

## Term Information

Effective Term Autumn 2022

## Course Change Information

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

Inclusion in the Race, Ethnic, and Gender Diversity Foundation category of the new GE curriculum. Update to course description to align with Art Education 2700.

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

Course content will address the goals and expected learning outcomes of the Race, Ethnic, and Gender Diversity 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)?

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	2700
<i>Previous Value</i>	<i>2367.03</i>
Course Title	Criticizing Television
Transcript Abbreviation	Criticizing 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>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.</i>
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course	14 Week, 12 Week, 6 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
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

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**Campus of Offering** Columbus, Lima, Mansfield, Marion, Newark, Wooster  
**Previous Value** *Columbus, Lima, Mansfield, Marion, Newark*

## Prerequisites and Exclusions

**Prerequisites/Corequisites**  
**Previous Value** *Prereq: English 1110 or equiv, and Soph, Jr, or Sr standing.*

**Exclusions** Not open to students with credit for Theatre 2367.03, ArtEduc 2367.03 or 2700.  
**Previous Value** Not open to students with credit for ArtEduc 2367.03.

**Electronically Enforced** Yes

## 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

## Requirement/Elective Designation

General Education course:  
Level 2 (2367); Social Diversity in the United States; Writing and Information Literacy; Race, Ethnic and Gender Diversity  
The course is an elective (for this or other units) or is a service course for other units

### **Previous Value**

*General Education course:  
Level 2 (2367); Social Diversity in the United States; Writing and Information Literacy  
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.

**Content Topic List**

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

**COURSE CHANGE REQUEST**  
2700 - Status: PENDING

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

**Sought Concurrence**  
*Previous Value*

No

**Attachments**

- REG Expected Outcomes.docx: REG Submission Form  
*(Other Supporting Documentation. Owner: Kelly, Logan Paige)*
- TFMA\_2700\_newGE\_DL.pdf: Theatre 2700 DL Syllabus  
*(Syllabus. Owner: Kelly, Logan Paige)*
- TFMA\_2700\_newGE\_inperson.pdf: Theatre 2700 In Person Syllabus  
*(Syllabus. Owner: Kelly, Logan Paige)*

**Comments**

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Kelly, Logan Paige	09/01/2021 03:43 PM	Submitted for Approval
Approved	Kelly, Logan Paige	09/01/2021 03:43 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/13/2021 12:34 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 12:34 PM	ASCCAO Approval

## Theatre 2700 Criticizing Television - Online Spring Semester 2022

### Instructor and course information

**Instructor:** Karen Mozingo

**Email:** mozingo.3@osu.edu

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

### Communication:

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

**Office hours:** TBD.

### Texts and readings

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

### Privacy policies for required third-party resources

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

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

### Privacy policies for digital news resources

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

**News website:** [https://www.washingtonpost.com/privacy-policy/2011/11/18/gIQASliaiN\\_story.html](https://www.washingtonpost.com/privacy-policy/2011/11/18/gIQASliaiN_story.html)

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

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

## Course description

Welcome! In this course we’ll critically examine television by viewing it, discussing it, reading about it, and writing about it. Our specific focus will be the ways in which **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 TVshows are 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 2.3:** 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 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 the 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 gender diversity as it's presented on TV (or TV broadly conceived). You will display your mastery of these skills by writing three critical and research-based essays, and by contributing to class discussions. There will be some lessons/readings on writing skills, theories for performing cultural criticism, and the history of television. However, the emphasis in this course is for you to engage with ideas through discussion and the critical inquiries that make up your essays. You'll have the opportunity to wrestle with ideas, philosophical theories, and viewpoints. Because we're dealing with subjective subject matter, doing well in this course means that you thoughtfully and professionally communicate your ideas — not that you present the “correct” answers.

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

The first few weeks of the semester you'll be assigned lessons to read on research and writing themes. You should work to adopt/incorporate those lessons in all of your formal writing assignments for this course. Every week, I'll provide lectures and materials on Carmen about that week's topic and materials. 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 check-in's and reminders, providing feedback on discussions and postings, and I am always available to video chat by appointment.

## Course Technology and Other Support Services

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

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

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

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

Phone: 614-688-HELP (4357)

Email: [8help@osu.edu](mailto: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.**

Blog posts and discussions	25
“Mini criticism” essay	15
Mid-term essay	20
Proposal for final essay	5
Final essay	25
Final presentation	10
<b>Total possible points</b>	<b>100</b>

### 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	62-0

## Assignment Descriptions

### *Weekly lessons, readings, and viewings*

Every Monday, I will be posting lectures on Carmen that cover the topics, assignments and materials for that week. You can view them asynchronously anytime but should you should be finished by Sunday. Also, you'll be assigned grammar/research lessons to study, articles to read, and/or TV shows or videos to view. Some of the readings are academic articles from journals that use critical lenses to analyze broadcast media and can be difficult to get through. Our text book assists in explaining some of the theories you will encounter. I will also help explain some of the more dense readings, and feel free to email me if you need more clarity on an issue or topic. You should “consume” them all by Sunday of the week they are assigned.



