

FILM 136B - Hist of Television
Summer 2019
Social Sciences 2 Rm 075,
TuTh 1:00PM - 4:30PM



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Office Hours: by appointment

Simple questions and comments by email are welcome, but please use office hours for more complicated discussions about course material, assignments and grades.

Catalog description:

"Survey of the historical development of broadcast television from its origins to the present-day phenomena of cable, satellite, and electronic networks. Examination of major genres, forms, and modes of production and consumption within cultural, social, and economic contexts."

Course Overview:

What we call "television" is an ever-broadening umbrella covering many technologies, industries, production and reception practices and cultural activities. This course will introduce you to many of the forms that television has taken throughout its historical evolution and prepare you to analyze, understand, predict (and participate in) its future. You will become familiar with various reasons why we study television, and some of the most important methods for doing so. The goal is to give you a broad survey of the major issues in television history and its academic study.

Course Objectives

By the end of this course, you should be able to:

- Analyze both written and visual texts;
- Critique the ways television texts express dominant ideologies of race, class, gender, and sexuality;
- Define key concepts in media theory and cultural studies in your own words;
- Develop an understanding of the nature of television as a medium and an awareness of its historical development;
- Assess the impact of changing technologies on the form, industrial operations, and viewer experience of TV;
- Interrogate your personal viewing practices;
- Demonstrate an ability to analyze, interpret, and critique media from a variety of theoretical

perspectives using the critical vocabulary and methodologies of the discipline;

- Understand how TV is influenced by and also influences social and cultural trends;
- Demonstrate scholarly writing skills appropriate to the discipline of film and digital media.

Readings:

Readings will be provided on CANVAS, under the "Files" tab. I've kept the readings digital to minimize printing, paper use and expense to you. You are responsible to have finished the readings prior to the beginning of the class they are listed for.

<https://canvas.ucsc.edu/> Log in using your Cruz ID and Gold Password.

Quizzes:

There is a load of information in the readings, and there's no way you can be responsible for all those facts. The quizzes are designed to test your overall comprehension of the readings rather than your ability to memorize dates and names.

Classroom courtesy:

EXCEPT AS PERMITTED, THIS CLASSROOM IS A NO-LAPTOP, NO TABLET ZONE. Laptops and tablets are permitted only as arranged through the Disability Resource Center and used to accommodate particular needs, temporarily or permanently. CELLPHONE USE IS STRONGLY DISCOURAGED. I recognize that policing your cellphone use is impossible, and I don't want to be a policeperson. I owe you my full attention and engagement, and I want yours in return.

PLEASE NOTE: I provide my lecture slides to you (without video) after each session. See the FOLDER section of CANVAS.

Please arrive by the start of class and stay until its conclusion, unless you have made other arrangements with me or your TA.

PLEASE SILENCE YOUR PHONES BEFORE ENTERING CLASS. THANK YOU!

Attendance:

Attendance is absolutely mandatory and essential for your success in the class. Missing a class will not only affect your participation grade but also, if you miss a quiz, your quiz grade—those cannot be retaken or taken on a different date.

Assignments:

Please adhere to the word count.

- 1) Reading summary.** On Canvas, submit a written summary W. Uricchio's "Constructing television: Thirty Years that Froze an Otherwise Dynamic Medium." Your response should illustrate your understanding of the text. The assignment should identify the key argument/idea of the reading and summarize key points. This assignment is about seeing you understand key points, NOT a statement of your opinion. Refrain from extensive introductions or preambles, just get right into the key ideas.

Please use paragraph format, and spell-check—no bullet points. Keep a copy for yourself on your computer or storage device in the event that the submitted assignment is lost or destroyed. Responses will be assessed based upon the quality and specificity of your summary as well as attention to key ideas from the reading. Responses will be assessed based upon the quality and specificity of your summary, and proper length.

Keep a copy for yourself on your computer or storage device in the event that the submitted assignment is lost or destroyed.

Length: 300 words.

DUE AUGUST 1

- 2) **Bibliographic entry.** Each student will be responsible for seeking out, viewing, and adding bibliographic information for a program stored in the open television archive of archive.org. After viewing at least one program from the 1950s or 1960s, students must compose a detailed comment in the provided section where they will describe the program narrative, place it in a genre history, briefly describe its producing and broadcasting entity as well as its original airdate and time. At the end of each entry, the student must sign the comments through a signature made up of their initials and the number 136 -- for example, I would sign (yg136). A link to each program reviewed must be submitted on Canvas.

Length: 300 words.

DUE AUGUST 8.

- 3) **Close textual analysis.** Choose a contemporary TV ad and perform a close reading of it. You will need to deeply analyze the televisual text paying attending to the subject matter, form, aesthetics, and how those elements express the dominant ideology. It is not a descriptive but an analytical piece of writing.

