

FILM 20B
Television Culture and Society
Spring Quarter 2011

Professor: L.S.KIM

Department of Film and Digital Media, UCSC

Class Schedule: Tuesday and Thursday, 12-1:45 p.m., Baskin Auditorium 101

Office Hours: Tuesday 2-3 p.m., and by appointment

127 Communications Building ☎ (831) 459-5543 ✉ lskim@ucsc.edu

Teaching Assistants: Meredith Heil mpheil@ucsc.edu Alex Johnston alwjohns@ucsc.edu

Karl Mendonca kjmendon@ucsc.edu Helen H. Park hehpark@ucsc.edu

COURSE DESCRIPTION:

This course will give you an introduction to Television Studies. It is a required course for Film and Digital Media majors, and students from other departments are welcome, space permitting. The focus of the course is on televisual texts as forms of mythmaking: How are stories – societal myths – told, sustained, and possibly challenged through television culture? Moreover, you will be asked to consider how different forms of television and technology affect bodies of knowledge and ways of thinking. How actively engaged are you in your media citizenship?

The course is structured into two categories: There will be an emphasis on industrial history in order to give you a background to television and its related media; this quarter will also be devoted to critical studies and cultural analysis of television and society. The specific curricular goal of this course is to prepare you for intermediate and advanced level television classes, and more broadly, to prompt you to think and know differently when it comes to your consumption of media. Whether or not you are a Film and Digital Media major, you will gain critical skills that can be applied to your work both within and beyond academic subjects as television permeates life and culture in significant ways – ways that we will discover together in this course.

REQUIRED READING (available at the Bay Tree Bookstore):

Course Reader

Richard Campbell, Christopher R. Martin, Bettina Fabos, *Media Essentials* (Boston, New York: Bedford/St. Martin's, 2011). You can also purchase the book through www.bedfordstmartins.com

John Berger, *Ways of Seeing* (London, England; New York, N.Y.: Penguin Books, 1972).

ASSIGNMENTS/EVALUATION:

Your engagement in the class is key to its, and to your, success. Lectures and discussions will expect your familiarity with concepts presented in the readings. Our reading load in this course is substantive so know that you will need to organize your preparation time accordingly. Many of the specific clips that will be screened will not be reproduced elsewhere; furthermore, you will want to view them in a classroom context to fully benefit from their analysis and significance.

Attendance to class and section is a course requirement. Absences and late assignments will result in a grade reduction. Three unexcused absences (undocumented and/or after-the-fact) will result in a non-passing grade for the course. The final grade for the course will be based upon the following:

Attendance and Participation . . . 25%
First Paper (Week 3) . . . 10%
Midterm Exam (Week 6) . . . 20%
Second Paper (Week 9) . . . 20%
Final Exam (Finals Week) . . . 25%

Mobile phones must be turned off during class. **Computers are to be used for taking notes** only. Please be respectful to the integrity of the class, and to the people around you.

Course Website: <http://karlmendonca.com/20B/>

COURSE OUTLINE:

Week 1

T March 29

Introduction: What is Myth?

Viewing: *Color Adjustment* (1992) by Marlon Riggs

Th March 31

Why Study Television? Ideology and Images

Reading: CAMPBELL, Chapter 1: A Critical Approach to Mass Media; *Ways of Seeing*, 1; Donald Bogle, "Black Beginnings: from *Uncle Tom's Cabin* to *The Birth of a Nation*" in the Course Reader

Viewing: Clips, *The Birth of a Nation* (1915), *The Awful Truth* (1998-1999)

Week 2

T April 5

Early Television; Television as Cultural Form

Reading: George Lipstiz, "The Meaning of Memory: Family, Class, and Ethnicity in Early Network Television Programs"; Patricia Mellencamp, "Situation Comedy, Feminism, and Freud: Discourses of Gracie and Lucy" both in the Course Reader; CAMPBELL, Chapter 6: Popular Radio and the Origins of Broadcasting

Viewing: *I Remember Mama* (1949-1956), *The Goldbergs* (1949-1954), *I Love Lucy* (1951-1961)

Th April 7

Close Textual Analysis

Reading: Denise Kervin, "Gender Ideology in Television Commercials"; "Ideology" from *Real Images*; Stuart Hall, "Encoding and Decoding in the Television Discourse" all in the Course Reader

Viewing: *Wonder Woman* (1976-79), *Designing Women* (1986-1993), *Golden Girls* (1985-1992), *Xena: Warrior Princess* (1995-2001), *Buffy the Vampire Slayer* (1997-2003), *Alias* (2001-2006), *Nikita* (2010), *bell hooks: Cultural Criticism & Transformation* (1997)

Week 3
T April 12

Feminism and Television Studies

Reading: *Ways of Seeing*, 3; L.S.KIM, "'Sex and the Single Girl' in Postfeminism: The F Word on Television" in the Course Reader
Viewing: *That Girl* (1966-1971), *The Mary Tyler Moore Show* (1970-1977), *Ally McBeal* (1997-2002), *Sex and the City* (1998-2004)

