



SUMMER 2023, SESSION 1





LEARNING OUTCOMES

Upon completion of the course, you will be able to:



APPRECIATE the importance of television as a medium and television studies as a field



UNDERSTAND the connections between socio-economical, political, and cultural landscape and the development of TV technologies and programs, as well as the influence of television on culture



CRITICALLY CONSIDER the issues of gender, race, and class in relation to TV history



DEFINE key concepts in television and media studies



ANALYZE specific television programs from a historical and critical-cultural perspective



DEMONSTRATE an ability to form an argument and conduct independent research



PRACTICE scholarly writing and research skills



APPLY your gained knowledge to daily encounters with television and other contexts



CRITICALLY REFLECT upon your viewing practices and positionality as a TV audience member



ABOUT THE COURSE

This course is a historical overview of the cultural importance, technological innovations, and industry specificities of what we broadly understand as American “television.” Moving chronologically from the birth of television to the modern era, we will think through the connections between gender, race, and class and the public perception of television; the ever-changing relationship between TV audiences and media producers; and the ways socio-economic and political landscape has influenced the development of TV technologies and policies. We will consider various academic approaches to studying TV history and learn how to apply historical analysis to both academic study and our day-to-day encounters with television.

This is a fully remote course with no section meetings. We will be utilizing the flipped lecture format, meaning that prerecorded lectures will be available for you to watch on your own time, and the synchronous Zoom meetings will be dedicated to discussions, activities, and workshops. All course materials will be available on Canvas under Modules.



COURSE SCHEDULE:

MONDAYS AND WEDNESDAYS, 1-4:30 PM, ON ZOOM



A NOTE ON THE WORKLOAD:

Please note that the UC policy dictates the expected student workload for a 5-credit summer course should be *about 30 hours of work per week*. Therefore, I do not recommend you taking more than two courses at one time, or more than one course if you are combining school with other responsibilities, such as a full-time job or caretaking.

Below is the approximate **workload breakdown** for the course:

- Pre-recorded lectures – 2 hours/week
- Synchronous course meetings – 5 hours/week
- Readings and Viewings – 12 hours/week
- Quizzes and Assignments – 11 hours/week

Total: 30 hours/week

Here is a **sample schedule** for the course (6 hours per day):

SUN: watch lecture(s), start readings/viewings
 MON: attend class, cont. readings/viewings
 TUE: cont. readings, revise the assignment draft
 WED: attend class, finish assignment revisions
 THU: do the quiz, work on the next assignment
 FRI and SAT: BREAK



MEET YOUR INSTRUCTOR

Hello! My name is **ksenia fir** (they/she). I am a Ph.D. candidate in Film and Digital Media, with designated emphases in Feminist Studies and CRES. My research and creative practice focus on popular culture (in particular, television), science fiction, labor, critical prison and legal studies, science and technology, and audience/fan studies. I graduated summa cum laude with a B.A. in Cinema, concentration in screenwriting, from San Francisco State University, where I received Achievement Awards for Special Recognition as Department Honoree and for Academic Excellence. I got my M.A. in FDM from UCSC. My academic articles on American science fiction television programs have been published in *Studies in the Fantastic*, *The Fantastika Journal*, and *Vector*.

My dissertation, *RoboCops and Prison Planets: Carceral Futurism in Science Fiction Film and Television*, examines representations of carceral technologies, such as predictive policing, robotic law enforcement, and extraterrestrial prison colonies, in Hollywood science fiction film/television and the impact of such imaginaries on the public discourse around punishment, reforms, and abolition.

CONTACTING THE INSTRUCTOR AND THE TA

- Please **don't hesitate to reach out** to us if you need any support or have any questions!
- Please **contact us via Canvas messaging** (not email)
- Please **contact your TA first** before reaching out to the instructor
- Please allow for **48 hours for a response** (not counting weekends) before following up
- Our **office hours are by appointment** only and remote. Please contact lalulu or ksenia via Canvas messaging to set up a meeting. You can also stay after the class if you have a brief question!



