based on our assigned reading/screening. *Tips: Read and watch for the big ideas. Pay close attention to vocabulary and big arguments. Be ready to summarize and apply terms and theories from text to specific shots, scenes, or screenings. Take notes.* Quizzes are structured in a combination of image analysis, multiple-choice, fill-in-the-blank, T/F, and essay.

WRITING CRITIQUES: Over the course of the semester, each student will complete 3 writing critiques.

Critique 1: A collaborative meta critique. See Carmen module for instructions on completing.

Critique 2: An independent critique of a peer's paper. For this assignment, email a copy of your Writing Assignment #2 to your assigned partner. Read and write a critique of your partner's paper answering the list of questions in the critique template on Carmen. Return a copy of your critique via email to your partner AND upload a copy to the designated Carmen Dropbox by the due date.

Critique 3: An independent critique of your own paper. Using the same list of questions in the critique template on Carmen, write a critical summary of the issues in your Writing Assignment #3. Submit a copy of your critique to the designated Carmen Dropbox by the due date.

PERSONAL TELEVISION TIMELINE: Create a visual timeline tracing your own television history. Things to consider adding: your first television memory, your favorite shows from childhood, significant events you witnessed on television, any time of day or week you marked via television schedule, shows that dramatically changed the way you viewed television, any technologies you stopped or started using (ie. VHS tapes, streaming services, etc.) Post to the designated discussion thread on Carmen by the due date. See Carmen template for an example.

CLOSE READING ASSIGNMENT: For this assignment, choose one screenshot from an episode of television you have seen. Label each element in the image including camera angle or level, camera distance, focus, setting, image composition, lighting, social and cultural coding. Label also any other objects of significance. Write an accompanying paragraph in which you explain your close reading of the shot. Submit a copy of your assignment to the designated Carmen Dropbox by the due date. See Carmen template for an example.

WRITING PORTFOLIO: Over the first 11 weeks of the course, we will complete 3 writing assignments, each designed to help students practice a key writing skill. By week 13, each student will receive feedback on all 3 assignments. They will revise and re-submit the 3 assignments as a single portfolio document by the day of the scheduled final for this course. This project is designed to emphasize writing as a process, not just a finished product. See below for detailed instructions for each of the 3 assignments. All assignments are due electronically to Carmen, unless otherwise noted.

Writing Assignment #1 12 pts

Write a paper about something from your own field of study as it is represented in an episode of television. Move beyond simple description and summary to explore how the representation of your field can help us better understand the cultural expectations, attitudes, and beliefs about your field by those outside of it. Or consider what meanings are made within the narrative/textual structure of the show through the representation of a facet of your field. Example: Ted Mosby's design style as an architect as explored in *How I Met Your Mother*. Include writing journal reflection at end of document. See Writing Assignment #1 sample on Carmen for more ideas. (800-1000 words)

Writing Assignment #2 15 pts

Write a paper exploring intertextuality in one specific episode of television. Consider not only what text is being referenced but how references to those texts create meaning in the new context of that show. See Writing Assignment #2 sample on Carmen for more ideas. (1000-1600 words)

Writing Assignment #3 20 pts

Write a paper exploring a specific representation in one or two episodes of the same television show. Use our list of criteria developed in class to analyze one or two depictions of an identity or culture. Move beyond summary to consider how the show not only offers visibility but reinforces or resists cultural narratives within that depiction. See Writing Assignment #3 sample for more ideas. (1200-1800 words)

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

Revised Writing Portfolio: (25 pts) Revise and re-submit all 3 writing assignments in one document by the listed due date. Remember to apply feedback and include your writing journal reflection on each piece of feedback and summarizing changes made to each assignment. See above for grading criteria.

GRADING:

Flipgrid Assignments.....	40pts
Weekly Quizzes.....	44pts
Peer Teaching Video.....	15pts
Personal Television Timeline.....	5pts
Close Reading Analysis.....	5pts
Writing Assignment #1.....	10pts
Writing Assignment #2.....	15pts
Writing Assignment #3.....	20pts
Critique #1.....	3pts
Critique #2.....	5pts
Critique #3.....	8pts
Virtual Individual Feedback Meeting.....	5pts
<u>Revised Writing Portfolio.....</u>	<u>25pts</u>
Total	200pts

Grading Breakdown:

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

Grading Criteria:

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

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

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

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

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

Turnitin Originality Check

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

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

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

THE WRITING CENTER

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

- Help with any assignment (ranging from lab reports to dissertations) at any stage of the writing process (brainstorming, thesis development, revising, etc.).
- Face-to-face, 50 minute tutorials by appointment at our main location in 4120A Smith Labs, Monday through Friday
- Online tutoring sessions via CarmenConnect by appointment.
- Walk in appointments at our two satellite locations
- Smith-Steeb dorms, Monday-Wednesday, 7-9pm.
- Thompson library 1st floor, Monday-Thursday, 11am-3pm and 5-7pm.

- Online appointment scheduling, available 24/7.

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

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

REGARDING LANGUAGE:

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

TITLE IX POLICY

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

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

CAMPUS & COMMUNITY RESOURCES

Student Academic Services offered on OSU Columbus Campus: <http://advising.osu.edu/welcome.shtml>

Student Support Services offered on OSU Columbus Campus: <http://ssc.osu.edu>

OSU Counseling & Consultation Services: Younkin Success Center (4th floor) or 614-292-5766

OSU Psychological Services Center: 105 Psychology Building, 1835 Neil Ave or 614-292-2345 or psc@psy.ohio-state.edu

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

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

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

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

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

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

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

COURSE CALENDAR* (Instructor note: this schedule can be modified or adjusted based on semester breaks)

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

The instructor reserves the right to make adjustments/changes to the syllabus as needed throughout the semester. Notice will be given. All changes will be made to benefit students.