### ***Blog Posts and Discussion Contributions***

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

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

### ***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 reality TV. You'll write your final essay on any television programming other than reality TV and the TV show you wrote about for the mini criticism.

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

### ***Final Essay Proposal***

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

### ***Final Presentation***

You'll give a brief videotaped oral presentation of your final essay, using PowerPoint slides (Prezi, Keynote) 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!). Upload to the Presentation discussion on your assigned date. More information posted in Carmen under assignments.

## **Course Policies**

### **Late submissions**

All assignments are accepted for full credit only if they're submitted before the posted deadline. Assignments that are posted *any time* (no matter how short) after the posted deadline will be considered late. A late submission will result in a deduction of one full letter grade (10 percent) for each day (24-hour period) past the posted deadline. Group-based activities like discussions cannot be made up once they've ended.

### **Excuses for late work**

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

### **Incomplete grades and final grading**

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

### **Conduct**

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

## **Important Resources**

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. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. 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](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.

### **Ohio State's Academic Integrity Policy**

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/>.

### **Writing resources**

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

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

### **General academic resources**

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

### **Student services**

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

Academic Services are also available on the OSU main campus. For more information visit <http://advising.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](https://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](https://suicidepreventionlifeline.org).

## **Statement on diversity**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## **Content Choices**

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

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

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

### **Week One — Welcome Week**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
<p>1. <b>Wednesday at noon:</b> 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><b>None</b></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 — Gender Diversity**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
<p>1. <b>Monday at noon:</b> blog post 2. <b>Wednesday at noon:</b> Discussion replies</p>	<p>1. <b>Read:</b> "Feminism, Postfeminism, Liz Lemonism: Picturing Tina Fey" from the book <i>Pretty/Funny</i> (Mizejewski, 2014) 2. <b>Read:</b> "I Don't Care if You Like it" (Fey, 2011) 3. <b>Watch</b> Weekend Update: <a href="https://www.youtube.com/watch?v=l3vAVhaIEIk">https://www.youtube.com/watch?v=l3vAVhaIEIk</a> 4. <b>Watch:</b> 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 more 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" 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 Lessons
<ol style="list-style-type: none"> <li>1. <b>Tuesday at noon:</b> blog post</li> <li>2. <b>Thursday at noon:</b> Discussion replies</li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Watch:</b> <i>Class Dismissed</i> (documentary on OSU Secured Media Library) Log in here: <a href="http://go.osu.edu/SecuredMediaLibrary">go.osu.edu/SecuredMediaLibrary</a> <ul style="list-style-type: none"> <li>• Watch first five sections: Class Matters, Dream Machine, Margins, Women, Class Clowns.</li> </ul> </li> <li>2. <b>Read:</b> <i>TV's Dwindling Middle Class:</i>  <a href="http://www.nytimes.com/2016/05/01/magazine/tvs-dwindling-middle-class.html?_r=0">http://www.nytimes.com/2016/05/01/magazine/tvs-dwindling-middle-class.html?_r=0</a> </li> <li>3. <b>Watch:</b> 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.)</li> </ol>	<ol style="list-style-type: none"> <li>1. Tips for searching for resources</li> <li>2. Mining sources for information</li> </ol>

**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 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 series that center on economic privilege.

**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**

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

**Week Five — Postmodern TV**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
<ol style="list-style-type: none"> <li>1. <b>Monday at noon:</b> blog post</li> <li>2. <b>Wednesday at noon:</b> discussion replies</li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Read:</b> O'Donnell chapter 8</li> <li>2. <b>Watch:</b> Is <i>Community</i> a Postmodern Masterpiece?: <a href="https://www.youtube.com/watch?v=YanhEVEgkYI">https://www.youtube.com/watch?v=YanhEVEgkYI</a></li> <li>3. <b>Watch:</b> 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>.)</li> </ol>	<ol style="list-style-type: none"> <li>1. Fifteen Common Writing Mistakes</li> <li>2. Cutting Clutter</li> </ol>

**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 garner strong 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 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.
- 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?



