



# Theatre 2367.03: Criticizing Television SYLLABUS

**TERM:** Autumn 2018  
**CREDITS:** 3  
**LEVEL:** U  
**CLASS TIME:** Tues & Thurs, 12:45-2:05  
**LOCATION:** Drake 2068

**INSTRUCTOR:** Aviva Neff  
**OFFICE:** Drake 2040  
**OFFICE EMAIL:**  
neff.336@buckeyemail.osu.edu  
**OFFICE HOURS:** T/Th, 2:05-3:15, or by apt.

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In this course, we will examine the history, medium, and contemporary viewership of American television through a variety of critical lenses. We will screen a range of television genres and styles, employing a diverse range of perspectives to analyze the ways television speaks for and to American culture. In other words, we will think critically about the ways in which television both reflects and shapes representations of American identity. What can television teach us about our history? Our hopes? Our anxieties? Our values? How is television changing today and why? While this course focuses primarily on American television, we will examine three case-studies from other countries as a way of beginning to think more interculturally about television in the age of digital media. Along the way, we will practice writing through a variety of short, focused writing and research assignments meant to engage us in critical thought. **This course fulfills the GEC Second Writing Course and Social Diversity requirements.**

## LEARNING GOALS:

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

## GENERAL EDUCATION:

### *Social Diversity in the United States*

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

### Expected Learning Outcomes:

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

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

### Writing and Communication 2

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

Expected Learning Outcomes:

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

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

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

O'Donnell, Victoria. *Television Criticism*. 3<sup>rd</sup> Edition. Sage Publications. 2017.

Streaming subscriptions for Netflix and Hulu.

All additional assigned reading excerpts available on Carmen.

**ATTENDANCE: (56 pts total) Attendance and Active Participation are required.** Each unexcused absence will result in the loss of attendance and participation points for the day. More than 2 unexcused absences will result in an additional deduction of the final course grade by 3 points per absence.

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

Excused absences include illness of any minor children for whom you are a parent or primary guardian, military service, family emergencies, illness with documentation from healthcare provider, university-sanctioned absences for academic conferences, athletic competitions, and performing arts productions, and career fairs/job interviews with proper notice and documentation. Unexcused absences include regularly scheduled doctors' appointments, family vacation, weddings, work schedules, advisor/financial aid/RA meetings. If you are unsure if your absence would be considered excused or not, please email your instructor in advance, if possible, with clear documentation so that a conversation can be had in a timely manner. All excused absences are at my discretion, as your instructor.

For information on how you can document illness as a student, visit the Student Health Services page here: <https://shs.osu.edu/appointments/absence-excuse/>

**Late Policy:** Arriving after roll call is considered late. If you have an extenuating circumstance that you expect will regularly impact your ability to arrive on time to class, please let me know ahead of a time so that we can have a conversation about it. Students with closely scheduled classes must notify me if they anticipate being late. If you arrive after attendance is taken, you are responsible for

checking in with me after class to make sure your attendance is recorded. If you arrive after a pop quiz has been administered, you will not be allowed to make up the quiz without documentation of a legitimate excuse (see excused absence policy for more on university-sanctioned lateness/absence). Arriving more than 20 minutes late is considered absent.

**Absolutely no late or make-up work will be accepted without appropriate and official documentation of a university-excused absence.** Questions about what constitutes appropriate and official documentation should be directed toward the instructor. To receive an excused absence, you must upload an electronic copy of your documentation of the medical/academic/military event onto Carmen within 72 hours of your return to class.

**Laptop, Tablet, and Mobile Device Policy:** Please be aware of how your device use impacts your colleagues in the space. We're all adults with busy lives and lots of responsibilities in and out of school. Let's practice professional courtesy and silence cell phones during class. If you need to take a call, please feel free to do so (just step into the hall). If you need to keep your phone on for job/family related reasons, just let me know. \*Things that are really not cool to do in class: sleep, wear headphones, text, Facebook, homework for other classes. If I see any of these things, you and I will have a private conversation about best practices going forward. Excessive and distracting device use may result in loss of participation points.

