

Term Information

Effective Term

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

Prerequisites and Exclusions

Prerequisites/Corequisites

Prereq: English 1110 or equiv, and Soph, Jr, or Sr standing.

[Previous Value](#)

Prereq: English 1110 (110) or equiv, and Soph, Jr, or Sr standing.

Exclusions

Not open to students with credit for ArtEduc 2367.03.

[Previous Value](#)

Not open to students with credit for 2367.xx (367.xx) or ArtEduc 2367.03 (367.03).

Electronically Enforced

Yes

[Previous Value](#)

No

Cross-Listings

Cross-Listings

Cross-listed in ArtEduc.

Subject/CIP Code

Subject/CIP Code

09.0102

Subsidy Level

General Studies Course

Intended Rank

Sophomore, Junior, Senior

[Previous Value](#)

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

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

[Previous Value](#)

Content Topic List

- Television
- Theatre
- Performance
- Film
- History
- Analysis
- Critical analysis of the production
- Producers

Previous Value

- *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,Garett Robert)
- Theatre 2367.03 Online Syllabus and Assessment Plan UPDATED.pdf: UPDATED Syllabus and Assessment Plan
(Syllabus. Owner: Kelly,Logan Paige)

Comments

- Revised the course objectives, syllabus and assessment plan to align with cross-listing unit. *(by Kelly,Logan Paige on 11/19/2020 11:25 AM)*
- Sent back so that dept can resubmit after conversation with Shari Savage (Art Education). *(by Vankeerbergen,Bernadette Chantal on 10/09/2020 05:01 PM)*
- I have added an inperson version of the syllabus for reference. *(by Heysel,Garett Robert on 06/05/2020 12:36 PM)*

COURSE CHANGE REQUEST
2367.03 - Status: PENDING

Last Updated: Haddad,Deborah Moore
11/24/2020

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,Garett Robert	06/05/2020 12:36 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	10/09/2020 05:02 PM	ASCCAO Approval
Submitted	Kelly,Logan Paige	11/24/2020 09:51 AM	Submitted for Approval
Approved	Kelly,Logan Paige	11/24/2020 09:52 AM	Unit Approval
Approved	Haddad,Deborah Moore	11/24/2020 12:34 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Oldroyd,Shelby Quinn Vankeerbergen,Bernadette Chantal	11/24/2020 12:34 PM	ASCCAO Approval



Theatre 2367.03:
Criticizing Television ONLINE(##)
SYLLABUS

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

-TV Facts

TERM:	XX	OFFICE:	XX
CREDITS:	3	OFFICE EMAIL:	XX
LEVEL:	U	OFFICE PHONE:	XX
INSTRUCTOR:	XX	OFFICE HOURS:	XX

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/>

All additional assigned reading excerpts available in Carmen.

Privacy Policies for required third-party resources

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

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

COURSE DESCRIPTION

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

GENERAL EDUCATION:

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.

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.

COURSE OBJECTIVES:

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

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

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

The first few weeks of the semester you'll be assigned lessons to read on research and writing themes. You should work to adopt/incorporate those lessons in all of your formal writing assignments for this course. Every week you'll also be assigned articles and viewings on a social-cultural theme. It's your job to read and watch these, and then write a “blog post” that responds to the Discussion Prompts provided for that week. You'll also respond to your classmates' blog posts. I'll be notified of each new posting and will be monitoring discussions during that period. In addition, I will be posting video lectures, video check-in's and reminders, provide feedback on discussions and postings.

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](#)

OVERVIEW: ASSIGNMENTS AND SCORING

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

GRADING:

Blog posts and discussions.....	35pts
“Mini criticism” essay.....	15pts
Mid-term essay.....	20pts
Proposal for final essay.....	5pts
<u>Final essay.....</u>	<u>25pts</u>
Total	100pts

Grading Breakdown:

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

WEEKLY LESSONS, READINGS, AND VIEWINGS: Every week you’ll be assigned grammar/research lessons to study, articles to read, and/or TV shows or videos to view. Some of the readings are academic articles from journals that use critical lenses to analyze broadcast media and can be difficult to get through. Our text book assists in explaining some of the theories you will encounter.

