

Term Information

Effective Term Autumn 2022

Course Change Information

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

Submitting revisions for 2367.03 for the new Race, Ethnicity and Gender Diversity GE foundations panel. The course number is changing to 2700

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

To meet the Race, Ethnicity, and Gender Diversity GE foundations category

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

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

n/a

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

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Art Education
Fiscal Unit/Academic Org	Arts Admin, Education & Policy - D0225
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2700
<i>Previous Value</i>	<i>2367.03</i>
Course Title	Criticizing Television
Transcript Abbreviation	Critzg Tv
Course Description	A critical analysis of a wide variety of television programs through viewing, discussing, reading, and writing. Students will focus on the ways in which racial, ethnic, and gender diversity issues are represented on television.
<i>Previous Value</i>	<i>A critical analysis of a wide variety of television programs through viewing, discussing, reading, and writing.</i>
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
<i>Previous Value</i>	<i>14 Week, 12 Week, 6 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
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, Wooster
Previous Value Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites

Previous Value Prereq: English 1110, and Soph standing.

Exclusions Not open to students with credit for Art Education 2367.03, Theatre 2367.03 or 2700.

Previous Value Not open to students with credit for Theatre 2367.03.

Electronically Enforced Yes

Cross-Listings

Cross-Listings Cross-listed in Theatre.

Subject/CIP Code

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

Requirement/Elective Designation

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

General Education course:

Level 2 (2367); Social Diversity in the United States; Writing and Information Literacy; Race, Ethnic and Gender Diversity

Previous Value

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

General Education course:

Level 2 (2367); Social Diversity in the United States; Writing and Information Literacy; Literary, Visual and Performing Arts

Course Details

Course goals or learning objectives/outcomes

- Engage in informed television criticism built upon the understanding, explanation, and analysis of a program's unique racial, ethnic, and gendered attributes and their contexts.
- Critically analyze a variety of television texts, exploring their visual and rhetorical strategies that create racial, ethnic and gendered narratives and their theoretical assumptions.
- Apply television criticism methodology to persuasively communicate, orally and in writing, your analysis of racial, ethnic and gendered topics in American culture.
- Locate, evaluate, and use written and visual sources (both print and on-line) for your television criticism research, writing, and oral dialogue.
- Explore and problematize a diversity of perspectives on television in American life, placing your personal experiences with television within a broader social and scholarly context.

Previous Value

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

Content Topic List

- Critical analysis of the production
- Producers
- Consumption of broadcast television in American culture as seen through critical theory lenses
- Racial, ethnic and gender diversity

Previous Value

- *Critical analysis of the production*
 - *Producers*
 - *Consumption of broadcast television in American culture as seen through critical theory lenses*
- No

Sought Concurrence

Previous Value

Attachments

- REG Expected Outcomes.pdf
(Other Supporting Documentation. Owner: Pace, Lauren Kate)
- TV Crit Syllabus In-person-RGE & W&L GE.pdf
(Syllabus. Owner: Pace, Lauren Kate)

Comments

COURSE CHANGE REQUEST
2700 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
09/13/2021

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Pace, Lauren Kate	04/29/2021 04:49 PM	Submitted for Approval
Approved	Savage, Shari L	04/29/2021 10:41 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/13/2021 12:25 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/13/2021 12:25 PM	ASCCAO Approval

2700 Criticizing Television (3 credits)



Instructor and course information

Instructor: Dr. Shari L. Savage (she/her)

Email: savage.12@osu.edu

Class Meetings: T/TH from 12:45-2:05 Sullivant Hall 251

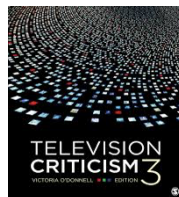
Communication:

- OSU email is the most effective way to communication with me one-on-one. Email me during regular business hours for the timeliest response.
- When I have an announcement for the entire class, I will post it in the “announcement” section of our Carmen site. Otherwise, I will use my university email for most of my communications.