**COMMUNICATION:** Each of us is responsible for checking and responding promptly to emails. As a member of a world-class university and a young professional, each of you is expected (as I am, as well) to communicate with professionalism and respect amongst each other and with me. For tips on writing stellar emails to your professors, check out this link:

<https://medium.com/@lportwoodstacer/how-to-email-your-professor-without-being-annoying-afcf64ae0e4087#.xr02etz60>

**ASSIGNMENTS:** All written assignments must be typed (double-spaced, 12 point Times New Roman, 1 inch margins). The papers will follow MLA and Chicago style guidelines. Visit <https://owl.english.purdue.edu/owl/section/2/11/> for detailed MLA and Chicago style guides. You are responsible for knowing and using correct citation, formatting, etc.

**SPOTLIGHT PRESENTATION: (15 pts)** In groups of 2 or 3, students will develop and present an historical and cultural research project on an assigned television show. Each member of the group must contribute equally to the project. The project should answer the following questions: 1) When and for how long did this show air? On what network? What kinds of ratings/audience response did it receive? 2) What was the central plot/setting of the show? 3) Who were the main characters? What were the major themes, conflicts, or types of narrative used in the show? 3) What was its cultural influence at the time? Hint: check reviews, ratings, and scholarly essays for information. 4) Where do we see its long-term influence? Are there other television shows that were inspired by it? 5) Do you see any connections to ideas/styles/themes we are studying in class? 6) 1 or 2 short clips (no more than 4 minutes total) from the show that offers the class a good example of the show's style and significance, 7) a well-designed PowerPoint with minimal text, organized layout and structure, accurate information, proper grammar, and an MLA/Chicago-formatted work cited page. Your instructor will offer an in-class demo and template as an example. The total presentation should last no longer than 12 minutes, including the clip. On your scheduled presentation day, be prepared to present as a group. Each member should speak. 1 group member should upload a copy of the PowerPoint to Carmen by the start of class on your assigned day.

**POP QUIZZES: (24 pts)** Over the course of the semester, there will be pop quizzes based on your assigned reading/screening. Tips: Read and watch for the big ideas. Take notes. Stay active. Pop quizzes are given at the beginning of class. Please be prompt in attendance in order not to miss

quizzes. Quizzes are structured in a combination of multiple-choice, fill-in-the-blank, T/F, and short essay.

**PEER RESPONSES:** *Over the course of the semester, you will complete 4 peer responses, reviewing and providing feedback to colleagues in your assigned writing group. 3 of the 4 responses are completed entirely in class.*

**Peer Response #1: (4 pts)** In-class activity. You must submit your peer response paper to your instructor at the end of class to receive credit.

**Peer Response #2: (7 pts)** In-class activity. You must submit your peer response paper to your instructor at the end of class to receive credit.

**Peer Response #3: (10 pts)** Email a copy of the writing assignment on which you would most like to receive feedback prior to submitting your revised writing portfolio at the end of the semester. Each member of your writing group should fill out the 3-column feedback sheet available on Carmen for each paper they receive. Each group member should complete 3-4 feedback sheets for this assignment, depending upon group size. Submit a copy of each to the Carmen dropbox and email an individual copy of that sheet to its corresponding group member.

**In-Class Writing Assignments (3.5pts each)** Over the course of the semester, we will complete two writing development activities in class that will focus on concentrating your voice as an author through thesis workshops, summarizing skills, and other pertinent exercises.

**WRITING PORTFOLIO:** Over the first 11 weeks of the course, you will complete 5 writing assignments, each designed to help you practice a key writing skill. By week 12, you will receive feedback on all of those assignments. You will revise and re-submit the 5 assignments as a single portfolio document in Week 15. This project is designed to emphasize writing as a process, not just a finished product. See below for detailed instructions for each of the 5 assignments. All assignments are due electronically to Carmen, unless otherwise noted.

