FILM 20B: FINAL EXAM SUGGESTED REVIEW GUIDE

Final Exam: Monday, June 6th

This review guide provides a broad overview of weeks 6 – 10 and is designed to help you better focus your study for the final exam. **The final exam will be comprised of four sections: (1) Multiple Choice, (2) Identification, (3) Short Answer, and (4) Essay.**

This review guide should be **a starting point** to a more detailed review of the course lectures, course readings, and in-class screenings.

For a comprehensive review, please be sure to:

(1) Review your notes from lecture and section

(2) Review the course reader and texts

(3) Know the factual as well as the conceptual

(4) Know all key terms

(5) Know all key concepts

WEEK FIVE/SIX: Contemporary Issues in Television ~ Special Guest Lecturers ~ Review of Week 5

Required Readings: Brian Locke, "Here Comes the Judge: The Dancing Itos and the Televisual Construction of the Enemy Asian Male," Munoz, "Pedro Zamora's Real World of Counterpublicity," "Looking for Latinos on Prime-Time Television" by Alison Hoffman and Chon Noriega

Guiding Discussion Questions:
• How is race "constructed" and "deployed?" What is TV's role in this process?
• Explain the "polarized black-and-white structure of racial discourse" (191). What are the implications of this?
• Describe the role of the "racialized sidekick" (191).
• What is TV's "strategy of recoding" (192)?
• Does the lack of minorities on television reflect how media producers perceive race and ethnicity within the US? Or do you think television is aimed at specific race or class based demographics? Lastly, if networks continue to represent people of color in stereotypical or old fashioned roles, how might the medium be able to progress or participate in social change?
• According to the authors, racial and ethnic minorities are generally represented through stereotypical roles or cast on racially segregated programs. Do you agree with their findings? How might television as a popular medium change if shows were more diverse or integrated? Do you think this might affect ratings and/or marketing demographics?
• According to Munoz, what is an "ethics of self" (196)? How does this relate to Pedro Zamora's mediated role as an out, gay, Latino, AIDS activist? Specifically, how did Pedro's "confessional" scenes help enact this work?
• What does Munoz mean by the term "counterpublics" and how does the concept relate to hegemony (198)? How did Zamora use MTV to provide space for these "counterpublics" and, furthermore, who did Zamora target as possible participants?

WEEK SEVEN: Reaganism and Television; "Family Values" & Whiteness, Americaness, and Class

Required Readings: Herman Gray, "Reaganism and the Sign of Blackness," Sut Jhally and Justin Lewis, "White Responses: The Emergence of 'Enlightened' Racism," Kathleen K. Rowe, "Roseanne: Unruly Woman as Domestic Goddess," Jennifer Gillan, "From Ozzie Nelson to Ozzy Osbourne"

Guiding Discussion Questions:

• According to Gray, how did the mediated representation of the "urban underclass" work to effectively symbolize the degradation of "white America" under Reagan? In your answer, link this explicitly to the concept of "family values" and the ways in which this phrase was used to mobilize the conservative Right.

• How did Reagan's rhetorical celebration of "the good old days" oppose the post-civil rights discourse and produce the black body as "other?" How were these concepts linked to wealth, privilege and "trickle down" economics? Provide specific television shows as examples.

• Describe the "new and insidious form of racism" the authors explicitly link to the popular reception of the "The Cosby Show" by white viewers (75). How does this function and what are its causes? How does this allow white audiences to view off-screen African-Americans as failures?

• According to the authors, how might "The Cosby Show" be viewed as a "hollow" victory in terms of improving US race relations? How was this relative victory "achieved at a very high price" (86)? Consider issues of both race and class in your answer.

• What does Rowe mean by a "semiotics of the unruly" (635)? In what ways does Rosanne participate in or enact this concept? Incorporate specific examples into your answer.

• According to Rowe, what is the impact of Rosanne's authorial position? How might this coincide with Rowe's usage of "the spectacle" (as markedly different than Mulvey's)? Define both "authorship" and "spectacle" in your answer.

• In what ways does "The Osbournes" serve as an amalgamation of various, historically rooted television genres? According to Gillan, how does this effect the show's precarious balance between providing entertainment and portraying social commentary? Name and define at least two of the several genres Gillan discusses in your answer.

• How does Sharon Osbourne effectively fulfill her familial gender role while maintaining her position as chief financial officer and domineering manager? How might this representation differ from Lucy's or Harriet's narrative role in their respective series?

<u>WEEK EIGHT: Sex/uality on Television & Fandom ~ Guest Lecturer, Professor Suzanne Scott</u>

Required Readings: Christopher Pullen, "Gay Identity in the Constructed Reality Environment," Richard J. Conway, "Reimagined Masculinities in Will & Grace," Lebesco, "Got to Be Real; Mediating Gayness on Survivor," Henry Jenkins, "Star Trek Rerun, Reread, Rewritten: Fan Writing as Textual Poaching"