Office hours: In-person: Mondays and Wednesdays, 11 a.m. to 12 p.m. Sullivant Hall, Office 231D. I can also meet by Zoom appointment if requested.

Texts and readings

- ***Television Criticism* (Victoria O’Donnell, third edition) bundled with *Easy Guide to APA Style* (Schwartz, Landrum and Gurung, third edition)** is the required textbook. You can find the text at OSU’s Barnes & Noble Bookstore, on Amazon, or use CarmenBooks (see link in Carmen). CarmenBooks does not come with the APA bundle, so you’ll need a separate APA style book. Some people prefer physical books when reading (I do!) so whatever fits your reading preference is fine with me.



- Subscriptions to **Netflix**, **Hulu** might be needed for some media assignments.
- **Additional required readings** are posted on the course calendar and in Carmen.
 - These additional readings include news articles you will be asked to access on various news outlets’ websites. Many news outlets enforce pay walls, which require readers to pay for subscriptions after reading so many articles a month. This means you may have to pay for a temporary subscription to access this content.
- We’ll use **APA formatting** in the course, so in addition to the APA style manual you get bundled with your textbook, you might also find Purdue University’s Online Writing Lab helpful for using APA format:

Privacy policies for required third-party resources

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

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

Privacy policies for digital news resources can be accessed here:

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

News website: https://www.washingtonpost.com/privacy-policy/2011/11/18/gIQA5liaiN_story.html

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

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

Course description

Welcome! In this course we’ll critically examine television by viewing it, discussing it, reading about it, and writing about it. Our specific focus will be the ways in which **racial, ethnic and gender diversity issues are constructed and represented on 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 programming 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 critically**, to convince people to believe your analysis of TV shows is valid and well-reasoned. We’ll focus on **race, ethnicity and gendered issues in television programming**, using **writing and information literacy** to produce **persuasive writing** and **cultural criticism**. Continue reading for a description of the foundational GE skills this class will help you cultivate.

GE Course Goals and Objectives

Criticizing Television is a GE Foundations course designed to extend and refine your persuasive writing, critical thinking, information literacy skills, and analytical abilities by exploring race, ethnicity, and gender diversity through the lens of television programming. Goals and outcomes per OSU GE Guidelines are as follows:

Writing and Information Literacy Foundation:

GOAL 1: Successful students will demonstrate skills in effective reading, and writing, as well as oral, digital, and/or visual communication for a range of purposes, audiences, and context.

Expected Learning Outcome 1.1: Successful students are able to compose and interpret across a wide range of purposes and audiences using writing, as well as oral, visual, digital and/or other methods appropriate to the context.

Expected Learning Outcome 1.2: Successful students are able to use textual conventions, including proper attribution of ideas and/or source, as appropriate to the communication situation.

Expected Learning Outcome 1.3: Successful students are able to generate ideas and informed responses incorporating diverse perspectives and information from a range of sources, as appropriate to the communication situation.

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in writing and information literacy practices.

GOAL 2: Successful students will develop the knowledge, skills, and habits of mind needed for information literacy.

Expected Learning Outcome 2.1: Successful students are able to demonstrate responsible, civil, and ethical practices when accessing, using, sharing, or creating information.

Expected Learning Outcome 2.2: Successful students are able to locate, identify and use information through context appropriate search strategies.

Expected Learning Outcome 1.3: Successful students are able to employ reflective and critical strategies to evaluate and select credible and relevant information sources.

Race, Ethnicity & Gender Diversity Foundation:

GOAL 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

Expected Learning Outcome 1.1: Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.

Expected Learning Outcome 1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.

Expected Learning Outcome 1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity.

GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self-reflection and critique of their social positions and identities.

Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.

Expected Learning Outcome 2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

Course Objectives

Based on the GE requirements and expected learning outcomes 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 analysis of a program's unique racial, ethnic, and gendered attributes and their contexts.
2. Critically analyze a variety of television texts, exploring their visual and rhetorical strategies that create racial, ethnic and gendered narratives and their theoretical assumptions.
3. Apply television criticism methodology to persuasively communicate, orally and in writing, your analysis of racial, ethnic and gendered topics in American culture.
4. Locate, evaluate, and use written and visual sources (both print and on-line) for your television criticism research, writing, and oral dialogue.
5. Explore and problematize a diversity of perspectives on television in American life, placing your personal experiences with television within a broader social and scholarly context.