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

**Writing Assignment 1: (8 pts)** Complete a close-reading visual response including labels of required elements. See template for an example. 2-3 images. Write a paper that explains and expands your close-reading in your visual response. (250-300 words in addition to visual response)

**Writing Assignment 2: (10 pts)** Write a paper exploring intertextuality in one specific episode of television. (500-750 words)

**Writing Assignment 3: (10 pts)** Write a paper about something from your own field of study as it is represented in an episode of television. Move beyond simple description and summary to explore how the representation of your field can help us better understand the cultural expectations, attitudes, and beliefs

about your field by those outside of it. Or consider what meanings are made within the narrative/textual structure of the show through the representation of a facet of your field. Example: Ted Mosby's design style as an architect as explored in *How I Met Your Mother*. (450-550 words).

**Writing Assignment 4: (12 pts)** Write a paper exploring an element or elements of a genre. Ways you might focus this paper: How does a particular auteur play with the tropes or expectations of a genre? Has her style changed over time? How has a particular genre or hybrid genre been employed in two different shows? How have different decades approached a similar genre (get specific)? How has a particular community, identity, or character type been portrayed differently across two different genres? What do these differences in expectation/trope/style say about cultural attitudes?. (500-750 words)

**Writing Assignment 5: (12 pts)** Write a paper analyzing the ideology of a children's television show. Topics you might address in your paper: race, gender, sexuality, class, ability, etc. Use close reading examples to go deeper. (500-750 words)

**Revised Writing Portfolio: (25 pts)** Revise and re-submit all 5 writing assignments in one document by the listed due date. Remember to apply feedback. See above for grading criteria.

**GRADING:**

Attendance.....	28pts
Participation.....	28pts
Pop Quizzes.....	24pts
Spotlight Presentation.....	15pts
Writing Assignment #1.....	8pts
Writing Assignment #2.....	10pts
Writing Assignment #3.....	10pts
Writing Assignment #4.....	12pts
Writing Assignment #5.....	12pts
In-class Writing Activity.....	3.5pts
In-class Writing Activity.....	3.5pts
Peer Response #1.....	4pts
Peer Response #2.....	7pts
Peer Response #3.....	10pts
<u>Revised Writing Portfolio.....</u>	<u>25pts</u>
<b>Total</b>	<b>200pts</b>

**Grading Breakdown:**

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

**Grading Criteria:**

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

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

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

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

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

### Turnitin Originality Check

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

Although you will at times collaborate on assignments, **all work that you turn in for TH2367.03 must be your own.** For each assignment, written, creative, or otherwise, you are expected to produce original work. I encourage you to guard your own work and not share it with others.

Avoid any behavior that might be construed as suspicious, as I am required by the University to report such behavior to the Committee on Academic Misconduct. And remember, if you can find it on the Internet, I can find it on the Internet.

### **THE WRITING CENTER**

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

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

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

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

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

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

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

### **REGARDING LANGUAGE:**

Language is gender-inclusive and non-sexist when we use words that affirm and respect how people describe, express, and experience their gender. Just as sexist language excludes women’s experiences, non-gender-inclusive language excludes the experiences of individuals whose identities may not fit the gender binary, and/or who may not identify with the sex they were assigned at birth. Identities including trans, intersex, and genderqueer reflect personal descriptions, expressions, and experiences. Gender-inclusive/non-sexist language acknowledges people of any gender (for example, first year student versus freshman, chair versus chairman, humankind versus mankind, etc.). It also affirms non-binary gender identifications, and recognizes the difference between biological sex and gender expression. Students, faculty, and staff may share their preferred pronouns and names, and these gender identities and gender expressions should be honored.

I am committed to using your proper name and pronouns. We will take time during our first class together to do introductions, during which time I will share my own gender pronouns. Please feel welcome to share your own when you introduce yourself, if you are comfortable doing so. Additionally, if these change at any point during the semester, please let me know and we can develop a plan to share this information with others in a way that is safe for you.