MEET YOUR TA

Lalu Esra Ozban (they/them) is a Ph.D. candidate in Film and Digital Media, having their designated emphasis on Feminist Studies and Critical Race and Ethnic Studies. Before starting their Ph.D. in the USA, Lulu worked as a programmer, coordinator, and director of Pembe Hayat KuirFest. They also curated special film programs for bi'bak Berlin, Aphrodite Festival Athens, Cambridge University, and AWID Feminist Forum, among others. Born and raised in Ankara, Turkey, Lulu holds a BA in Economics from Bogazici University and an MA in Film and Screen Studies from Goldsmiths College, University of London. They are currently based in Oakland, California.

Lalu's artistic, curatorial, and scholarly work focuses on trans, queer, and feminist pedagogies, methodologies, theories, histories, and creative practices. Their dissertation project, *Koli Sinemalari: A trans/feminist research-archive-creation*, explores trans communities' experiences of collective filmwatching, community-building, and sex work in porn movie theatres in Turkey. As a practice-based Ph.D. candidate, Lulu interprets the research-creation dissertation as transfeminist research-archive-creation and aims to create a community-determined collective archive for *Koli Sinemalari*.

GRADES AND FEEDBACK

- All grades and comments will be available through Canvas. [CLICK HERE](#) to learn how to access assignment comments. [CLICK HERE](#) to learn how to use rubric results.
- Grades will be posted in time for you to incorporate feedback into the next assignment. Please **MAKE SURE TO REVIEW ALL FEEDBACK**.
- If you have questions about your grade, reach out to the TA before the instructor. Don't leave comments on the submission as we do not receive notifications when that happens; instead, send a message with your questions.



ASSIGNMENTS

- **Weekly Participation:** Generally, we will spend Mondays workshopping assignments and Wednesdays discussing the course material. **Please make sure to upload your assignment drafts to Google Docs (and post the link on Canvas) BEFORE Monday meetings and to watch the lectures and do all the readings and viewings BEFORE Wednesday meetings.** You are also encouraged to use the weekly discussion board as part of your overall participation grade (however, it does not replace attending synchronous meetings). **30% of the final grade.**
- **Weekly Quizzes:** On Canvas, **DUE on Fridays.** The quizzes are auto-graded, multiple choice, open book, and untimed. Each quiz contains five questions. The goal is to ensure your understanding of the course material and the main concepts of the week, and determine if we should spend more time on a particular topic. **25% of the final grade.**
- **Historical Research Assignment:**
 - This assignment consists of three parts: Paper Proposal, Annotated Bibliography, and the Final Paper.
 - The goal is for you to practice doing independent research on a topic that interests you and learn how to analyze television from a historical and critical perspective.
 - **45% of the final grade**

Final Paper. Word count: 1,600 words, due at the end of the quarter.

Pick a specific tv series/program released before 2015 (cannot be one of the programs we heavily covered/watched in class). Find at least 2 original (primary) sources of how the program was marketed (i.e., original posters, press materials) and/or received (i.e., the critics' reviews from the time of the release). Find at least 2 academic (secondary) sources (not including course materials) to analyze the cultural impact of your selected program, and how it reflects the issues of the time period. Make sure to historicize your analysis. Incorporate at least one course reading, in addition to your independent research. More details and the rubric will be provided.

Proposal. Word count: 250 words.

Submit a paragraph describing what you are planning to research for your final paper and how you are planning to construct your argument. Your proposal needs to include a research question. More details and the rubric will be provided.

Annotated Bibliography. Word count: 1,000 words.

Submit a concise annotated bibliography that includes at least 2 primary sources, 2 secondary sources, and at least 1 course reading (5 sources minimum). The bibliography must be formatted in Chicago style. In your annotations, summarize the source's main arguments and/or significance, introduce the author(s), and explain the relevance of the source to your paper's argument. Please include a brief summary of the television program you are analyzing. For posters and promo materials, insert images into your document. More details and the rubric will be provided.



EXTRA CREDIT

For additional 5% of the final grade, you can prepare and deliver a 5-10 minute presentation on the topic of your choice, relevant to and expanding upon the course material. Examples include a powerpoint slideshow, a fanvid, a short film, an interactive presentation, and so on. The topic and format are subject to instructor approval. Please message me your idea for approval a few days before the intended presentation. Limited to once per quarter.



COURSE RUBRIC



> Attendance and Participation	30%
> Quizzes	25%
> Paper Proposal	10%
> Annotated Bibliography	15%
> Final Paper	20%



ATTENDANCE AND PARTICIPATION

Active participation in class discussions and familiarity with the weekly material are imperative in order for everyone to have the best learning experience. Please make sure to come to class prepared and ready to workshop your projects and discuss course material. I recommend taking careful notes while reading/watching, in order to ask questions in class and prepare for the weekly quiz.