Course structure

This course is organized around reading about, writing about, and discussing racial, ethnic and gendered diversity as it's represented on TV (or TV broadly conceived). You will display your mastery of these skills by writing three critical and research-based essays, by contributing to class discussions and small group work, and by doing an oral presentation of your final essay. There will be some lectures/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 class engagements, and your written essays. You'll have the opportunity to wrestle with ideas, philosophical theories, and viewpoints. Because we're dealing with subjective subject matter, doing well in this course means that you thoughtfully and professionally communicate your ideas — not that you present the “correct” answers.

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

The first few weeks of the semester you'll be assigned information to read on research and writing themes. You should work to adopt/incorporate this information into all of your formal writing assignments for this course. Every week you'll also be assigned articles and viewings, many (but not all) with racial, ethnic or gendered themes. It's your job to read and watch these

selections, take notes and then be prepared to discuss in class. In addition to the media we view in class and the ensuing class dialogue, we will also engage in small group work and write in-class prompts. To prepare for criticizing television, we will discuss the purpose of media literacy and critical thinking, learn about the specifics of broadcast television, production and writing, and consider TV's influence on popular culture over time. Next, we will begin looking at the ways in which TV constructs particular narratives about race, ethnicity and gender diversity. Our course assignments are meant to help you build toward using media awareness and literacy information to craft and articulate criticism of TV and its role in constructing social and cultural narratives.

Course Technology and Other Support Services

We will be using Ohio State University's learning management system, Carmen. You will use your OSU ID credentials to log into the site from [Carmen Home page \(https://carmen.osu.edu\)](https://carmen.osu.edu). Within Carmen you will find and access all of the articles, media links and other resources. The course text can also be accessed through CarmenBooks. You will find a link to the course text in Carmen, or you can purchase a physical text if that is your preferred way to engage with a book. For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk.

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

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

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

Phone: 614-688-HELP (4357)

Email: 8help@osu.edu

TDD: 614-688-8743

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

Technology skills necessary for this specific course:

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

Necessary equipment:

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

University Student Services

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

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

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

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



Overview: Assignments and Scoring

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

Attendance and discussions	25
“Mini criticism” essay	15
Mid-term essay	20
Proposal for final essay	5
Final essay	25
Final Oral Presentation	10

Total possible points **100**
Grading scale

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

Assignment Descriptions

Weekly lectures, readings, and viewings

Every week you’ll be assigned book chapters, writing and/or research articles to read, and we will view TV shows or other media sources. Some of the readings are academic articles from journals that use critical lenses to analyze broadcast media and can be difficult to get through. Our text book assists in explaining some of the theories you will encounter. I will also help explain some of the more challenging readings and critical theories during course lectures. Please feel free to ask questions if you need more clarity on an issue or topic.

Discussion Contributions

Discussion is critical to our work as class. I consider active participation to be more than just showing up and being present. We grow as critical thinkers when we engage in peer-to-peer discussions on the weekly topic. To feel more comfortable with speaking in class, we will have small group work first as you gain skills and confidence. It is my goal to build a community of

inquiry that all feel safe engaging in. As a community, we will also create our own guiding principles for classroom discussions and hold each other accountable.

Feedback, Revision and Re-writes

In this course you will receive robust feedback on your writing. All written assignments come with the possibility for revising. Writing is a process and while feedback and revision are at times discomfoting, it does move your work forward and makes it stronger. While you will have the ability to revise and resubmit in most circumstances, do not resubmit an A- paper to earn an A.

Mini-criticism

With this essay you'll write your first piece of television criticism. Your positionality is important to this assignment (and the others), in that you bring your own life experiences to television viewing. 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 the reality TV genre. 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.