### **TITLE IX POLICY**

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

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as an Ohio State employee. It is my goal that you feel able to share information related to your life experiences in

classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct with the University's Title IX Office. **If I can be of assistance in helping you to make a report and in finding campus and community resources, please let me know. If you would like to access resources directly, please feel free to contact the Title IX office (see above).** Students may speak to someone confidentially by contacting **Counseling & Consultation Services at (614) 292-5766 or SARNCO's [Sexual Assault Response Network of Central Ohio] 24-hour helpline at (614) 267-7020.**

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

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

**OSU Counseling & Consultation Services: Younkin Success Center (4<sup>th</sup> floor) or 614-292-4527**

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

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

### **COURSE SCHEDULE**

(Readings should be completed prior to class meeting)

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

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

#### **Week 1:**

Tues, Aug 21 Introduction to Class/Syllabus  
Spotlight Example: *The Office*

Thurs, Aug 23 Making Television Strange/Peer Response #1  
Reading Due: O'Donnell, Introduction & Chapter 1: "The Work of the Critic"

#### **Week 2**

Tues, Aug 28 Quarter Life Crisis: Starting Over (Again)  
Screening Due: *How I Met Your Mother* [Pilot], *Community* [Pilot], *New Girl* [Pilot], *Friends* [Pilot]

Thurs, Aug 30 Signs & Symbols  
Spotlight #1: *Hopalong Cassidy*  
Reading Due: O'Donnell, Chapter 2-3: "Demystifying the Business of Television" & "Production Techniques and Television Style"

#### **Week 3**

Tues, Sept 4 Imagining the Midwestern Experience: "Don't want to be a Lima Loser"  
Screening Due: *Glee* [S1, E1,4] *Freaks and Geeks* [S1, E 1,2]

Thurs, Sept 6 The Story & the Discourse  
Spotlight #2: *Ally McBeal*  
Reading Due: O'Donnell, Chapter 4: "Television, the Nation's Storyteller"

#### **Week 4**

Tues, Sept 11            Intersectionality: Post-Modern Families  
Screening Due:        *This is Us* [S1, E1-2]  
Homework Due:        Writing Assignment #1

Thurs, Sept 13        Formula: Introduction to Genre/ Peer Response #2  
Spotlight #3:        *Kojak*  
Reading Due:        O'Donnell, Chapter 5: "Television Genres"

#### **Week 5**

Tues, Sept 18        "Sublime Subjectivity": The Anti-Hero  
Screening Due:        *Dexter* [S1, E6]; *Breaking Bad* [Pilot]

Thurs, Sept 20        Genre Case Study: The Procedural  
Spotlight #4:        *Miami Vice*  
Screening Due:        *Law and Order Special Victims Unit* [S2, E 21], *CSI* [S1, E7]

#### **Week 6**

Tues, Sept 25        Consumed & Consuming: Class on Television  
Spotlight #5:        *Laverne & Shirley*  
Reading Due:        O'Donnell, Chapter 6: "Rhetoric and Culture"

Thurs, Sept 27        Reality Television: Virtuosity and Aspirational Wealth on the Little Screen  
Screening Due:        *Project Runway* [S13, E9], *The Real Housewives of New York* [S1, E2],  
*Undercover Boss* [S4, E1]  
Reading Due: O'Donnell, Chapter 8: "Postmodernism"

#### **Week 7**

Tues, Oct 2            Ideological Case Study: The "Queen Bee" and Cyber Surveillance  
Screening Due:        *Pretty Little Liars* [S1, E1-2,4]  
Reading Due:        "Goodbye to Pretty Little Liars, the show that defined smartphone horror" "Why Women (Sometimes) Don't Help Other Women"

Thurs, Oct 4            Panopticism, Postmodernism, and Technology in the Media  
Reading Due:        "What does the panopticon mean in the age of digital surveillance?" "How should TV shows and movies depict texting?" "What Is Gamergate, and Why? An explainer for Non-Geeks"

#### **Week 8**

Tues, Oct 9            Feminist Theory: An Introduction  
Reading Due:        O'Donnell, Chapter 7: "Representation and Its Audience"  
Homework Due:        Writing Assignment #2

Thurs, Oct 11        FALL BREAK — NO CLASS

#### **Week 9**

Tues, Oct 16        Feminist Case Study: Gender, Power, and Representations  
Screening Due:        *Parks and Recreation* [S7, E9]; *Unbreakable Kimmy Schmidt* [Pilot]; *Insecure*  
[Pilot available via HBO.com]  
Reading Due:        "Feminism is for Everybody"