Your attendance and participation grade will be determined based on your presence for the entire duration of the class, active participation in the discussion and activities, timely submission of the assignment drafts (due Monday before class), as well as (optional) weekly discussion board posts, where you can share your thoughts on the course material, resources you found, or anything else relevant to the course. I particularly recommend using the discussion board if/when you miss a class. If you need an excused absence (without loss of attendance points), contact lalulu or ksenia in advance so we can make alternative arrangements.



LATE WORK AND EXTENSIONS

Please do your best to submit all assignments on time to receive timely feedback and be able to workshop your work in class. All parts of the Historical Research Assignment have a built-in “grace period” of two days, during which you can submit your work without needing to ask for an extension. If you need an additional extension, please reach out to lalulu (the TA) in advance. No retroactive extension requests, please.

Note that the course officially ends on July 28th, and therefore extensions for the final paper beyond the grace period are not possible.



ACCOMMODATIONS AND ACCESSIBILITY

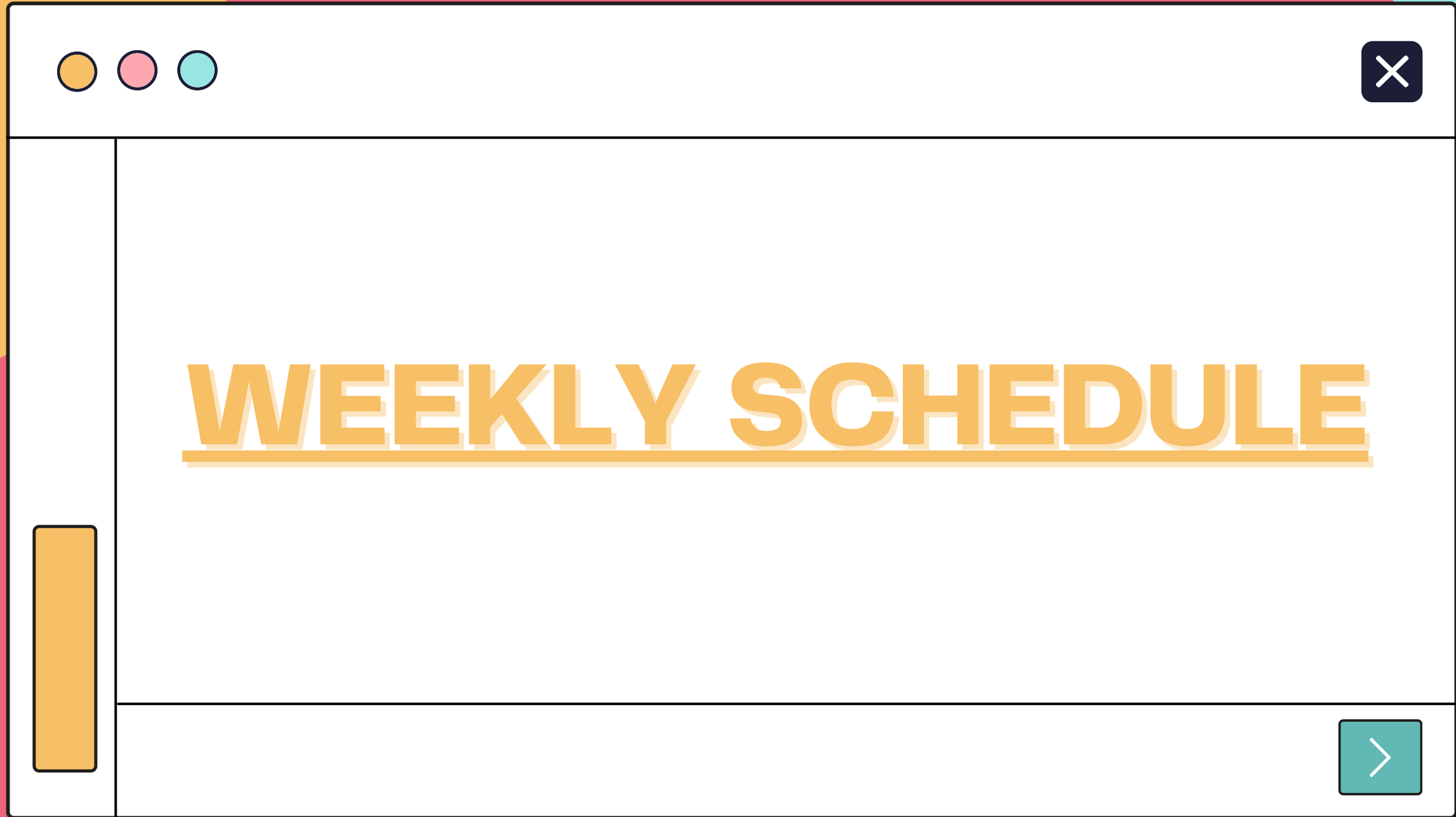
Inclusive and equitable teaching and learning practices are very important to me. I will do my best to incorporate all your accommodation requests. The viewings and lectures in this course have closed captioning and the readings are screenreader-friendly. I will also be providing content warnings. If you come across materials that are not accessible to you, or experience a barrier to your participation in a class or meeting, please bring this to my attention and I will gladly work with you to ensure accessibility. I also encourage you to reach out to Disability Resource Center (drc@ucsc.edu) to ensure your needs are fully met in this and other courses.