Final Presentation

You'll give a brief oral presentation of your final essay, using PowerPoint (Prezi, Keynote) slides to share your thesis, examples, evidence and analysis (TV is a visual medium so make sure to use more images than words on the slides!). Find more detailed information posted in Carmen under assignments.

Course Policies

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.odde.osu.edu/carmen/turnitin-suite-students>

Late submissions:

All assignments are accepted for full credit only if they're submitted before the deadline.

Assignments that are received after the posted deadline will be considered late. A late submission will result in a deduction of one full letter grade (10 percent) for each day (24-hour period) past the posted deadline.

Excuses for late work:

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

Incomplete grades and final grading:

Incomplete grades for the course will not be given without serious cause, to be determined by the instructor. Extra credit will not be offered. Final grades will not be rounded up.

Conduct:

This course deals with topics that can be difficult to engage in. We will listen with care, comment with care and honor our differences, which may be considerable. A diversity of opinions is to be expected, but how we respond is important. We will set up class guidelines as a group and follow our own policies regarding what happens in class. You should apply the same manners and professionalism to all communications for this course (emails to your instructor or peers).

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, check social media, eat smelly food.

Important Resources**Accommodations for Students with Disabilities**

Accommodations and Accessibility Resources

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

Requesting Accommodations; Disability Services

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

<http://slds.osu.edu>

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)

Writing resources:

I am happy to assist you with assignments and provide feedback to improve your work. The university is also well resourced with the University Writing Center. The Writing Center allows you to make appointments to get assistance from trained writing tutors. Writing is a very significant part of this course and the Writing Center is a valuable resource that can assist students who are new to writing critically. To utilize this service, contact the Writing Center at 614.680.4291 or visit their website at <https://cstw.osu.edu/writing-center>

General academic resources:

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

Student services:

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

Health resources:

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life’s Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour

emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273--TALK or at suicidepreventionlifeline.org

Title IX:

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>

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 SARSCO's [Sexual Assault Response Network of Central Ohio] 24-hour helpline at (614) 267-7020.

Statement on diversity:

Our differing races, gender identities, ethnicities, religions, sexual orientations, and life experiences can enhance classroom learning in ways that no textbook can. Please know that I am always open to discussing issues of diversity, equity and inclusion and how I can better recognize them in our classroom and in my classroom policies. Also, please notify me if you have preferred pronouns I might not be aware of.

Content Choices

Please note that this schedule is subject to change. If you notice a show or link I've assigned is no longer available, please email me ASAP so I can provide an alternative. I try to keep current on our assigned viewings and media, but as you are aware, streaming networks add and remove access to series each month. I've assigned an eclectic mix of readings and viewings to make the course as interesting as possible. Some TV shows may not seem relevant, or are older, some have been cancelled, but we can learn much from what has preceded current series offerings. In addition, we will need to understand the foundational aspects of television production, including narrative structures, genre movements, and institutional power, before critically viewing and analyzing television as a major influencer in modern culture.

You'll also need to access some of the readings and viewings from various places. If I don't provide a link to the source, I'm asking you to read/view on the course calendar itself, you can find it in the Files section of Carmen, on Netflix, or on Hulu. If you can't find something you've been assigned, simply email me.

Course Calendar with Weekly Assignments

Week One — Welcome Week

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing & Research Resources
<p>1). None</p> <p>2). Prepare notes for class <i>Each week you'll prepare notes about the readings/media so that our classroom dialogue is lively. I give guiding prompts to spark ideas and to drive questions about the texts.</i></p>	<p>1). Intro to course & Carmen</p> <p>2). Read O'Donnell Chapter 1 (p. 11-27)</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 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.</i></p>

Helpful tips on being successful in this course:

- 1). Read the syllabus. Read it again and highlight all due dates and assignments.
- 2). Load all due dates into your calendar. I find my phone is my lifeline to everything I am responsible for. Set reminders if needed.
- 3). Communicate with me. I can't read minds, so I have no idea what kinds of issues or obstacles you might be faced with. After the semester excuses hold no water.
- 4). Don't wait until the last minute—it never ends well!