Length: 300-500 words.

DUE AUGUST 15.

- 4) **TV show pitch.** Write a proposal for a new television program. Imagine that you are pitching this program to network executives and potential sponsors. You need to come up with the following elements: Title, Genre, Format, Logline, Premise of the Show/Characters/Narrative arc, Originality (what is it similar to/how is it different from), Desired Distributor/Platform.

Length: 300-500 words.

DUE AUGUST 22.

- 5) **Final project.** On Day one of the class, you will be placed in a small group of your peers. Each group will consist of no more than 5 people. Your group will collectively decide on a theme, and each student will do an individual final assignment around that theme. I am very open to variety of themes as long as they directly relate to the history of TV: for example, surveillance, failed technology, adaptation, captions and subtitles, kids TV, archive, porn.

Honestly, it can be pretty much anything, just pick a theme that is interesting to all members of the group.

Your individual final project can take a variety of shapes: it can be a short research paper (~1000 words), script, video essay, story board, performance, piece of critical fan-fiction, re-edited trailer for a TV show with its genre conventions flipped (for example, you can cut a horror trailer for the show *FRIENDS*). Again, you have a ton of options here. Please consult with me or your TA if you are unsure about the form your final project should take.

The purpose of these small groups is to allow students an opportunity to collaborate with colleagues, bounce ideas of their peers and share resources in what is a rather rapid schedule. The business of academic research concerns enlarging, discussing and complicating pre-existing works; students are encouraged in this assignment likewise to comment upon the hypotheses and observations of their peers. **You are collaborators, not competitors!**

Each group will present their work, introducing the main theme and each individual project, to the entire class. You will have 30 minutes to present and 15 minutes for questions and answers after.

DUE AUGUST 27

Each assignment must be posted on Canvas before the beginning of the class on the day that assignment is due. Late assignments won't be accepted. Extensions will only be granted if approved by me or your teaching assistant prior to the deadline. Approved late assignments will be marked down one letter grade step (e.g. from A+ to A) for each day that they are late, including weekends.

Assessment:

Attendance and class participation – 25%

Quizzes – 15%

Reading Summary – 10%

Bibliographic entry – 10%

Close textual analysis – 10%

TV show pitch – 10%

Final project+presentation – 20%

Grading rubric:

A+ All assignments are completed with a high degree of reflection and apparent effort, attendance and participation at all sessions

A All assignments are completed with a high degree of reflection and apparent effort, attendance and participation at all sessions

A- One assignment or one quiz is missing, participation at most sessions

B Two assignments or quizzes missing, more than one unexcused absence

C Several assignments or quizzes missing, two or more unexcused absences

F Many assignments missing, attendance and participation at few sessions

Expectations:

- 1) Attend classes regularly, arrive on time, and be ready to engage.
- 2) All assignments must be turned in on time.
- 3) Read carefully and write thoughtfully.
- 4) Conduct yourself with academic integrity and honesty. Cheating, plagiarism or fabrication will be dealt with in accordance to the University's policy as outlined in the Student Handbook. You are expected to be familiar with the University policy on dishonesty and disruption of the academic process. If you use outside sources in your work, you must attribute them.
- 5) Be conscious and conscientious about disabilities. I propose that we work together to get educated about and make sure we're responsive to the practical implications of specific disabilities in the academic environment. To this end, I take some steps in the direction of universal design. Please help each other whenever you can, and don't assume who needs or wants what kinds of help. Ask. CANVAS is generally accessible for people with disabilities, but individual resources (handouts, lecture notes, audio and/or video files) may or may not be accessible. If you need accommodation, please contact the UCSC Disability Resource Center at <http://drc.ucsc.edu/>

Course Schedule

Note: This schedule is subject to change to accommodate student interest and if doing so will make the course more effective. Any changes will be posted to Canvas as an announcement and, time permitting, in class.

Week 1:

July 30. TV: CULTURAL FORM

No required readings.

Aug 1. TV: TECHNOLOGY

Readings:

D. Hebdige, "From Culture to Hegemony."

"Stuart Hall and Cultural Studies: Decoding Cultural Oppression."