ZOOM ETIQUETTE

To ensure that everyone has the best learning experience, please:

- Turn on your cameras whenever possible
- Change your profile name to your first and last name and pronouns (if you'd like)
- Mute yourself unless speaking
- Use the hand raising zoom function (rather than raising your physical hand) and avoid interrupting other speakers
- Consider uploading a zoom profile picture, preferably with your photograph
- Feel free to use reaction emojis and the chat for comments
- Adhere to [our collectively created classroom agreements](#)



WEEK 1 (06/26 - 07/02)

THE LATE 1800s-1950s

Topics:

- Introduction to the Course: Why Study TV?
- From Radio to Television

TO READ:

- Syllabus!
- Hilmes, Michelle. Excerpts from *Only Connect: A Cultural History of Broadcasting in the United States*
- McCarthy, Anna. "The Front Row Is Reserved for Scotch Drinkers': Early Television's Tavern Audience"

TO WATCH:

- Prerecorded lecture on Canvas
- "The Story of Television," RCA (1956)

ASSIGNMENTS DUE:

- Quiz #1 - due Friday, 11:59 PM
- Introductions on Canvas (please post and respond to a classmate) - due Sunday, 11:59 PM

SYNC MEETINGS:

- *Monday*: Course Introduction
- *Wednesday*: Discussion Meeting (watch the prerecorded lectures + try to do the readings/viewings beforehand!) and Classroom Agreements

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WEEK 2 (07/03 - 07/09)

THE 1950s-1960s

Topics:

- Gender and Television in the Post-War Era
- Niche Audiences, Active Audiences

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TO READ:

- Spigel, Lynn. "Installing the Television Set"
- Hilmes, Michelle. "The Birth of the Sitcom"
- Pearson, Roberta, and Maire Messenger Davies. "Star Trek and American Television History" (excerpts)
- Fiske, John. "Active Audiences"

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TO WATCH:

- Prerecorded lectures on Canvas
- *I Love Lucy*, "Ricky and Fred Are TV Fans" (S02E30; 1953)
- *Star Trek*, "The Naked Time" (S01E04; 1966)

ASSIGNMENTS DUE:

- Quiz #2 - due Friday, 11:59 PM
- Work on your paper proposal (first draft due next Monday)

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SYNC MEETINGS:

- *Monday*: Course Assignments Overview, Discussion, and Watch Party (*I Love Lucy*)
- *Wednesday*: Discussion Meeting (watch the prerecorded lecture + do the readings/viewings beforehand!)