Week 1: How to Watch TV

Watch: Lecture #1: An Overview of 5 Critical Lenses

Read: O'Donnell Introduction & Chapter 1: "The Work of the Critic"

Take: Quiz #1

Complete: Flipgrid #1

Week 2: A Brief History of Television (1927-1990)

Watch: Lecture #2: The Invention of Television

Screen: *The Fifties, E1: "Selling the American Way"* [available via YouTube]; *The Sixties, E1: "Television Comes of Age"* [available via Daily Motion]; *The Seventies, E1: "Television Gets Real"*; *The Eighties, E1-2: "Raised on Television"* [available via Netflix]

Take: Quiz #2

Complete: Flipgrid #2

Week 3: A Brief History of Television (1990-Present)

Watch: Lecture #3: The Basics of Production and Style

Read: O'Donnell Chapter 3: "Production Techniques and Television Style"

Screen: *The Nineties*, E1-2: "The One About TV" [available via Netflix]

Take: Quiz #3

Complete: Personal Television Timeline; Writing Assignment #1

Week 4: Storytelling

Watch: Lecture #4: Close Reading & Image Analysis; Lecture #5: Narrative Analysis

Read: O'Donnell Chapter 4: "Television, the Nation's Storyteller"

Screen: *Star Trek Discovery* [S1, E1-2 available via CBS All Access]

Complete: Close Reading Assignment

Take: Quiz #4

Week 5: Economics & Curationism

Watch: Lecture #5: The Economics of Making Television Today

Read: Basin Chapter 2; Robinson Chapter 2; Adalian

Complete: Flipgrid #3

Take: Quiz #5

Week 6: Genre & Intertextuality

Watch: Lecture #6: The Necessity of Genre; Lecture #7: Intertextuality, Metatextuality, and Paratextuality

Read: O'Donnell Chapter 5: "Television Genres"; O'Donnell Chapter 8: Postmodernism

Screen: *The O.C.* [S1, E1-2 via Hulu]

Complete: Flipgrid #4

Take: Quiz #6

Week 7: Class and Ideology in Unscripted Television

Watch: Lecture #8: Representations of Class and Ideology

Read: O'Donnell Chapter 6: Rhetoric and Culture

Screen: *The Real Housewives of New York* [S2, E9, via Hulu]; *Gaycation* [S1, E1, via Hulu], *Big Brother* [S1, E1 via CBS All Access]

Complete: Flipgrid #5; Writing Assignment #2

Take: Quiz #7

Week 8: Representations and Invisibilities

Watch: Lecture #9: Representations of Ability; Lecture #10: Representations of Women

Read: O'Donnell Chapter 7: "Representation and Its Audience"

Screen: *Speechless* [Pilot via Hulu]; *Killing Eve* [S1, E1-2 via Hulu]

Complete: Flipgrid #6; Critique #1

Take: Quiz #8

Week 9: Representations & Invisibilities (continued)

Watch: Lecture #10: Representations of Race; Lecture #11: Representations of Queerness

Screen: *The Mindy Project* [S5, E12 via Hulu]; *Luke Cage* [Pilot via Netflix]; *One Day at a Time* [S1, E10-11 via Netflix]; *Master of None* [S2, E8 via Netflix]

Read: Kaklamanidou Chapter 2

Complete: Flipgrid #7

Take: Quiz #9

Week 10

Watch: Lecture #12: Learning to Revise Your Writing and Apply Feedback

Complete: Writing Assignment #3; Critique #2

Week 11: Nostalgia & History

Watch: Lecture #13: Looking Back in Television

Listen: *99% Invisible* Podcast ["Milk-Carton Kids" via Carmen]

Screen: *Stranger Things* [Pilot via Netflix]; *Mad Men* [S1, E13 via Netflix]

Complete: Flipgrid #8; Critique #3

Take: Quiz #10

Week 12: Peer Teaching (1950-1970)

Screen: Alfred Hitchcock Presents [S1, E38 via Hulu]; *I Love Lucy* [S1, E30 via Hulu or CBS All Access]; *Perry Mason* [S2, E11 via CBS All Access]; *The Dick Van Dyke Show*. [S2, E2 via Hulu]

Complete: Peer Teaching Video OR Flipgrid #9

Week 13: Peer Teaching (1970-1990)

Screen: *M*A*S*H* [S2, E22 via Hulu] ; *The Mary Tyler Moore Show* [S?, E? on Hulu]; *Cagney & Lacey* [S3, E7 via CBS All Access]; *Family Ties* [S3, E5 via CBS All Access]

Complete: Peer Teaching Video OR Flipgrid #9/10

Week 14: Peer Teaching (1990-2000)

Screen: *Buffy the Vampire Slayer* [S2, E20 via Hulu]; *Living Single* [S, E via Hulu]

Complete: Peer Teaching Video OR Flipgrid #10; Virtual Carmen meeting with instructor to discuss writing feedback

Week 15: The Future of Television

Screen: *Sacred Lies* [Pilot via Facebook Watch]; *Black Mirror: Bandersnatch* [Netflix]*

*Content warning: This screening contains graphic depictions of suicide. If, for any reason, you feel uncomfortable screening this, email Dr. Wellman in advance for an alternate screening assignment to complete.

Read: Kircher; Salmon

Take: Quiz #11

Re-submit Writing Portfolio via Carmen dropbox no later than XX.



Theatre 2367.03:
Criticizing Television ONLINE (#21605)
SYLLABUS

“Theatre is life. Cinema is art. Television is furniture.”

-TV Facts

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

-Jason Love

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

-Nicholas Johnson

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

-Ray Bradbury

“Imitation is the sincerest form of television.”

-Fred Allen

“There should be a channel on television, I think, of us watching television.”

-Seth Cohen, *The O.C.*

“Television: Teacher, mother, secret lover.”