**Week Six — Gender Diversity**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
<p>1. <b>Monday at noon:</b> blog post</p> <p>2. <b>Wednesday at noon:</b> discussion replies</p>	<p>1. <b>Read:</b> <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></p> <p>2. <b>Watch:</b> Season 1, episode 8 of <i>I am Cait: A New Beginning</i>. (Hulu)</p>	<p><b>None</b></p>

**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.

**Transgender issues are significant cultural issues. But reality TV is, as we read about this week, largely regarded as unserious, trashy, and inauthentic (scripted even). 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 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**

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

**Discussion Prompts:**

This week we explore issues of ethnicity and immigration on TV. More specifically, we look at people of non-white ethnicities and how representations of them have changed on TV during the past 10 years. Are these representations changing for the better? If these representations aren’t entirely positive, are they a step in the right direction? Is there a “the right direction” for representations of a variety of ethnicities? Here are some specific questions to consider when writing your blog post for this week:

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

**Week Eight — February 25 - March 1: Midterm due**

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

**Week Nine — Televised Sports & Politics**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
<ol style="list-style-type: none"> <li>1. <b>Monday at noon:</b> blog post</li> <li>2. <b>Wednesday at noon:</b> discussion replies</li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Read:</b> Sports and Patriotism: <a href="http://www.espn.com/espn/story/_/id/9449554/sports-patriotism">http://www.espn.com/espn/story/_/id/9449554/sports-patriotism</a></li> <li>2. <b>Watch:</b> <i>Not Just a Game: Power, Politics, &amp; American Sports.</i> (Documentary on OSU’s Secured Media Library.) <ul style="list-style-type: none"> <li>• You’re only required to watch the introduction and the first chapter: “In the arena.”</li> </ul> </li> </ol>	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
1. <b>Monday at noon:</b> blog post 2. <b>Wednesday at noon:</b> discussion replies	1. <b>Read:</b> O'Donnell Chapter 2 2. <b>Read:</b> <i>Glee Fandom and Twitter</i> (Wood & Baughman, 2012) 3. <b>Read:</b> Outside the box: Netflix and the future of TV: <a href="http://www.newyorker.com/magazine/2014/02/03/outside-the-box-2">http://www.newyorker.com/magazine/2014/02/03/outside-the-box-2</a> 4. <b>Read/Watch:</b> 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 — Gender Identities & LGBTQ issues**

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

**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 in the same pre-school).

**Week Thirteen — Disability and illness on TV**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
<ol style="list-style-type: none"> <li>1. <b>Monday at noon: final essay proposal</b></li> <li>2. <b>Monday at noon: blog post</b></li> <li>3. <b>Wednesday at noon: discussion replies</b></li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Read:</b> <i>Dr. Phil, Medical Theatre, and Talking Couches</i> (Eisenhower &amp; Richardson, 2014)</li> <li>2. <b>Read:</b> <i>The Operator: Is the most trusted doctor in America doing more harm than good?</i>: <a href="http://www.newyorker.com/magazine/2013/02/04/the-operator">http://www.newyorker.com/magazine/2013/02/04/the-operator</a></li> <li>3. <b>Watch:</b> Your choice viewing: a current TV show <u>of any genre other than talk shows</u> that deals with issues of illness, medicine, or medical advice. See discussion prompt for more guidance.</li> </ol>	<p><b>None</b></p>

**Discussion prompt:**

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

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

**Base your blog post on arguing your answer to that question. Pick a show to watch and use it as an example to support your position.** Here are some examples of shows you might watch: *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**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
<p>1. <b>Monday at noon:</b> blog post</p> <p>2. <b>Wednesday at noon:</b> discussion replies</p>	<p>1. <b>Read:</b> The Social Construction of the African American Family on Broadcast Television: A Comparative Analysis of The Cosby Show and Blackish (Stamps (2017), on Carmen), p. 405-420.</p> <p><b>Media:</b> Season 3, episode 4 of <i>Black-ish: Who's Afraid of the Big Black Man</i> (on Hulu)</p> <p>2. <b>Watch:</b> Clips of <i>The Cosby Show</i>: <a href="https://www.youtube.com/watch?v=sRB1PT-okaI">https://www.youtube.com/watch?v=sRB1PT-okaI</a> (Thanks for dealing with the low-quality clips!)</p> <p><b>Media:</b> <i>All American</i> (any episode)</p>	<p>None</p>

**Discussion Prompts:**

*The Cosby Show* presented a counter-narrative to social constructs surrounding 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 economically 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 effect *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 Fifteen — April 15-19: Final essay**