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WEEK 3 (07/10 - 07/16)

THE 1970s-1980s

Topics:

- Civil Rights, Feminism, and Social Critique
- Deregulation and Innovations

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TO READ:

- Bodroghkozy, Aniko. "Prime Time, *Good Times*"
- D'Acci, Julie. "Defining Women: The Case of *Cagney and Lacey*"
- Jenner, Mareike. "Managing Choice, Negotiating Power: Remote Controls"
- Hillard, Robert, and Michael C. Keith. "The Techno-Edged '80s: Teflon, Tinsel, and Me"

Recommended: *Color Adjustment*, dir. Marlon Riggs

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TO WATCH:

- Prerecorded lectures on Canvas
- *Good Times*, "Crosstown Buses Run All Day, Doodah, Doodah" (S02E04; 1974)
- *Cagney and Lacey*, "Better Than Equal" (S01E06; 1982)

ASSIGNMENTS DUE:

- Final Paper Proposal - due Wed, 11:59 PM
- Quiz #3 - due Friday, 11:59 PM
- Work on your bibliography

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SYNC MEETINGS:

- *Monday*: Paper Proposal Workshopping – **bring your draft.** Watch Party (*Good Times*).
- *Wednesday*: Discussion Meeting (watch the prerecorded lecture + do the readings/viewings beforehand!)

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WEEK 4 (07/17 - 07/23)

THE 1990s-2000s

Topics:

- 'Quality' Audiences, the 'Legitimation' of Television, and Media Convergence
- Reality TV
- Queer Audiences and Struggles for Representation

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TO READ:

– Newman, M.Z. and Levine E. "Another Golden Age?"

– Ouellette, Laurie, and Susan Murray. "Introduction" (*Reality TV*)

– Becker, Ron. "Prime-Time Television in the Gay Nineties"

– Jenkins, Henry. "'Out of the Closet and into the Universe': Queers and *Star Trek*"

Recommended:

- *Jersey Shore*, "A New Family" (S01E01; 2009)
- *Seinfeld*, "The Outing" (S04E16; 1993)

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TO WATCH:

- Prerecorded lectures on Canvas
- *Twin Peaks*, "Northwest Passage" (S01E01; 1990)
- *Ellen*, "The Puppy Episode" (S04E22; 1997)

ASSIGNMENTS DUE:

- Annotated Bibliography - due Wed, 11:59 PM
- Quiz #4 - due Friday, 11:59 PM
- Work on your final paper

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SYNC MEETINGS:

- *Monday*: Bibliography Workshopping – **bring your draft**
- *Wednesday*: Discussion Meeting (watch the prerecorded lecture + do the readings/viewings beforehand!)

WEEK 5 (07/24 - 07/28)

THE FUTURE OF TELEVISION

Topics:

- The Digital Era and Streaming
- TV Worlds and Extended Reality
- Television, Labor, and WGA Strikes

TO READ:

– Jenner, Mareike. "Quality', 'Popular' and the Netflix Brand: Negotiating Taste"
– Mann, Denise. "The Labor Behind the *LOST* ARG: WGA's Tentative Foothold in the Digital Age"

Recommended:

- *The Majority Report*, "Writers Guild Strikes Back" with Adam Conover ([YouTube Link](#))
- Excerpt on *LOST* from Maureen Ryan, *Burn It Down*

TO WATCH:

- Prerecorded lectures on Canvas
- *LOST*, "Pilot" (S01E01/02; 2004)
- "The Lost Experience" ([YouTube Link](#))

ASSIGNMENTS DUE:

- Final Paper - due Wed, 11:59 PM
- Quiz #5 - due Friday, 11:59 PM

SYNC MEETINGS:

- *Monday*: Final Paper Workshopping – **bring your draft**
- *Wednesday*: Discussion Meeting (watch the prerecorded lecture + do the readings/viewings beforehand!) + Course Wrap-Up!



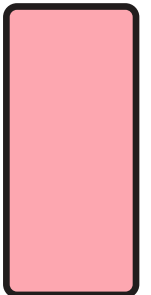
ACADEMIC INTEGRITY

One of the most important values of an academic community is the balance between the free flow of ideas and respect for the work and intellectual property of others. I take the issues of plagiarism and academic integrity very seriously. **As a student, you are required to always use proper citations in papers and may not circulate or post materials (handouts, exams, syllabi—any class materials) from your classes without the written permission of the instructor.** As an instructor, I am committed to protecting your intellectual property, including not circulating or publishing student papers without your permission.

Any test, paper, or report submitted by you and that bears your name is presumed to be your own original work that has not previously been submitted for credit in another course (unless you obtain prior written approval to do so from your instructor). In all of your assignments, including your homework or drafts of papers, you may use words or ideas written by other individuals in publications, web sites, or other sources, but only with proper citation (generally, quotation marks or an indented quotation) and correct attribution.