-Homer Simpson

TERM:	Summer 2020	OFFICE:	Zoom
CREDITS:	3	OFFICE EMAIL:	wellman.58@osu.edu
LEVEL:	U	OFFICE PHONE:	(303) 877-3865
INSTRUCTOR:	Dr. Elizabeth Wellman (she/hers)	OFFICE HOURS:	Zoom ID: 878 312 2051 Wed 10-11am or by appt

At a time when television is more diverse, far-reaching, and wide-ranging than ever, we can learn a lot about our culture by studying one of its most popular art forms. The summer semester we will watch a lot of television (20 different shows and 12 historical excerpted clips) as we seek to unpack the ways television has represented us and told our stories. Along the way, we will write 2 short papers that explore television from

different perspectives and structures. We will discuss writing, read others' writing, share our own writing, and practice cultivating our writing practices by applying feedback in revision. **This course fulfills the GEC Second Writing Course and Social Diversity requirements.**

LEARNING GOALS:

1. Students will examine how television shows are created and produced, the social context within which audiences gather, and the role that television plays within American culture.
2. Students will gain a deeper understanding of how Americans have regarded themselves in the past, and how current images projected through television help to shape our perceptions of our place in American society.
3. Students will develop and use critical tools for thinking about diversity, entertainment, and power relations between historically dominant and marginalized groups in the United States.
4. Students will develop and refine writing techniques and skills.

GENERAL EDUCATION:

Social Diversity in the United States

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

Expected Learning Outcomes:

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

Writing and Communication 2

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

Expected Learning Outcomes:

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

TEACHING METHOD: This online course will include video lectures, student-led discussions via Carmen technology, television screenings, text readings, and writing assignments.

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

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

[Streaming subscriptions for Netflix and Hulu.](#)

Hulu currently offers a Spotify/Hulu student package for \$4.99/mo: <https://www.spotify.com/us/student/>

Two \$0.99 episode rental of *The O.C.* On Amazon Prime, one episode rental of *Undone* on Amazon or Free with Amazon Prime.

All additional assigned reading excerpts available via Carmen or OSU Library e-book:

Adalian, Josef. "Inside the Binge Factory." *Vulture*. 2018. <http://www.vulture.com/2018/06/how-netflix-swallowed-tv-industry.html>

Bindig, Lori B. and Andrea M. Bergstrom. *The O.C.: A Critical Understanding*. Maryland: Lexington Books. 2012.

Bjelskou, Peter. *Branded Women in U.S. Television: When People Become Corporations*. Maryland: Lexington Books. 2014.

Levy, Bob. *Television Development: How Hollywood creates new TV series*. New York : Routledge, Taylor & Francis Group. 2019. <https://library.ohio-state.edu/search~S7?/aLevy%2C+bob/aLevy+bob/1%2C3%2C3%2CB/frameset&FF=alevy+bob+producer&1%2C1%2C>

McDonald, Soraya Nadia. "'Pose' on Netflix: An earnest, romantic family drama about gay and trans people of color." *The Undeclared*. June 4, 2018. <https://theundeclared.com/features/pose-on-fx-an-earnest-romantic-family-drama-about-gay-and-trans-people-of-color/>

Nussbaum, Emily. "The Price is Right: What Advertising Does to TV." *The New Yorker*. October 12, 2015. <https://www.pulitzer.org/winners/emily-nussbaum>

Sepinwall, Alan. "'Never Have I Ever' Review: Mindy Kaling Does Teen Comedy Right." *The Rolling Stone*. April 23, 2020. <https://www.rollingstone.com/tv/tv-reviews/never-have-i-ever-netflix-review-mindy-kaling-987232/>

"The Dan Harmon Story Circle: What Authors Can Learn from Rick and Morty". *ReedsyBlog*. July 22, 2018. <https://blog.reedsy.com/dan-harmon-story-circle/>

Privacy Policies for required third-party resources

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

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

Amazon Prime Video: <https://www.amazon.com/gp/help/customer/display.html?nodeId=201909010>

TECHNICAL REQUIREMENTS:

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>). Within Carmen you will find and access all online lessons, course materials, and resources.

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>
- **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
- Recording a slide presentation with audio narration
- Recording, editing, and uploading video

Necessary equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed
- Microphone: built-in laptop or tablet mic or external microphone

Necessary software

- [Microsoft Office 365 ProPlus](#) All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.
 - Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
 - Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen \(Canvas\) accessibility](#)
- [Hulu](#)
- [Netflix accessibility](#)
- [Amazon Prime Video](#)

EACH WEEK YOU SHOULD:

- Watch the short lecture video
- Complete any assigned readings/screenings
- Take short weekly quiz (open-book, untimed)
- Choose and complete 3 engagements (see Participation section of syllabus for details)
- Turn in all assigned writing or video projects (usually due every 3 weeks) on Carmen by Sunday nights at 11:59 PM (final revised writing portfolio has a different due date).

PARTICIPATION: This course is not self-paced which means that you are responsible for logging in each week to complete all assignments. In order to earn participation credit each week, you must complete 3 engagements. Engagement opportunities include responding to weekly questions on Flipgrid, completing critical analysis sheets, and/or participating in live discussions on Zoom. You may choose any of the weekly engagement opportunities to reach the required 3. See below for detailed description of each engagement type.

Flipgrid: Each week I will post two Flipgrid questions. You may choose if you'd like to answer either or both by creating a Flipgrid response video on the grid. A quick Flipgrid tutorial is available under the learning resource module. 1 Flipgrid response to the question + 1 response to another student's Flipgrid response = 1 engagement. Weekly Flipgrid answers (including responses to others) are due by each Sunday night at 11:59 PM.

Critical Analysis Sheet: Using the template available under the learning resource module, complete a critical engagement sheet about any television show we screened that week. 1 critical analysis sheet per television show = 1 engagement. Critical Analysis Sheets are due by each Sunday night at 11:59 PM.

Live Discussion on Zoom: Each Wednesday from 11am-12pm, I will host a 1-hr live class discussion on Zoom. Attending and participating in live discussion = 1 engagement. You are not required to participate live to do well in the course but this is a fun way to engage with other students and me each week.