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

**Theatre 2700 Criticizing Television - Online  
Spring Semester 2022**

**Instructor and course information**

**Instructor:** Karen Mozingo

**Email:** [mozingo.3@osu.edu](mailto:mozingo.3@osu.edu)

**Class Meetings:** TR from 12:45-2:05

**Communication:**

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

**Office hours:** TBD.

**Texts and readings**

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

**Privacy policies for required third-party resources**

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

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

**Privacy policies for digital news resources**

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

**News website:** [https://www.washingtonpost.com/privacy-policy/2011/11/18/gIQASliaiN\\_story.html](https://www.washingtonpost.com/privacy-policy/2011/11/18/gIQASliaiN_story.html)

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



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

## Course description

Welcome! In this course we’ll critically examine television by viewing it, discussing it, reading about it, and writing about it. Our specific focus will be the ways in which **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 TVshows are 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 2.3:** 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 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 the 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 gender diversity as it's presented on TV (or TV broadly conceived). You will display your mastery of these skills by writing three critical and research-based essays, and by contributing to class discussions. There will be some lessons/readings on writing skills, theories for performing cultural criticism, and the history of television. However, the emphasis in this course is for you to engage with ideas through discussion and the critical inquiries that make up your essays. You'll have the opportunity to wrestle with ideas, philosophical theories, and viewpoints. Because we're dealing with subjective subject matter, doing well in this course means that you thoughtfully and professionally communicate your ideas — not that you present the “correct” answers.

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

The first few weeks of the semester you'll be assigned 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

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

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

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

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

Phone: 614-688-HELP (4357)

Email: [8help@osu.edu](mailto: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.**

Blog posts and discussions	25
“Mini criticism” essay	15
Mid-term essay	20
Proposal for final essay	5
Final essay	25
Final presentation	10
<b>Total possible points</b>	<b>100</b>

<b>Grading scale</b>	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	62-0

## Assignment Descriptions

### *Weekly lessons, 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 reality TV. You'll write your final essay on any television programming other than reality TV and the TV show you wrote about for the mini criticism.

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

### ***Final Essay Proposal***

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

### ***Final Presentation***

You'll give a brief videotaped oral presentation of your final essay, using PowerPoint slides (Prezi, Keynote) 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!). Upload to the Presentation discussion on your assigned date. More information posted in Carmen under assignments.

## Course Policies

### **Late submissions**

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

### **Excuses for late work**

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

### **Incomplete grades and final grading**

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

### **Conduct**

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).

## Important Resources

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. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. 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](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.

## **Ohio State's Academic Integrity Policy**

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/>.

## **Writing resources**

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

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

## **General academic resources**

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

## **Student services**

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

Academic Services are also available on the OSU main campus. For more information visit <http://advising.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](https://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](http://suicidepreventionlifeline.org).

### **Statement on diversity**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

### **Content Choices**

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

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

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

### **Week One — Welcome Week**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
<p>1. Prep notes for each class session</p> <p><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 &amp; 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 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 — Gender Diversity**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
<p>prepare notes</p>	<p>1. <b>Read:</b> "Feminism, Postfeminism, Liz Lemonism: Picturing Tina Fey" from the book <i>Pretty/Funny</i> (Mizejewski, 2014) 2. <b>Read:</b> "I Don't Care if You Like it" (Fey, 2011) 3. <b>Watch</b> Weekend Update: <a href="https://www.youtube.com/watch?v=l3vAVhaIEIk">https://www.youtube.com/watch?v=l3vAVhaIEIk</a> 4. <b>Watch:</b> 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 more 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 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 Lessons
1. prepare notes	<ol style="list-style-type: none"> <li>1. <b>Watch:</b> <i>Class Dismissed</i> (documentary on OSU Secured Media Library) Log in here: <a href="http://go.osu.edu/SecuredMediaLibrary">go.osu.edu/SecuredMediaLibrary</a> <ul style="list-style-type: none"> <li>• Watch first five sections: Class Matters, Dream Machine, Margins, Women, Class Clowns.</li> <li>• <b>Read:</b> O'Donnell, Chapter 6 (p.133-155)</li> </ul> </li> <li>2. <b>Read:</b> <i>TV's Dwindling Middle Class</i>:  <a href="http://www.nytimes.com/2016/05/01/magazine/tvs-dwindling-middle-class.html?_r=0">http://www.nytimes.com/2016/05/01/magazine/tvs-dwindling-middle-class.html?_r=0</a> </li> <li>3. <b>Watch:</b> 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>.)</li> </ol>	<ol style="list-style-type: none"> <li>1. Tips for searching for resources</li> <li>2. Mining sources for information</li> </ol>

**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 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 series that center on economic privilege.