L. Spigel, "Installing the Television Set: Popular Discourses on Television and Domestic Space"

W. Uricchio, "Constructing television: Thirty Years that Froze an Otherwise Dynamic Medium."

ASSIGNMENT #1 DUE

Week 2:Aug 6. TV: BUSINESS

Readings:

L. Spigel, "One-Minute Movies: Art Cinema, Youth Culture, and TV Commercials in the 1960s."

M. Buonanno, "History and Critique of the Flow."

H. Gray, "Television and the Politics of Difference"

QUIZ#1Aug 8. TV: INDUSTRY/LABOR

Readings:

M. Banks, "I Love Lucy: The Writer-Producer."

R. Boyle, "Television Talent."

R. Maragh, "'Our Struggles Are Unequal': Black Women's Affective Labor Between Television and Twitter"

C. Chancellor. "Women Underrepresented in Behind-the-Scenes Roles in 2016 Primetime Emmy Nominations" -

<http://www.womensmediacenter.com/about/press/press-releases/women-under-represented-in-behind-the-scenes-roles-in-2016-primetime-emmy-n-1>

ASSIGNMENT #2 DUE**Week 3:**Aug 13. TV: EVENT/NEWS/SPORTS

Readings:

M. Morse, "The News as Performance: The Image as Event."

J. Baughman, "Informed Without Being Ponderous."

T. Vogan, "Monday Night Football, Brian's Song, and the Roots of the Prime-Time TV Event."

QUIZ#2Aug 15. TV: ENTERTAINMENT

Readings:

S. Childress, "Beyond Empathy."

E. Picarelli, "Aspirational Paratexts: the Case of 'Quality Openers.'"

J. Mittle, "Narrative Complexity."

ASSIGNMENT #3 DUE

Week 4:

Aug 20. TV: ART/ACTIVISM

Readings:

- H. Gray. Cultural Politics as Outrage(ous)
- A. Simmons, "Television and Art: A Historical Primer for an Improbable Alliance."
- D. Ross, "Nam June Paik's Videotapes."
- D. Boyle, Guerilla Television Revisited

QUIZ#3

Aug 22. TV: CONVERGENCE

Readings:

- J. van Dijck, "YouTube beyond technology and cultural form."
- T. Friend, "Hollywood and Vine"
- H. Griffin, "Never, Sometimes, Always: The Multiple Temporalities of "Post-Race" Discourse in Convergence Television Narrative."
- M. Jenner, "The Transnational, the National and Television."

ASSIGNMENT #4 DUE

Week 5:

Aug 27. FINAL PROJECTS PRESENTATIONS part 1

Aug 29. FINAL PROJECTS PRESENTATIONS part 2

Important 2019 Deadlines:

Session 1:

Drop: Monday, July 1

Request for "W": Friday, July 12

Session 2:

Drop: Monday, August 5

Request for "W": Friday, August 16

8-Week:

Drop: Monday, July 8

Request for “W”: Friday, July 26

10-Week:

Drop: Monday, July 8

Request for “W”: Friday, July 26

Neither Summer Session nor instructors drop students for non-attendance or non-payment. Students must drop themselves. Dropping results in full tuition reversal/refund. Withdraw posts a W for the grade and full tuition is charged (no refund).

For all dates and deadlines, including ‘change of grade option’ (P/NP) and grades due, here is the summer academic calendar: <https://summer.ucsc.edu/studentlife/index.html>

For questions about dropping, requesting a W grade for a course, or withdrawing from the summer quarter, email summer@ucsc.edu.

DRC Accommodations:

The Disability Resources Center reduces barriers to inclusion and full participation for students with disabilities by providing support to individually determine reasonable academic accommodations. If you have questions or concerns about exam accommodations or any other disability-related matter, please contact the DRC office, located in Hahn 125 or at 831-459-2089 or drc@ucsc.edu.

Academic Dishonesty:

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community. It tarnishes the value of a UCSC degree.

All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other forms of academic dishonesty in order to ensure that the integrity of scholarship is valued and preserved at UCSC.

In the event a student is found in violation of the UCSC Academic Integrity policy, he or she may face both academic sanctions imposed by the instructor of record and disciplinary sanctions imposed either by the provost of his or her college or the Academic Tribunal convened to hear the case. Violations of the Academic Integrity policy can result in dismissal from the university and a permanent notation on a student’s transcript.

For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the Academic Integrity page at the Division of Undergraduate Education.

Title IX:

The university cherishes the free and open exchange of ideas and enlargement of knowledge. To maintain this freedom and openness requires objectivity, mutual trust, and confidence; it requires the absence of coercion, intimidation, or exploitation. The principal responsibility for maintaining these conditions must rest upon those members of the university community who exercise most authority and leadership: faculty, managers, and supervisors.

The university has therefore instituted a number of measures designed to protect its community from sex discrimination, sexual harassment, sexual violence, and other related prohibited conduct. Information about the Title IX Office, the online reporting link, applicable campus resources, reporting responsibilities, the UC Policy on Sexual Violence and Sexual Harassment and the UC Santa Cruz Procedures for Reporting and Responding to Reports of Sexual Violence and Sexual Harassment can be found at titleix.ucsc.edu.

The Title IX/Sexual Harassment Office is located at 105 Kerr Hall. In addition to the online reporting option, you can contact the Title IX Office by calling 831-459-2462.