Week Two — Women in TV

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Resources
<p>1. Prepare notes</p> <p>2. Prepare notes</p>	<p>1. Read: "Feminism, Postfeminism, Liz Lemonism: Picturing Tina Fey" from the book <i>Pretty/Funny</i> (Mizejewski, 2014) (on Carmen) Media: Weekend Update: https://www.youtube.com/watch?v=l3vAVhaIEIk&nohtml5=False</p> <p>2. Read: O'Donnell Chapter 3 (p.57-76) & "I Don't Care if You Like it" (Fey, 2011) (On Carmen) Media: Season 5, Episode 16 of 30 <i>Rock: TGS Hates Women</i> (Hulu)</p>	<p>1. "Essay Skeleton" (Classic essay organization)</p> <p>2. <i>*Find the links to writing/research, assigned readings, etc. for this week in the Files section of Carmen in the folder titled "Week 2."</i></p>

Discussion prompts:

Tina Fey is a popular and critically acclaimed woman who writes for and performs 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.

Things to consider while reading & viewing:

- 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?

*Also remember 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” specific things about women in American society and/or feminism? If so, tell us about them!

Week Three — Economic Privilege on TV

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Resources
<p>1. Prepare notes</p> <p>2. Prepare notes</p>	<p>1. Media: <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. • Read: O'Donnell, Chapter 6 (p.133-155) <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>Media: Your choice viewing (Suggestions: a general-audience sitcom like <i>Modern Family</i>, <i>Black-ish</i>, <i>The Middle</i>, <i>All-American</i> or <i>The Conner's</i>. More biting and niche shows like <i>Schitt's Creek</i> and <i>Trailer Park Boys</i>.)</p>	<p>1. Tips for searching for resources</p> <p>2. Mining sources for information</p>

Discussion Prompts:

This week we will watch a 10-year-old documentary and read 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 broadcast 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. Today, *The Connor's* (formerly *Rosanne*) is one of few mainstream series that centers on economic privilege and middle-class struggles.

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 economic privilege 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 race and ethnicity, gender and economic privilege.
- How the show’s presentation of economic privilege and work compare to “real life.”
- Does the network who created the show (network TV **versus** cable channels, and streaming platforms **versus** regular TV) make the show more or less likely to accurately address issues of privilege? Why?

Week Four — Mini-criticism due

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Resources
<p>1. Mini-criticism essay due & prepare notes by responding to Exercises 2 & 3 on p. 98</p> <p>2. Prepare notes</p>	<p>1. Read: O'Donnell, Chapter 4 (p.77-98)</p> <p>2. Read: O'Donnell, Chapter 9 Media: Representation-Stuart Hall https://www.youtube.com/watch?v=yJr0gO_w_Q</p>	None

Week Five — Postmodern TV

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Resources
<p>1. Prepare notes</p> <p>2. Prepare notes</p>	<p>1. Read: O'Donnell, Chapter 8, (p.177-189) Media: Is <i>Community</i> a Postmodern Masterpiece?: https://www.youtube.com/watch?v=YanhEVEgkYI</p>	

<p>2. Read: <i>Narrative Complexity in Contemporary American Television</i> (Mittell, 2006), p. 29-40.</p> <p>Media: 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>, <i>Imposters</i>.)</p>	

Discussion:

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 garner strong ratings because its postmodern style was too "outside of the box" 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 prepare class notes:

- Is postmodern television sophisticated art, silly fun, or both? If you argue both, explain how it's possible for a show to be sophisticated and silly fun at the same time, using "your choice viewing" as an example.
- What's the shelf life of postmodern TV? Will people 30 years from now "get" what was funny about the mockumentary style of *The Office*?
- Mittell (2006) talks about the "collectability of television ... a trend that the media industries are eager to capitalize upon by creating programs with maximum "rewatchability." Can you identify a series with "rewatchability?" Why does it qualify?
- 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.