LATE WORK: Each student is granted 1 grace assignment extension without excused absence documentation. To use this extension, a student must notify the instructor on or before the due date of the assignment that they would like to use their grace extension which grants them an additional week to complete and submit the assignment. After one grace extension, no late or make-up work will be accepted without appropriate and official documentation of a university-excused absence.

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

Without a doubt, the curation and arrangement of our course content is influenced by your instructor's tastes, perspectives, and experiences. You are invited and encouraged to form your own opinions and critical eye. You do not have to share the aesthetic tastes, politics, values, or beliefs of your instructor to do well in this course or to be welcome in discussion. Higher education is a place to look for nuance and complexity and to challenge our own point of view in a respectful, generous way.

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

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

READINGS: Over the course of the semester, we will be reading *Television Criticism* by Victoria O'Donnell. We'll also be reading short articles, chapters, screening short videos, and even listening to a podcast to supplement the textbook. As you read, focus on understanding and applying terminology, big concepts, and the key arguments in each chapter to things we watch for class. See below for more.

WEEKLY QUIZZES: Over the course of the semester, there will be quizzes based on our assigned reading/screening. *Tips: Read and watch for the big ideas. Pay close attention to vocabulary and big arguments. Be ready to summarize and apply terms and theories from text to specific shots, scenes, or screenings. Take notes.* Quizzes are structured in a combination of image analysis, multiple-choice, fill-in-the-blank, T/F, and essay. Quizzes are open-book and NOT timed but can only be taken ONCE. — 4pts each, 48pts total. Quizzes close on Sundays by 11:59 PM.

PROJECTS: You will complete 4 short analytical writing assignments over the semester, designed to help you think critically about television. Each is meant to build on the last and give you opportunities to practice key communication skills.

Reading Critics Assignment: For this assignment, read the 2 television reviews under the Week 2 Module. Write a 3 paragraph response: the first 2 paragraphs should each summarize the key style and arguments of each critic, the 3rd paragraph should reflect on what kinds of writing you do most frequently and what you'd like to focus on this semester. Submit copy to designated Carmen Dropbox by Sunday night, 11:59 PM. (No word count requirement — aim for 1-2 pages, double-spaced) — 6pts

Reading Critics Assignment Rubric: 3pts for completing assignment according to instructions, 3pts for thoughtful, robust analysis.

Close Reading Video: For this assignment, choose one screenshot from an episode of television you have seen. Label each element in the image including camera angle or level, camera distance, focus, setting, image composition, lighting, social and cultural coding. Label also any other objects of significance. Record an audio voiceover in which you explain your close reading of the shot. I recommend Adobe Spark Video for this assignment. The Adobe Creative Suite is available to all students at Ohio State. Visit the Adobe website and

use your OSU login to access. Submit a copy of your assignment to the designated Carmen Dropbox by Sunday, 11:59 PM. See Carmen template for an example. (4 minutes maximum) – 8pts

Close Reading Video Rubric: 4pts for completing assignment according to instruction, 4pts for demonstrating critical thinking and thoughtful, robust analysis.

Representations Essay: For this assignment, write a paper exploring a specific representation of identity or culture in one or two episodes of the same television show (or two different television shows). Move beyond summary to consider how the show not only offers visibility but reinforces or resists cultural narratives within that depiction. See Carmen template for more ideas. (1200-1600 words) – 8pts

Intertextuality Essay: For this assignment, write a paper analyzing an instance of intertextuality in one specific episode of television. Consider not only what text is being referenced but how references to those texts create meaning in the new context of that show. See Carmen template for more ideas. (1200-1600 words) – 8pts

Virtual Feedback Meeting: For this assignment, schedule virtual Zoom meeting with Dr. Wellman to receive writing feedback on your 2 essays. — 4pts

Revised Essay Portfolio: Revise and re-submit both essays in one document by _____. Remember to apply feedback. On the last page of the same document, write a 1-2 page summary of feedback and all major changes to each assignment. (No word count requirement) – 10pts

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

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

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

GRADING:

Participation via Weekly Engagements.....108pts (9/wk)

Weekly Quizzes.....48pts (4/wk)

Reading Critics Assignment.....6pts

Close Reading Video.....8pts

Representations Essay.....	8pts
Intertextuality Essay.....	8pts
Virtual Feedback Meeting.....	4pts
Revised Essay Portfolio.....	10pts

Total **200pts**

Grading Breakdown:

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

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

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

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

Turnitin Originality Check

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

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

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

THE WRITING CENTER

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

- Help with any assignment (ranging from lab reports to dissertations) at any stage of the writing process (brainstorming, thesis development, revising, etc.).
- Online tutoring sessions via CarmenConnect by appointment.
- Online appointment scheduling, available 24/7.

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

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

REGARDING LANGUAGE:

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

TITLE IX POLICY

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

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

CAMPUS & COMMUNITY RESOURCES

Student Academic Services offered on OSU Columbus Campus: <http://advising.osu.edu/welcome.shtml>

Student Support Services offered on OSU Columbus Campus: <http://ssc.osu.edu>

OSU Counseling & Consultation Services: Younkin Success Center (4th floor) or 614-292-5766

OSU Psychological Services Center: 105 Psychology Building, 1835 Neil Ave or 614-292-2345 or psc@psy.ohio-state.edu

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

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

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

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

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

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

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

COURSE CALENDAR

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

The instructor reserves the right to make adjustments/changes to the syllabus as needed throughout the semester. Notice will be given. All changes will be made to benefit students. Weekly assignments are all due by each Sunday night at 11:59 PM via Carmen. No exceptions.