**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**

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

**Week Five — Postmodern TV**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
<p>1. prepare notes</p>	<p>1. <b>Read:</b> O'Donnell chapter 8</p> <p>2. <b>Watch:</b> Is <i>Community</i> a Postmodern Masterpiece?:  <a href="https://www.youtube.com/watch?v=YanhEVEgkYI">https://www.youtube.com/watch?v=YanhEVEgkYI</a></p> <p>3. <b>Read:</b> <i>Narrative Complexity in Contemporary American Television</i> (Mittell, 2006), p. 29-40.</p> <p>4. <b>Watch:</b> 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>.)</p>	<p>1. Fifteen Common Writing Mistakes</p> <p>2. Cutting Clutter</p>

**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 garner strong 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 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 — Gender Diversity**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
1. prepare notes	<ol style="list-style-type: none"> <li>1. <b>Read:</b> <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></li> <li>2. <b>Watch:</b> Season 1, episode 8 of <i>I am Cait: A New Beginning</i>. (Hulu)</li> </ol>	1. How to unpack and academic article (On Carmen)

**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.

**Transgender issues are significant cultural issues. But reality TV is, as we read about this week, largely regarded as unserious, trashy, and inauthentic (scripted even). 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 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**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
1. Prepare notes	1. <b>Read:</b> <i>New Yorker</i> on <i>Fresh off the Boat</i> : (only read the first half of the article) <a href="http://www.newyorker.com/magazine/2015/03/09/home-cooking-television-emily-nussbaum">http://www.newyorker.com/magazine/2015/03/09/home-cooking-television-emily-nussbaum</a> 2. <b>Read:</b> South Asian Characterizations in Popular Media (Thakore, 2014) 3. <b>Read:</b> <i>Master of None</i> episode “Parents” is the most talked-about episode of TV in 2015: <a href="http://www.ew.com/article/2015/11/11/master-of-none-aziz-ansari-parents">http://www.ew.com/article/2015/11/11/master-of-none-aziz-ansari-parents</a> 4. <b>Watch:</b> 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? Is there a “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.
- 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 — February 25 - March 1: Midterm due**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
<p>1. Bring Midterm essay draft</p> <p>2. Midterm essay due today!</p>	<p>1. <b>Peer Review Workshop:</b> Bring draft to class for peer-to-peer review</p> <p>2. <b>Class Choice Viewing TBD</b></p>	None

**Week Nine — Televised Sports & Politics**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
<p>1. prepare notes</p>	<p>1. <b>Read:</b> Sports and Patriotism:  <a href="http://www.espn.com/espn/story/_/id/9449554/sports-patriotism">http://www.espn.com/espn/story/_/id/9449554/sports-patriotism</a></p> <p>2. <b>Watch:</b> <i>Not Just a Game: Power, Politics, &amp; American Sports.</i> (Documentary on OSU’s Secured Media Library.)</p> <ul style="list-style-type: none"> <li>You’re only required to watch the introduction and the first chapter: “In the arena.”</li> </ul>	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
1. Prepare notes	1. <b>Read:</b> O'Donnell Chapter 2 2. <b>Read:</b> <i>Glee Fandom and Twitter</i> (Wood & Baughman, 2012) 3. <b>Read:</b> Outside the box: Netflix and the future of TV: <a href="http://www.newyorker.com/magazine/2014/02/03/outside-the-box-2">http://www.newyorker.com/magazine/2014/02/03/outside-the-box-2</a> 4. <b>Read/Watch:</b> 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 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?
- 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 — Gender Identities & LGBTQ issues

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

### 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 in the same pre-school).

**Week Thirteen — Disability and illness on TV**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
1. Prepare notes	1. <b>Read:</b> <i>Dr. Phil, Medical Theatre, and Talking Couches</i> (Eisenhower & Richardson, 2014) 2. <b>Read:</b> <i>The Operator: Is the most trusted doctor in America doing more harm than good?</i> : <a href="http://www.newyorker.com/magazine/2013/02/04/the-operator">http://www.newyorker.com/magazine/2013/02/04/the-operator</a> 3. <b>Watch:</b> Your choice viewing: a current TV show <u>of any genre other than talk shows</u> that deals with issues of illness, medicine, or medical advice. See discussion prompt for more guidance.	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 notes 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: *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**

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

**Discussion Prompts:**

*The Cosby Show* presented a counter-narrative to social constructs surrounding 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 economically 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 Fifteen + Finals — Final Presentations**

<b>Assignments and Tasks Due</b>	<b>Readings and Viewings for Discussion</b>	<b>Writing and Research Lessons</b>
1. <b>Oral Presentations</b>	We'll break the class up into 3 groups to present on Tuesday, Thursday and our scheduled Finals date.	None

## 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.