BLOG POSTS AND DISCUSSION CONTRIBUTIONS: After reading and viewing all of the assigned content for the week, you should craft a blog post. Post your blog entry by *Monday at noon* in the Discussion section on

Carmen. From *noon on Monday until noon on Wednesday* you should comment on your classmates' blog posts, creating the class-wide discussion for the week.

Discussion prompts are posted within the Course Calendar on this syllabus and in the discussion section of Carmen. You can directly answer one of the discussion prompts to complete your blog post, or you can feel free to discuss points about the weeks' viewings and readings that are different from the "food for thought" I provide in the discussion prompts. Whether you use my discussion prompt or craft your own focus, doing well on blog posts means that you've shown a deep consideration of the week's readings and viewings. *You should cite detailed examples from the assigned readings and viewings often in your weekly posts.* For more detailed information on what to include in your blog posts and discussion contributions, see the direction documents posted in Carmen.

MINI-CRITICISM: PERSUASION 101: With this essay you'll write your first piece of television criticism. Writing television criticism is an act of persuasion, and while persuasive writing is similar to classic essay-writing, it differs in key ways. This assignment is short (two pages) and low-stakes (only 15 points) so that you can practice persuasive writing within a low-pressure assignment before being assessed more formally in your midterm and final essays.

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

These are the major assignments I'll use to "test" your writing and research skills. In other words, these are the assignments through which you're expected to apply the specific grammar, MLA, researching, and composition lessons we cover week-by-week. The best essays will show a mastery of the various skills covered by all of the lessons.

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

COURSE POLICIES

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.

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.

FORMAT FOR 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.**

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).

RESOURCES AND UNIVERSITY POLICIES

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

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 One: Welcome Week

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

Week Two: Women on TV

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

Discussion Prompts:

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

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

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

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

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

Week Three: Class(less) on TV

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

Discussion Prompts:

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

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

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

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

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

Week Four: Mini-criticism due

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

Week Five: Postmodern TV

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

Discussion Prompts:

In the 1990s *Seinfeld* was the first TV show to contain many subtle postmodern elements, but *Arrested Development* is widely regarded as the first truly and entirely postmodern show when it aired on Fox from 2003 to 2006. Interestingly, *Arrested Development* didn't get good ratings because it's postmodern style was too avant garde for the general public at that time. It wasn't until *The Office*, which was much less

experimental, introduced obviously postmodern elements (like its mockumentary style) to the general public that the postmodern style became a mainstay of sitcoms and TV in general.

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

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

Week Six: Reality TV

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

Discussion Prompt:

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

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

- Does the fact that *I am Cait* is a reality TV show cheapen what could be a more high-minded look into an important issue of our contemporary times? Have the producers managed to make *I am Cait* different than *the Kardashians*, *Jersey Shore*, *My 600-lb Life*, and other "trashy" and/or sensationalist reality TV shows?
- *I am Cait* has been cancelled, reportedly due to lack of viewers. Based on our viewing and reading for the week, what argument would you build for why? Is there something about the show that is different than other popular and successful reality TV? Is the content somehow different than the most

successful reality TV shows? Do you think perhaps the target audience for *I am Cait* is different than the general audience for reality TV?

- Why do we watch reality TV even though we know it’s so often inauthentic (it can be staged, the editing can manipulate what actually happened, etc.)?
- Is there a such thing as “good” reality TV? If so, define it and provide examples (even if they’re hypothetical). How does *I am Cait* compare to that definition of “good” reality TV?