Week 1: How to Watch TV – May 13-May 16

Watch: Lecture Video #1; Television Flashback Clip on Carmen

Read: O'Donnell Introduction & Chapter 1: "The Work of the Critic"

Screen: *Friday Night Lights* (S1, E1) – Available via Hulu

Take: Quiz #1

Complete: 3 engagements (Flipgrid, Critical Analysis Sheets, and/or Zoom Discussion)

Week 2: Reading the Critics — May 17-May 23

Watch: Lecture Video #2; Television Flashback Clip on Carmen

Read: Soraya article; Sepinwall article

Screen: *Never Have I Ever* (S1, E1) – Available via Netflix; *Pose* (S1, E1) – Available via Netflix

Take: Quiz #2

Complete: 3 engagements (Flipgrid, Critical Analysis Sheets, and/or Zoom Discussion)

Week 3: Style and Aesthetics - May 24-May 30

Watch: Lecture #3; Television Flashback Clip on Carmen

Read: O'Donnell Chapter 3: "Production Techniques and Television Style"

Screen: *True Blood* (S1, E1) – Available via Hulu; *Buffy the Vampire Slayer* (S1, E7) – Available via Hulu; *Vampire Diaries* (S1, E1) – Available via Netflix

Take: Quiz #3

Complete: 3 engagements (Flipgrid, Critical Analysis Sheets, and/or Zoom Discussion)

Submit: Reading Critics Assignment

Week 4: Storytelling – May 31-June 6

Watch: Lecture #4; Television Flashback Clip on Carmen

Read: O'Donnell Chapter 4: "Television, the Nation's Storyteller"; ReedsyBlog: "The Dan Harmon Story Circle"

Screen: *Undone* (S1, E1) – Available via Amazon Prime or to rent on Amazon; *Rick and Morty* (S2, E2: "Mortynight Run) – Available via Hulu

Take: Quiz #4

Complete: 3 engagements (Flipgrid, Critical Analysis Sheets, and/or Zoom Discussion)

Week 5: Economics & Curationism – June 7-June 13

Watch: Lecture #5; Television Flashback Clip on Carmen

Read: Levy Chapter 3; Adalian article; Nussbaum article “The Price is Right: What Advertising Does to TV”

Screen: Carmen clips

Take: Quiz #5

Submit: Close Reading Video Assignment

Week 6: Genre & Intertextuality – June 14-June 20

Watch: Lecture #6; Television Flashback Clip on Carmen

Read: O'Donnell Chapter 5: “Television Genres”; O'Donnell Chapter 8: “Postmodernism”; Bindig chapters

Screen: *The O.C.* [S1, E-1-2 via Amazon – rental for each episode is \$0.99]

Take: Quiz #6

Complete: 3 engagements (Flipgrid, Critical Analysis Sheets, and/or Zoom Discussion)

Week 7: Class and Ideology in Unscripted Television – June 21-June 27

Watch: Lecture #7; Television Flashback Clip on Carmen

Read: O'Donnell Chapter 6: Rhetoric and Culture; Bjelskou chapter

Screen: *The Real Housewives of New York* (S2, E9) —Available via Hulu; *Househunters* (S119, E4: “Winner Takes All In Atlanta”) —Available via Hulu

Take: Quiz #7

Complete: 3 engagements (Flipgrid, Critical Analysis Sheets, and/or Zoom Discussion)

Week 8: Representations and Invisibilities – June 28-July 4

Watch: Lecture #8; Television Flashback Clip on Carmen

Read: O'Donnell Chapter 7: “Representation and Its Audience”

Screen: *Killing Eve* [S1, E1-2 via Hulu]

Take: Quiz #8

Complete: 3 engagements (Flipgrid, Critical Analysis Sheets, and/or Zoom Discussion)

Submit: Intertextuality Essay

Week 9: Representations & Invisibilities (continued) – July 5-July 11

Watch: Lecture #9; Television Flashback Clip on Carmen

Screen: *One Day at a Time* (S1, E10-11)—available via Netflix ; *Master of None* (S2, E8)—available via Netflix

Take: Quiz #9

Complete: 3 engagements (Flipgrid, Critical Analysis Sheets, and/or Zoom Discussion)

Week 10: Nostalgia & History – July 12-July 18

Watch: Lecture #10; Television Flashback Clip on Carmen

Listen: *99% Invisible* Podcast [“Milk-Carton Kids” via Carmen]

Screen: *Stranger Things* [Pilot via Netflix]; *Mad Men* [S1, E13 via Netflix]

Take: Quiz #10

Complete: 3 engagements (Flipgrid, Critical Analysis Sheets, and/or Zoom Discussion)

Submit: Representations Essay

Week 11: July 19-July 25

FEEDBACK WEEK: Sign up for a Zoom meeting time via Carmen

Watch: Lecture #11; Television Flashback Clip on Carmen

Screen:

Take: Quiz #11

Complete: 3 engagements (Flipgrid, Critical Analysis Sheets, and/or Zoom Discussion)

Week 12: Experiments in Television – July 26-31

Watch: Lecture #12; Television Flashback Clip on Carmen

Screen: *Bandersnatch* — Available via Netflix; —*Flipped* —Available via Quibi; *When the Streeights Go On*— Available via Quibi

Take: Quiz #12

Complete: 3 engagements (Flipgrid, Critical Analysis Sheets, and/or Zoom Discussion)

FINAL

Submit Revised Writing Portfolio via Carmen dropbox no later than Aug 4th at 11:59 PM.

Theatre 2367.03 Criticizing TV Assessment Plan

Direct Assessment – Writing Rubric

Theatre 2367.03 will assess the GE learning outcomes through a random selection of final papers across all sections offered. Five papers from each section are randomly selected and scored using the attached rubric. Data will be collected each term by the instructors and Academic Program Coordinator. Overall, we will consider the assessment criteria met when at least 80% of papers achieve a score of 16 or higher. Assessment data is analyzed and reviewed annually by the Curriculum Committee in the Department of Theatre, who may make recommendations or requests for changes to course instruction.

Indirect Assessment – Student Survey

Theatre 2367.03 instructors will distribute the attached pre- and post-class survey to all students enrolled in Theatre 2367.03. Survey data measure student self-efficacy and growth related to the course goals and provide feedback for individual course components. The indirect measurements are also valuable when compared to direct measurements of the same learning outcomes. Assessment data is analyzed and reviewed annually by the Curriculum Committee in the Department of Theatre, who may make recommendations or requests for changes to course instruction.