Week Six — Reality TV

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Resources
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<p>1. Prepare notes</p> <p>2. Prepare notes</p>	<p>1. Read: <i>Reality TV</i> (Haggerty, 2010). <i>This is a long article. The upside of wading through it: it should provide you with ideas for your midterm essay, and it can be used as an academic source for that assignment.</i> Media: Season 1, episode 8 of <i>I am Cait: A New Beginning</i>. (Hulu)</p> <p>2. Read: <i>The Bachelor Finally Cast a Black Man. But Racism in the Franchise Has Overshadowed His Season</i> https://time.com/5926330/the-bachelor-diversity-matt-james/</p> <p>Media: Season 25 episode 4, <i>The Bachelor</i> (ABC)</p>	<p>1. How to unpack and academic article (On Carmen)</p>
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Discussion Prompt:

Keeping Up with the Kardashians was a notoriously popular reality TV show, having created the world's most recognizable people who are mostly "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. While transgender issues are significant cultural issues, reality TV is, as we read this week, largely regarded as unserious, trashy, and inauthentic (scripted even).

- 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*? Can this format change our perceptions of transgendered people and their struggles?
- Have the producers managed to make *I am Cait* different than *the Kardashians*, *90-day Fiancé*, *My 600-lb Life*, and other sensationalist or spectacle reality TV shows? Discuss how or why you think so, or don't think so?

The Bachelor: Matt James, the first Black Bachelor

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.)? For example, the climactic "Rose" ceremony on *The Bachelor* fills about ten minutes of the hour-long show but takes five or six hours to film as the producers try to capture the surprise, anxiety, or smugness on each contestant's face. In Matt James's season we have the added drama of the first Black bachelor in franchise history, a season that predictably became about race and racially motivated topics. Do some online research about the controversies (there are several to choose from) and fall out from this historic season. Some things to consider...

- How are BIPOC contestants portrayed (this was the most diverse female cast ever)? How often is race referenced by Matt, the host, or the female's vying for Matt's attentions?
- Why was host Chris Harrison's remarks about White contestant Rachel Kirkconnell so poorly received? Does he have any valid points on her past activities and social media life? How so?

- How many moments seemed scripted or manipulated by the camera, host, or even contestants? Describe, how or why they appeared inauthentic.



Week Seven — Ethnicity and Immigration

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Resources
1. Prepare notes:	1. Read: <i>New Yorker</i> on <i>Fresh off the Boat</i> : (only read the first half of the article) http://www.newyorker.com/magazine/2015/03/09/home-cooking-television-emily-nussbaum Read: South Asian Characterizations in Popular Media (Thakore, 2014) (On Carmen)	1. How to unpack and academic article (On Carmen)
2. Prepare notes:	2. Read: <i>Master of None</i> episode “Parents” is one of the most talked-about episodes of TV in 2015: http://www.ew.com/article/2015/11/11/master-of-none-aziz-ansari-parents Media: Season 1, Episode 2 of <i>Master of None: Parents</i> (Netflix)	

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? Is there a “the right direction” for representations of a variety of ethnicities? Here are some specific questions to consider when preparing your notes:

- In his article, Thakore discusses 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 acceptable? What other shows have you seen that do a similar job as “Parents” did telling meaningful stories of immigration and ethnicity in America?
- What other shows have centered on the immigrant experience in America? Cite examples of how “otherness” or “foreignness” was depicted, locate and describe specific stereotypes used, or how humor is employed. For example, how often are language barriers a comic foil, or when does miscommunication serve as a plot device?

Week Eight — Midterm due

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Resource
<p>1. Bring Midterm essay draft</p> <p>2. Midterm essay due today!</p>	<p>1. Peer Review Workshop: Bring draft to class for peer-to-peer review</p> <p>2. Class Choice Viewing TBD</p>	<p>1. APA guideline refresh</p> <p>2. Handout on how to give purposeful feedback.</p>

Week Nine — Televised Sports & Politics

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Resources
	<p>1. Read: Sports and Patriotism: http://www.espn.com/espn/story/_/id/9449554/sports-patriotism Media: <i>Not Just a Game: Power, Politics, & American Sports.</i> Documentary on sports and political issues. (first half)</p> <p>2. Media: <i>Not Just a Game: Power, Politics, & American Sports.</i> Documentary on sports and political issues. (second half)</p>	

Discussion:

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 or sports team sparks a

political 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. Why do sporting events often turn into platforms of political debate and social justice?