<u>Guiding Discussion Questions:</u>
• Compare Pullen's argument concerning gay and lesbian representation on talk shows to his understanding of the political impact of queer characters on reality dramas like THE REAL WORLD or BIG BROTHER. How do these representations differ, ideologically and formally? What does Pullen mean by the term "problem issue"?
• Define the term "camp," relating it to both the use of stereotypes and queer performance. How does parody tie into this concept? Reflexivity? Can you relate Pullen's treatment of camp to Kim's concept of the female masquerade?
• How do shows like *Will and Grace* participate in the creation and maintenance of hegemonic notions of masculinity and sexuality? Why do these shows rely on stereotypes? What is the "carnival" and how used to promote, diffuse or subvert negative representations of gay men on television?
• Since the article was written, gays and lesbians have gained much more widespread representation on television programs as well as in the greater media. Do you think Conway's argument still applies to shows like *Glee*, *Modern Family* and other current shows that portray queer characters? Come up with a specific example in your answer.
• What role do Survivor fans play in the reception of mediated sexual transgression? How have they generally reacted to expressions of homophobia and how might this relate to the concept that TV shows are "polysemic?" Include a concise definition of the term in your answer.
• What does Jenkins mean by "textual poaching?" In what ways does he claim that fan participation can be "a vehicle for marginalized subcultural groups (women, the young, gays, etc.) to pry open space for their cultural concerns within dominant representations" (462)? Provide specific examples relative to Jenkins' argument.
• In what ways does Jenkins set up Star Trek fan culture as a sort of interpersonal community? How do you think this community has been impacted or shaped by technology (i.e. the internet, smart phones, easily accessible video editing software) since this essay was published? You may reference Suzanne Scott's lecture in your argument.
• According to Scott, how might gender play into the creation of fan fiction or fan videos? Provide specific examples in your answer.
• How might original fan created content such as slash fiction or fan-vids offer a form of resistance to the dominance of corporate controlled media?

WEEK NINE: *The Truman Show* & Advertising and Economics; Alternative Television

Required Readings: CAMPBELL, Chapter 10: Advertising and Commercial Culture & Chapter 14: Media Economics and the Global Marketplace, Berger, *Ways of Seeing* Chapter 7, Victoria O'Donnell, "Demystifying the Business of Television," Gray Cavender, "In search of community on Reality TV"

Guiding Discussion Questions:
• What makes the television program, The Truman Show (within the film, The Truman Show) a documentary or not a documentary?
• What are ways that The Truman Show is a form of Reality Television?
• How does the cinematography function?, e.g., camera angles, techniques, etc.
• How do elements such as sets, setting, costuming, color palette, music, sound design, casting figure into the film's exploration of viewing practices? (Note ironic uses of names.)
• Do you think the film's critique of television is fair or effective? Is it a productive commentary on T.V.?
• How do you interpret the final scene? What do you think about the idea of exiting a media-constructed world? How can you make it possible, for yourself?
• Where does moral responsibility rest, in media culture? Are there particular aspects of The Truman Show that you find especially egregious or unethical, what are they?
• What are moments of authenticity/how is 'reality' discerned? Recall examples of "uncanny" moments Truman experiences that are the true/real moments.
• What ideas do you have about the space(s) for emotion(s) in the television experience?
• Why are stories, even memories, constructed? In culture, in life?
• Do you support culture jamming? In what ways?
• What does Berger argue is the significance of advertisement's uses of art history and paintings, both aesthetically and (more importantly) culturally?
• How does anxiety function in producing consumerism? Why must an advertisement never be too real?

Key Terms & Concepts: Cambell, O'Donnell
• Space Brokers
• Mega vs Boutique Agencies
• Demographic vs Psychographic
• Focus Groups
• VALS Research
• Viral Marketing
• Media Buyers

- Saturation Advertising
- Interstitials
- Famous-Person Testimonial, Plain-Folks Pitch, Snob-Appeal, Bandwagon Effect, Hidden-Fear Appeal, Irritation Advertising
- Association Principle
- Product Placement
- Monopoly vs Oligopoly
- Limited Competition
- Direct vs Indirect Payment
- Economics of Scale
- Sherman Anti-Trust Act of 1890
- Telecommunications Act of 1996
- SYNERGY
- MSNBC (NBC + Microsoft)
- AOL Time Warner
- ABC Disney
- Comcast ATT + NBC
- HEGEMONY and CULTURAL IMPERIALISM
- Rating vs. Share
- Sweeps
- "Hybrid Pitch"
- "Show Runners"
- People-meter
- Critiques of Nealson Rating System
- Treatment vs. Script

WEEK TEN : Reality Television & Television Off Television; You and You-Tube

Required Readings: Amber Day, "And Now … The News? Mimesis and the Real in The Daily Show," Gray Cavender, "In search of community on Reality TV," CAMPBELL, Chapter 9: The Internet and New Technologies, Pamela Wilson, "Jamming Big Brother: Webcasting, Audience Intervention, and Narrative Activism," Lisa Nakamura, "Cultural Difference, Theory, and Cyberculture Studies"

Guiding Discussion Questions:
• How does Jon Stewart function both as an Anchorman Authority and an audience "everyman"?
• What are some of the examples of how parody in the Daily Show differs from (pastiche) shows like Saturday Night Live?
• How do both Survivor and America's Most Wanted undermine a sense of community? How do they differ and how are they similar in this undermining?
• What are the three rules for a winning contestant on Reality TV Show that Professor Kim laid out during lecture?
• How did the presence of 24hr web streaming effect or undermine the television representation of big brother (338)?
• What were some ways in which fans or activist intervened into the big brother show? What is the political significance of these Cultural Jammers or Narrative Activist?
• Define how Nakamura uses the terms "wired, tired and expired," providing examples for each. What does she claim these concepts leave out? Why?
• How, as Nakamura claims, is cyberculture studies grounded in cultural studies? How is the internet a "lived practice"? Can you draw comparisons between cyberculture studies and televisual studies?

Key Terms & Concepts: Cambell
• The Internet, ARPAnet, Email
• Microprocessors
• Fiber-Optic Cable
• World Wide Web
• HTML (Hypertext Markup Language)
• Browsers
• Internet Service Provider (ISP)
• Broadband
• Search Engines
• Digital Communication

- Yahoo, Microsoft, AOL, Google (4 Power Companies)
- Open-Source Software
- Phishing
- Digital Divide
- Mass Customization