Theatre 2367.03:
Criticizing Television (#25320)
SYLLABUS

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

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

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

TERM:	Autumn 2016	INSTRUCTOR:	Dr. Elizabeth Wellman
CREDITS:	3	OFFICE:	Drake 2040
LEVEL:	U	OFFICE EMAIL:	wellman.58@osu.edu
CLASS TIME:	Wed & Fri, 11:10 AM-12:30 PM	OFFICE PHONE:	(614) 292-5821
LOCATION:	Drake 2068	OFFICE HOURS:	

In this course, we will examine the history, medium, and contemporary viewership of American television through a variety of critical lenses. We will screen a range of television genres and styles, employing a diverse range of perspectives to analyze the ways television speaks for and to American culture. In other words, we will think critically about the ways in which television both reflects and shapes representations of American identity. What can television teach us about our history? Our hopes? Our anxieties? Our values? How is television changing today and why? **This course fulfills the GEC Second Writing Course and Social Diversity requirements.**

LEARNING GOALS:

1. Students will examine how television shows are created and produced, the social context within which audiences gather, and the role that television plays within American culture.
2. Students will gain a deeper understanding of how Americans have regarded themselves in the past, and how current images projected through television help to shape our perceptions of our place in American society.
3. Students will develop and use critical tools for thinking about diversity, entertainment, and power relations between historically dominant and marginalized groups in the United States.
4. Students will develop and refine writing techniques and skills between historically dominant and marginalized groups in the United States.

GENERAL EDUCATION:

Social Diversity in the United States

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

Expected Learning Outcomes:

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

Writing and Communication 2

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

Expected Learning Outcomes:

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

TEACHING METHOD: This course will include lecture, discussions, in-class activities, and television screenings.

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

Allen, Robert C., ed. *Channels of Discourse, Reassembled: Television and Contemporary Criticism*. 2nd edition. University of North Carolina Press. 1992.

Streaming subscriptions for Netflix and Hulu.

All additional assigned reading excerpts available on Carmen.

ATTENDANCE: Attendance and Active Participation are required. Each unexcused absence will result in the loss of attendance and participation points for the day. More than 2 unexcused absences will result in an additional deduction of a third of a letter grade [a B+ would become a B, a B would become a B-].

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

Laptop and Mobile Device Policy: Please be aware of how your device use impacts your colleagues in the space. We're all adults with busy lives and lots of responsibilities in and out of school. Let's practice professional courtesy and silence cell phones during class. If you need to take a call, please feel free to do so (just step into the hall). If you need to keep your phone on for job/family related reasons, just let me know. *Things that are really not cool to do in class: sleep, wear headphones, text, Facebook, homework for other classes.

Late Policy: Arriving after roll call is considered late. If you have an extenuating circumstance that you expect will regularly impact your ability to arrive on time to class, please let me know ahead of a time so that we can have a conversation about it. Students with closely scheduled classes must notify the instructor if they anticipate being late. If you arrive after attendance is taken, you are responsible for checking in with me after class to make sure your attendance is recorded. If you arrive after a pop quiz has been administered, you will not be allowed to make up the quiz without documentation of a legitimate excuse (see excused absence policy for more on university-sanctioned lateness/absence). Arriving more than 15 minutes late is considered absent.

Absolutely no late or make-up work will be accepted without appropriate and official documentation of a university-excused absence. Questions about what constitutes appropriate and official documentation should be directed toward the instructor. To receive an excused absence, you must present written documentation of the medical/academic/military event when you return to class.

COMMUNICATION: Each of us is responsible for checking and responding promptly to emails. As a member of a world-class university and a young professional, each of you is expected (as I am, as well) to communicate with professionalism and respect amongst each other and with me. For tips on writing stellar emails to your professors, check out this link: <https://medium.com/@lportwoodstacer/how-to-email-your-professor-without-being-annoying-af-cf64ae0e4087#.xr02etz60>

ASSIGNMENTS: All written assignments must be typed (double-spaced, 12 point Times New Roman, 1 inch margins). The papers will follow MLA style guidelines.

Writing Reflection: Write a 1-page, double-spaced, reflection on your strengths and weaknesses as a writer. Consider your own history as a writer: are there parts of writing that give you anxiety or encourage you to procrastinate? What parts of paper-writing have never made sense to you? Do you have any areas you would especially like to focus this semester?

Spotlight Presentation: In groups of three, each student will develop and present an historical and cultural research project on an assigned television show. Each member of the group must contribute equally to the project. The project includes: 1) Production history, 2) Cultural/social context, 3) Themes/style, 4) Influence on the development of television, 5) A 3-5 minute clip from the show that offers the class a good example of the show's style and significance, 6) 1 polished hand-out, and 7) a well-designed PowerPoint with minimal text. Your instructor will offer an in-class demo and template as an example. The total presentation should last between 15-20 minutes, including the clip.

Pop quizzes: Over the course of the semester, there will be pop quizzes based on your assigned reading/screening. Tips: Read and watch for the big ideas. Take notes. Stay active.

Midterm: A Close Reading Essay: Write a detailed recap of one episode of a television show (I encourage you to pick something you really like and want to spend some time with). Be detailed, be descriptive, and consider as you write how the images/music/narrative/acting/writing/lighting/metaphors/etc. carry us through the story. What do these things communicate? What is there to learn? You may be sarcastic or funny but write also with depth and thoughtfulness. Get below the surface. Consider what the sum of the many parts of the episode have to communicate. Your essay must include in-depth analysis of at least 3 important moments or images in the episode. [See Carmen for example.] This midterm is due to Carmen Dropbox by due date on calendar.