- Why is it so notable 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 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? Think about recent events and how race and gender have been politicized (i.e, team boycotts, gender pay gap).
- Did you know that our own rivalry with the that state up north likely stems from the political episode that was the Toledo War? (Refer to this article for more info: <http://www.history.com/news/the-toledo-war-when-michigan-and-ohio-nearly-came-to-blows>) Are sports actually in large part an outlet for our (political) aggressions? Does that problematize out treatment of sports a simple way to spend our leisure time?

Week Nine — New TV Technologies and Business Models

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Lessons
1. Prepare notes	1. Read: O'Donnell Chapter 2, (p. 27-54) Read: <i>Glee Fandom and Twitter</i> (Wood & Baughman, 2012)	None
2. Prepare notes	2. Read: Outside the box: Netflix and the future of TV: http://www.newyorker.com/magazine/2014/02/03/outside-the-box-2 Media: 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.	

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 consider as you prepare notes:

- 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?
- Today’s sitcoms have gone from formulaic and 30-minutes of easy laughs to works of art with complex humor. You could use *Parks and Rec* or *Black-ish* 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 Apple 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 friendships like *All-American* with a streaming series about friendship like Hulu’s *Difficult People*.

Week Ten — Spring Break—No classes

Week Eleven — Gender Identities & LGBTQ Representations

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing & Research Resource
1. Prepare notes	1. Read: O’Donnell Chapter 7 (p.157-175) Media: Modern Family, Episode 5, Season 2 “Unplugged”	None
2. Prepare notes	2. Read: <i>Anxious Displacements: The Representation of Gay Parenting on Modern Family and The New Normal and the Management of Cultural Anxiety</i> (Cavalcante, on Carmen). (p. 454 - 471) Media: The New Normal, Episode, 9, Season 1 “Pardon me”	

Discussion Prompts :

This week I want us to consider the ways in which LGBTQ representations 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 women and identity politics in the popular comedy *Modern Family* and the less popular show *The New Normal*. O'Donnell discusses TV representations as complex mediated images through which meaning is derived. In episodic TV, writers often default to stereotypical tropes as a way to quickly introduce characters and reduce them to "a few, simple, essential characteristics" (p. 163), which allows viewers to categorize the "other." In Cavalcante's article, he argues that the normalization of gay parenting centers on the ways in which anxious displacement is circulating around gay parents—whose representations are "overloaded with negatively codified social differences and symbolic excesses" (p. 454).

- How are *Modern Family's* Cam and Mitchell portrayed in "Unplugged?" Can you locate examples in the episode that support the notions and issues Cavalcante discusses?
- How is gay parenting portrayed as different from heterosexual parenting? How is it similar? Discuss evidence of "anxious displacement."
- What are some of the through lines contained in *The New Normal* and *Modern Family* when it comes to their lives as gay couples?
- How is being "gay" used as comic material in these shows? Which types of stereotypes are used in both shows as essential characteristics of gay parenting? (i.e., Cam and Mitchell's comments about the lesbian parents vying for a spot for their child in the pre-school admissions race).