Week Seven: Ethnicity and Immigration

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

Discussion Prompts:

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

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

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

Week Eight: Midterm due

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

Week Nine: Televised Sports

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

Discussion prompt:

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

- Why is it treated as so notable and newsworthy when a sports player or team — like Colin Kaepernick or the Mizzou football team — takes a political stance? Do you think such occurrences are indeed as notable and newsworthy as society treats them? Why or why not? (To read more about these examples, visit the following links: <http://www.economist.com/blogs/economist-explains/2016/09/economist-explains-13?zid=319&ah=17af09b0281b01505c226b1e574f5cc1> and <http://www.si.com/college-football/2016/11/08/how-missouri-football-has-changed-1-year-after-boycott>)
- If sports and patriotism are so intertwined, should we be surprised that sports act as a platform for protest? Does the connection between sports and patriotism legitimize the political acts of sports players and teams?
- Did you know that our own rivalry with the state that shall remain unnamed likely stems from the political episode that was the Toledo War? (Refer to this article for more info: <http://www.history.com/news/the-toledo-war-when-michigan-and-ohio-nearly-came-to-blows>) Are sports actually in large part an outlet for our (political) aggressions? Does that problematize our treatment of sports a simple way to spend our leisure time?

Week Ten: No class. Spring Break.

Week Eleven: New TV Technologies and Business Models

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
<ol style="list-style-type: none">1. Monday at noon: blog post2. Wednesday at noon: discussion replies	<ol style="list-style-type: none">1. Read: O'Donnell Chapter 22. Read: <i>Glee Fandom and Twitter</i> (Wood & Baughman, 2012)3. Read: Outside the box: Netflix and the future of TV: http://www.newyorker.com/magazine/2014/02/03/outside-the-box-24. Read/Watch: Your choice viewing and/or supporting readings. Find and document a current show, set of shows, TV phenomenon (like live Tweeting during a popular show), or TV technology, that couldn't have existed 15 years ago. See discussion prompt for more guidance.	None

Discussion Prompt:

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

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

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

Week Twelve: LGBTQ representations on TV

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

Discussion Prompts:

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

In his article *Will and Grace Changed Nothing*, Christopher Kelly argues that the original sitcom did not accurately represent the “complexity and diversity of gay lives being lived in contemporary America.” You'll watch an episode of the original series and compare it to a 2018 episode of the revived series in order to see if you agree with Kelly, and to consider whether or not the revived series gets right what Kelly argues the original got wrong. Consider the following questions when deciding what to talk about in your blog post:

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

Week Thirteen: Health, doctors, and illness on TV

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

Discussion prompt:

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

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

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

Week Fourteen: Black families on TV

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

Discussion Prompts:

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

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

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

- Do you agree with Inniss and Feagin and the *Ebony* piece, both of which argue that the overall message of *The Cosby Show* was problematic from the start and continues to be problematic today? Why or why not?
- As the *Ebony* reading makes clear, Bill Cosby earned himself a seriously problematic reputation since his blockbuster sitcom aired. (In 2018 Cosby was convicted of assault and designated a “sexually violent predator.”) In light of this, weigh in on the question the *Washington Post* article focuses on: Is it now necessary to throw out the show with the comedian who made it? Can we ever appreciate *The Cosby Show* for what it did right (whatever an individual personally thinks those things are) in light of Cosby’s new status as a convicted criminal?
- Compare the discussions of *The Cosby Show* we read this week to the show we watched – *Black-ish*. Does *Black-ish* succeed where many critics like Feagin and Innis said *The Cosby Show* failed: in tackling real-world issues and public narratives relevant to black families? If yes, how so? If not, why?

Week Fifteen: Final essay

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

2367.03 Criticizing Television Assessment Plan

Direct Assessment – Writing Rubric

Faculty 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 in the Department of Theatre. Overall, we will consider the assessment criteria met when at least 80% of papers achieve a score between 16 and 20.

Indirect Assessment – Student Survey

Instructors will distribute an anonymous qualitative evaluation to all students enrolled in 2367.03 Criticizing Television on the final day of classes. Instructors share the course goals on the screen while students answer the following questions:

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

2367.03 Criticizing TV 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

ments:



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

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.