Final exam: Part One: Write an essay that offers a close-reading of one episode of television that was assigned for class screening (or one we watched in class), provided that you did not write about it in your midterm or final paper. In your essay, consider and analyze **three** of the following: the semiotics/symbolism, the narrative, the genre, the ideology, the media aesthetics, the paratextuality, or the intertextuality. Refer back to your readings this semester for help with terms and analytical lenses. This essay will be evaluated on the following criteria: strength and thoroughness of analysis, presence of clear support through detailed examples from visual/textual/audible moments in the episode, and the craft of academic writing (grammar, punctuation, complete sentences, basic spelling). Minimum: 2 pages, double-spaced.

Part Two: Come up with an idea for a new TV show. Submit a one-page sheet with title, genre, network, possible demographics, at least two marketing strategies, a one paragraph premise synopsis, and a cast list of four with character breakdowns. Really try to PITCH your show by justifying its place in the contemporary television landscape.

Part Three: Design a 3-slide Powerpoint to pitch your TV show idea to the class. Include a poster design, as well as all elements described in Part Two. You will share your show pitch with the class in a 3-minute (max) presentation on the day of the final exam.

Final paper project: You will write a 1700-2200 word paper focused on culture, history, production, or representation on television. This paper must include:

- 1) deployment of a critical lens (semiotics/structuralism, ideological analysis, genre study, narrative analysis, psychological analysis, sociological analysis, feminism, or other framework you can clearly define and explain)
- 2) analysis of one or more key categories of identity (race/gender/sexuality/class/religion/[dis]ability)
- 3) 5 or more credible sources that further/challenge/expand your point or can be used to set up your own perspective (academic journals, respected journalism, historical research, reviews, Nielsen ratings, sociological data, psychological background or analysis, census data/demographics, documentaries, published interviews - print or web-based, critical analyses, etc.)
- 4) a close reading of one or two episodes from a television show (or shows) that allow you to demonstrate your analysis
- 5) a point and/or original observation (remember that there are usually MORE than two "sides" to any sort of argument/analysis)

Paper Proposal: Write 1-2 paragraphs explaining your approach to your final paper project. Choose which television shows/issues you'd like to focus on and what sorts of analysis (lens) you think might be most illuminating. You do NOT need to know what your "point" is, yet. Instead, consider what questions are most interesting to you as a television viewer/scholar. What sorts of lenses might nudge you towards answers? Turn in to Carmen dropbox.

Rough Draft: Write a minimum of 1400 words towards your final paper. This draft should have a sense of organization/structure, a clear focus, and a methodology (ex: "In this paper, I will compare violence in police procedural dramas to news coverage in the 1960s in order to consider the ways that scripted television has represented (or not) the reality of violence within the decade.")

Final Draft: Revise your rough draft using feedback from your instructor and further development of your ideas. All required elements of this assignment (see above) must be present in order to receive full credit. See final paper rubric for evaluation criteria for this assignment. This paper must be 1700-2200 words in length and be formatted using guidelines as listed in syllabus.

GRADING:

Attendance	27pts
Participation.....	27 pts
Pop Quizzes.....	24pts
Spotlight Presentation.....	22pts
Writing Reflection.....	5 pts
Paper Proposal.....	10 pts
Rough Draft.....	20pts
Final Paper	20pts
Midterm Episode Recap	20pts
<u>Final Exam</u>	<u>25pts</u>
Total	200pts

Grading Breakdown:

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

Grading Criteria:

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

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

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

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. You are also welcome to

register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

A NOTE ON CONTENT: Some material in this course may be sensitive or even offensive to individuals in this class. Our job as scholars and thinkers is to challenge ourselves with complex content while being mindful of the experiences of others. To this end, we will approach all material with care and respect, while thinking critically about the ways in which Americans tell stories on television.

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

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

TITLE IX POLICY

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as an Ohio State employee. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct with the University’s Title

IX Office. If I can be of assistance in helping you to make a report and in finding campus and community resources, please let me know. If you would like to access resources directly, please feel free to contact the Title IX office (see above). Students may speak to someone confidentially by contacting Counseling & Consultation Services at (614) 292-5766 or SARNCO's [Sexual Assault Response Network of Central Ohio] 24-hour helpline at (614) 267-7020.

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

FEELING STRESSED? NEED HELP OR SOMEONE TO TALK TO? Here are some helpful resources available on campus:

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

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

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

THE WRITING CENTER

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

- Help with any assignment (ranging from lab reports to dissertations) at any stage of the writing process (brainstorming, thesis development, revising, etc.).
- Face-to-face, 50 minute tutorials by appointment at our main location in 4120A Smith Labs, Monday through Friday!
- Online tutoring sessions via CarmenConnect by appointment.
- Walk in appointments at our two satellite locations!
 - Smith-Steeb dorms, Monday-Wednesday, 7-9pm.
 - Thompson library 1st floor, Monday-Thursday, 11am-3pm and 5-7pm.
- Online appointment scheduling, available 24/7.

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

COURSE SCHEDULE

(Readings should be completed prior to class meeting)

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

The instructor reserves the right to make adjustments/changes to the syllabus as needed throughout the semester. Notice will be given. All changes will be made to benefit students.

Week 1:

Wed, Aug 24 Introduction to Class/Syllabus
Spotlight Example: *Cheers*

Fri, Aug 26 Making Television Strange
Reading Due: Allen (Introduction, p. 1-5)

Week 2

Wed, Aug 31 "Where Everybody Knows Your Name": The Search for Belonging
Screening Due: *Cheers* [pilot], *Friends* [pilot], *Seinfeld* [S1, E2], *New Girl* [pilot]

Fri, Sept 2 Signs & Symbols
Spotlight #1: *Gunsmoke*
Reading Due: Allen (Chapter 1: Semiotics, Structuralism, and Television)

Week 3

Wed, Sept 7 Structuralist Case Study: "It's Only Football"
Screening Due: *Friday Night Lights* [S1, E1-3]
Reading Due: "Friday Night Lights Pilot" – *Television Without Pity* recap

Fri, Sept 9 The Story & the Discourse
Spotlight #2: *M*A*S*H*
Reading Due: Allen (Chapter 2: Narrative Theory and Television)