Thurs, Oct 18      Critical Race Theory: An Introduction  
Homework Due:    Writing Assignment #3  
In-class screening: Mic.com “We All Have Racial Bias”

### **Week 10**

Tues, Oct 23      Critical Race Theory Case Study: America: A Post-Racial Society?  
Spotlight #6:      *Good Times*  
Reading Due:      “How Shows Like ‘Will & Grace’ And ‘Black-ish’ Can Change Your Brain”; “TV’s  
Black World Turns”  
Podcast Due:      “For Key And Peele, Biracial Roots Bestow Special Comedic ‘Power’”  
Screening Due:     *Key and Peele* [S1, E1]; *Black-ish* [S1, E16]; *The Bold Type* [S2, E5]

Thurs, Oct 25      “Adult Swim:” Late-Night Cartoons  
Spotlight #7:      *Lost in Space*  
Screening Due:     *Futurama* [S2, E3] *Rick and Morty* [S1, E8] *Big Mouth* [S1, E2]

### **Week 11**

Tues, Oct 30      “The Past Isn’t Dead. It Isn’t Even Past”: History Through Horror and Music  
Podcast Due:      99% Invisible – “Milk Carton Kids”  
Reading Due:      “Stranger Things” and “The Get Down”  
Screening Due:     *Stranger Things* [Pilot] *The Get Down* [S1, E6]

Thurs, Nov 1      The American(s) on Television: Thinking About Diversity, Intersectionality, and  
the Immigrant Experience  
Spotlight #8:      *Perfect Strangers*  
Reading Due:      “How Gina Rodriguez Sees Herself”  
Screening Due:     *Jane the Virgin* [S1, E1-3], *Master of None* [S1, E2, E4] *Fresh Off the Boat* [Pilot]

### **Week 12**

Tues, Nov 6      Introduction to Queer Theory/Peer Response #2  
Homework Due:    Writing Assignment #4  
Reading Due:      “It’s [Not] In His Kiss: Gay Kisses, Narrative Strategies, and Camera Angles in  
Post-Network Television Comedy,” “Why L.G.B.T.-Centered TV Is Stuck in the  
Past.”

Spotlight #9:      *An American Family*

Thurs, Nov 8      Queer Theory Case Study  
Screening Due:     *Pose* [Pilot available on Fox.com] *Modern Family* [S5, E1 Aviva will make  
episode available via Carmen], *Queer Eye* [S2, E1]

### **Week 13**

Tues, Nov 13      Introduction to Disability Studies  
Reading Due:      “Why #RepresentationMatters for People With Disabilities on TV”  
Screening Due:     *Nurse Jackie* [Pilot]; *Speechless* [Pilot]; *The Good Doctor* [Pilot]  
Homework Due:    Writing Assignment #5  
\*Writing feedback on all assignments available to students by this date at midnight.

Thurs, Nov 15      Peer Review

### **Week 14**

- Tues, Nov 20: Welcome to ShondaLand /Peer Response #3  
Reading Due: Browse Rhimes' website, shondaland.com, "Network TV Is Broken. So How Does Shonda Rhimes Keep Making Hits?"  
Screening Due: *Scandal* [Pilot] *How to Get Away With Murder* [Pilot] *Grey's Anatomy* [Pilot]
- Thurs, Nov 22: NO CLASS—THANKSGIVING

### **Week 15**

- Tues, Nov 27  
Screening Due: Late Night T.V. and Contemporary Politics  
*The Daily Show with Trevor Noah, Saturday Night Live, The Tonight Show Starring Jimmy Fallon*
- Thurs, Nov 29  
Screening Due: Class Choice

### **Week 16**

- Tues, Dec 4 Wrap-Up Day: Putting It All Together

**Tuesday, December 11th BY NO LATER THAN 12 PM (NOON)**  
**Re-submit Writing Portfolio via Carmen dropbox. NO IN-CLASS FINAL EXAM.**