Week Twelve — Black Families on TV

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Resources
<p>1. Prepare notes & Final Proposal Due</p> <p>2. Prepare notes</p>	<p>1. Read: <i>The Social Construction of the African American Family on Broadcast Television: A Comparative Analysis of The Cosby Show and Blackish</i> (Stamps (2017), on Carmen), p. 405-420.</p> <p>Media: Season 3, episode 4 of <i>Black-ish: Who's Afraid of the Big Black Man</i> (Hulu)</p> <p>2. Watch: Clips of <i>The Cosby Show</i>: https://www.youtube.com/watch?v=sRB1PT-okaI (Thanks for dealing with the low-quality clips!)</p> <p>Media: <i>All American</i> (any episode)</p>	<p>1. Guidelines for preparing a successful presentation</p>

Discussion Prompts:

The Cosby Show presented a counter-narrative to social constructions regarding the demise of black families in the 1980's. This week we will consider the legacy of *The Cosby Show* as compared with today's popular NBC comedy *Black-ish*, another show about an African

American family headed by two successful parents. 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* or *All-American*.

- Compare Stamp's (2017) discussions of *The Cosby Show* and *Black-ish*. Does *Black-ish* or a show like *All-American* succeed in addressing social justice issues in ways the *The Cosby Show* failed: Do they tackle real-world issues and public narratives relevant to black families? If yes, how so? If not, why?
- How has time changed the lenses through which we view *Cosby* and *Black-ish*? Or consider *All-American*, how does it bridge the worlds between affluent upwardly mobile Black families and their White counterparts? How do generational and geographic changes collide for dramatic effect?
- When considering legacy, how does actor and comedian Bill Cosby's conviction for sexual assault affect *The Cosby Show's* place in television history? Can we still enjoy the work of actors who have fallen from grace? Why or why not?

Week Thirteen —Final Presentations

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Resources
1. Oral presentations	Presenters 1-6 (be prepared to field questions!)	None
2. Oral Presentations	Presenters 6-12	

Week Fourteen —Final Presentations & Final Paper Due

Assignments and Tasks Due	Readings and Viewings for Discussion	Writing and Research Resources
1. Oral presentations	Presenters 13-18 (be prepared to field questions!)	None
2. Oral Presentations & Final Paper Due (see Carmen for drop box deadline)	Presenters 19-25	

Race, Ethnicity, and Gender Diversity Foundation

Requesting a GE category for a course implies that the course fulfills **all** the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Race, Ethnicity, and Gender Diversity, please answer the following questions for each ELO.

A. Foundations

Please explain why or how this course is introductory or foundational for the study of Race, Gender, or Ethnic Diversity:

This course introduces student to television criticism as a form of writing and media literacy. Student will use critical analysis to view how race, ethnicity and gender diversity are represented through television programming. Student will learn about television as a medium, develop skills on reading and distilling criticism and/or critical analysis about TV by moving through scaffolded writing assignments that build upon one another.

GOAL 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

Expected Learning Outcome 1.1: Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

Student will be able to describe and identify the ways in which race, gender, and ethnicity are socially constructed through representation in broadcast media.

Expected Learning Outcome 1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

Students will have multiple opportunities to discuss, orally and in writing, how television functions as a socio-cultural arbiter, how race, gender and ethnicity are used to promote or disrupt stereotypes, how broadcast television and media functions in creating narratives about peoples lived experiences and explore how institutional agendas effect television programming.

Expected Learning Outcome 1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

Students will be able to analyze, identify, and write about how race, gender, and ethnicity are socially constructed by employing critical lenses to engage with media. Students will further explore their own lived experiences in dialogue with peers.

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

Student will engage with written and visual media content that asks them to consider how broadcast media representations of race, gender, and ethnicity affect socio-cultural interactions, their own identities, values and belief systems, and the ways in which we understand each other.

GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self- reflection and critique of their social positions and identities.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

Critical engagements with course content ask students to explore their own positionality, to recognize media stereotypes and culturally embedded bias, and reflect on how broadcast media can enable and/or disable socially constructed narratives.

Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

Students will engage in peer-to-peer dialogue on identity, positionality, and learn to articulate how their own personal experiences inform understanding when critically investigating broadcast media and its influence on popular culture.

Expected Learning Outcome 2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

Students will read and view content written and produced through critical lenses, they will be able to identify and describe how race, gender, and ethnicity are inculcated, how broadcast media representations are read and interpreted, and how to critically challenge these narratives. Scaffolded writing assignments build upon each other allowing students ample engagements with feedback and revision.