Week 4

Wed, Sept 14 In-Class Analysis: *The West Wing* [Pilot]
Homework Due: Writing Reflection

Fri, Sept 16 Narrative Case Study: The Walk and Talk
Screening Due: *The West Wing* [S1, E12-16]

Week 5

Wed, Sept 21 Formula: Aesthetics, Rituals, and Ideologies in Genre
Spotlight #3: *Moonlighting*
Reading Due: Allen (Chapter 4: Genre Study and Television)

Fri, Sept 23 Genre Case Study: The Procedural
Spotlight #4: *Adam-12*
Screening Due: *Bones* [Pilot], *Southland* [Pilot], *CSI* [S1, E7], *The X-Files* [Pilot]

Week 6

Wed, Sept 28 Consumed & Consuming
Reading Due: Allen (Chapter 5: Ideological Analysis and Television)
Spotlight #5 *Beverly Hills, 90210*

Fri, Sept 30 In-Class Analysis: *The O.C.* [Pilot]

Week 7

Wed, Oct 5 Ideological Case Study: The Teen Soap & the Socioeconomics of Being Young and Pretty
Screening Due: *The O.C.* [S1, E2-5]

Fri, Oct 7 Media Aesthetics

Reading Due: Bindig & Bergstrom, Chapter 2: "Youth and Media Culture," Chapter 9: "Scene and Sound: The Media Aesthetics of The O.C."

Week 8

Wed, Oct 12 Take-Home Midterm: A Close Reading Essay

Fri, Oct 14 Autumn Break – NO CLASS

Week 9

Wed, Oct 19 Gender, Power, and Heroines
Homework Due: Paper Proposal

Fri, Oct 21 Feminist Case Study: "She Alone Must Fight the Vampires"
Spotlight #6: *Dark Shadows*
Screening Due: *Buffy the Vampire Slayer* [S2, E6, 11, 13-14, 16]

Week 10

Wed, Oct 26 The Rest is History: Clues, Context, and Callbacks in American Television
Spotlight #7: *American Bandstand*

Fri, Oct 28 Historical Case Study: Intertextuality in Sci-Fi/Horror
Podcast Due: 99% Invisible – "Milk Carton Kids"
Screening Due: *Stranger Things* [Pilot]

Week 11

Wed, Nov 2 The American(s) on Television: Thinking About Diversity, Intersectionality, and the Immigrant Experience
Screening Due: *Jane the Virgin* [S1, E1-3], *Master of None* [S1, E2, E4]

Fri, Nov 4 Sketch Comedy
Spotlight #8: *An American Family*
Screening Due: *The Abbott and Costello Show* [S1, E1-5]; *Key & Peele* [S2, E6-9]

Week 12

Wed, Nov 9 Reality as Construct: The Rise of "True" Television
Homework Due: Rough Draft to Dropbox
Screening Due: *UnREAL* [Pilot]

Fri, Nov 11 Veteran's Day – NO CLASS

Week 13:

Wed, Nov 16 Representations & Invisibilities
Spotlight #9: *Good Times*

Reading Due: "TV's Black World Turns."
Screening Due: *Black-ish* [S2, E 14, 16, 24]

Fri, Nov 18 Representations & Invisibilities (continued)
Reading Due: "It's [Not] In His Kiss: Gay Kisses, Narrative Strategies, and Camera Angles in Post-
Network Television Comedy."
Screening Due: *Grace & Frankie* [S1, Pilot]; *Empire* [S1, Pilot]

Week 14:

Wed, Nov 23 Thanksgiving Break – NO CLASS

Fri, Nov 25 Thanksgiving Break – NO CLASS

Week 15:

Wed, Nov 30 Meta-Narrative and Intertextuality
Screening Due: *Community* [

Fri, Dec 2 In-Class Screening: *Roadies* [Pilot]

Week 16:

Wed, Dec 7 In-Class Analysis: *Roadies*
Homework Due: Final Draft to Dropbox

Thurs, Dec 15, 12-1:45 PM

Final Exam – Take-Home Portion Turned In – Presentation Due In Class

THEATRE 2367.03 Final Paper Assessment Rubric

Paper # _____

Reviewer _____

Date Reviewed _____

This scoring rubric is designed to help the department 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). Writing and Communication

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

ELO 1. Through critical analysis, discussion, and writing, students demonstrate the 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 apply written, oral, and visual communication skills and conventions of academic discourse to the challenges of a specific discipline.

(1) Benchmark	(2) Milestone	(3) Milestone	(4) Capstone
Shows no development in conventions of academic discourse; has little ability to clearly express visually, orally or in written communication	Shows some development in conventions of academic discourse; has some ability to clearly express visually, orally or in written communication	Shows development in conventions of academic discourse; has ability to clearly express visually, orally or in written communication	Shows strong development in conventions of academic discourse; has ability to clearly express visually, orally or in written communication

ELO 3. Students access and use information critically and 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

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.

ELO 1. Students describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.

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

ELO 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:

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: Theatre 2367.03

Instructor: TBD

Summary: Criticizing Television

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 CBS All Access Hulu
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> Carmen Discussion Boards CarmenWiki Group work and critiques.
6.3 Technologies required in the course are readily obtainable.	X			All software is available for free via OSU site license.
6.4 The course technologies are current.	X			All are updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.		X		Please include privacy policies for CBS All Access and Hulu
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		Please include links to 8HELP support.
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		Please insert statement 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		Please insert statement 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		Please include accessibility links for all tools including CBS All Access, and Hulu..
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.		X		Please include instructions on how to obtain alternative formats.
8.4 The course design facilitates readability	X			
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

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Reviewer Information

- Date reviewed: 5/28/20
- Reviewed by: Ian Anderson

Notes: Almost all issues in this syllabus can be corrected by putting the syllabus content in the ASC Distance Learning Syllabus Template. Please consider using the template. Include dates in the weekly breakdown

^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.