If you are not clear about the expectations for citing sources, completing an assignment, or taking a test or examination, be sure to consult the [library website on citing sources](#), and if you are still confused, seek clarification from your instructor or TA before turning in your assignment.

Finally, you should keep in mind that as a member of the campus community, you are expected to demonstrate integrity in all of your academic endeavors and will be evaluated on your own merits. The consequences of cheating and academic dishonesty—including a formal discipline file, possible loss of future internship, scholarship, or employment opportunities, and denial of admission to graduate school—are simply not worth it. Consequences and process for academic misconduct appear [here](#).



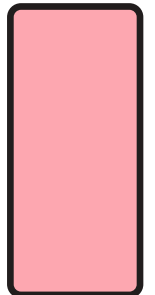


INCLUSIVITY AND DIFFICULT CONVERSATIONS

I am committed to providing an atmosphere for learning that respects diversity and supports inclusivity. In your courses, you may encounter readings and viewings that are challenging or triggering. To the best of my ability, I provide content warnings for all course material. My hope is that these notifications will help your engagement by allowing you to prepare to work through challenging material. Please make sure to take care of your mental well-being, such as by taking breaks. If some material is too difficult for you to engage with, reach out so we can discuss alternative arrangements. Please also note that the materials are for you to learn about different perspectives, and do not represent the opinions or personal beliefs of the instructor.

In our in-class discussions and dialogues, we will have the opportunity to explore challenging, high-stakes issues and increase our understandings of different perspectives. Our conversations may not always be easy. We sometimes will make mistakes in our speaking and our listening. Sometimes we will need patience or courage or imagination or any number of qualities in combination to engage our texts, our classmates, and our own ideas and experiences. Always we will need respect for others. Thus, an important aim of our classroom interactions will be for us to increase our facility with the sometimes difficult conversations that arise inside issues of social justice as we deepen our understandings of multiple perspectives - and make the most of being in a room with people of many backgrounds, experiences, and positions.

Please also note that the University of California, Santa Cruz expressly prohibits students from engaging in conduct constituting unlawful discrimination, harassment or bias (see more [here](#)). To report an incident of hate or bias, please use the [Hate/Bias Reporting Form](#). The Hate/Bias Response Team is a group of administrators who support and guide students seeking assistance in determining how to handle a bias incident involving another student, a staff member, or a faculty member.



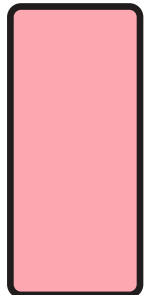


TITLE IX / CARE

The **Title IX Office** is committed to fostering a campus climate in which members of our community are protected from all forms of sex discrimination, including sexual harassment, sexual violence, and gender-based harassment and discrimination. Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office. In addition, Counseling & Psychological Services (CAPS) can provide confidential counseling support. **Please note that your instructors and TAs are mandatory reporters, meaning that we are required to report any instances of Title IX violation of which we are informed, to the Title IX office.**

MENTAL HEALTH

Your mental well-being is very important to me. Many students at UCSC face personal challenges or have psychological needs that may interfere with their academic progress and social life. Through CAPS, the university offers a variety of confidential services to help you through difficult times, including individual and group counseling, crisis intervention, consultations, online chats, and mental health screenings. These services are provided by staff who welcome all students and embrace a philosophy respectful of clients' cultural and religious backgrounds, and sensitive to differences in race, ability, gender identity and sexual orientation. CAPS also has a free, confidential drop-in program, Let's Talk, held both in person and on Zoom.



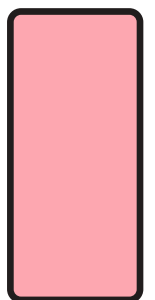


LAND ACKNOWLEDGMENT

The land on which we gather is the unceded territory of the Awaswas-speaking Uypi Tribe. The Amah Mutsun Tribal Band, comprised of the descendants of indigenous people taken to missions Santa Cruz and San Juan Bautista during Spanish colonization of the Central Coast, is today working hard to restore traditional stewardship practices on these lands and heal from historical trauma.

CAMPUS RESOURCES & ACADEMIC SUPPORT

Please visit the Canvas page on [Helpful Resources](#) for a list of available support!





THANK YOU FOR READING!

If you have any questions about the syllabus, course structure, assignments, grading, and so on, please contact lalū or ksenia via Canvas messaging or make an office hours appointment.



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SUBMIT