Th April 14

FIRST PAPER DUE at the beginning of class

Television News; Media/ting Spectacle

Reading: Gaye Tuchman, "Representation and the News Narrative: The Web of Facticity"; Christopher P. Campbell, "Common Sense, Myth, News and Realism" in our Course Reader; "'Cops': Television Policing as Policing Reality" by Aaron Doyle (e-copy available)
Viewing: News clips, *COPS* (1989-present), *O.J. Simpson: A Study in Black and White* (2002), *Live From Baghdad* (2002), *The Daily Show* (1996-)

Week 4
T April 19, 2011

Viewing: *Network* (1976), dir. Sidney Lumet, 120 min.

📺 **Class will begin at 11:45 a.m. to accommodate the film's length**

Recommended Reading: CAMPBELL, Chapter 12: The Culture of Journalism, Values, Ethics, and Democracy
And: You can catch up on your reading.

Th April 21

Narrative and Genre

Reading: CAMPBELL, Chapter 8: Television, Cable, and Specialization in Visual Culture; "What is Genre?" from *The Television Genre Book* in our Course Reader; Recommended/Optional: "Beyond and Beside Narrative Structure" (e-copy available)

Week 5
T April 26

Race and Representation

Reading: Aniko Bodroghkozy, "'Is This What You Mean by Color TV?' Race, Gender, and Contested Meanings in NBC's *Julia*"; Darnell M. Hunt, "Making Sense of Blackness on Television" in our Course Reader
Viewing: *Beulah* (1950-1953), *Julia* (1968-1971), *Good Times* (1974-1979), *All in the Family* (1971-1991), Clips from *Bamboozled* (2000), dir. Spike Lee

Th April 28

Racial Discourse, Continued

Reading: Brian Locke, "Here Comes the Judge: The Dancing Itos and the Televisual Construction of the Enemy Asian Male" in the Course Reader; "Looking for Latinos on Prime-Time Television" by Alison Hoffman and Chon Noriega, available to read at:
http://www.chicano.ucla.edu/research/documents/crr_04Dec2004.pdf
"Restrictive Portrayals of Asians in the Media and How to Balance Them" available to read at:
http://www.manaa.org/asian_stereotypes.html
Recommended/Optional: CAMPBELL Chapter 7: Movies and the Impact of Images, starting on page 193

Viewing: *The Courtship of Eddie's Father* (1969-72), *All-American Girl* (1994-1995), *I'm The One That I Want* (2000) by Margaret Cho and Karen Taussig; *The George Lopez Show* (2002-2007)

Week 6

T May 3

MIDTERM EXAM

Th May 5

**Contemporary Issues in Television ~ Special Guest Lecturers ~
Music Television**

Reading: Muñoz, "Pedro Zamora's *Real World* of Counterpublicity"

Optional: CAMPBELL, Chapter 5: Sound Recording and Popular Music

Viewing: *The Ed Sullivan Show* (1948-1971), *Hairspray* (2007), *Say It Loud* (2001), *The Real World* (1992-present), *Glee* (2009-present)

Week 7

T May 10

Reaganism and Television; "Family Values"

Reading: Herman Gray, "Reaganism and the Sign of Blackness"; Sut

Jhally and Justin Lewis, "White Responses: The Emergence of

'Enlightened' Racism" in our Course Reader

Viewing: *The Jeffersons* (1975-1985), *The Cosby Show* (1984-1992),
The Fresh Prince of Bel Air (1990-1996)

Th May 12

Whiteness, Americanness, and Class

Reading: Kathleen K. Rowe, "Roseanne: Unruly Woman as Domestic Goddess"; Jennifer Gillan, "From Ozzie Nelson to Ozzy Osbourne" in our Course Reader

Viewing: *Happy Days* (1974-1984), *Little House on the Prairie* (1974-1983),
American Dreams (2002-2005), *Roseanne* (1988-1997), *The Adventures of Ozzie and Harriet* (1952-1966), *The Osbournes* (2002-2005)

Week 8

T May 17

Sex/uality on Television

Reading: Christopher Pullen, "Gay Identity in the Constructed Reality Environment" in our Course Reader; Michele Aaron, "Towards queer television theory"; Richard J. Conway, "Reimagined Masculinities in *Will & Grace*" (e-copies available of Aaron and Conway)

Viewing: *Soap* (1979-1981), *Ellen* (1994-1998), *Will & Grace* (1998-2006),
Queer Eye for the Straight Guy (2003-2007), *The DL Chronicles* (2005), *The L-Word* (2004-)

Th May 19

Fandom ~ Guest Lecturer, Professor Suzanne Scott

Reading: Henry Jenkins, "*Star Trek* Rerun, Reread, Rewritten: Fan Writing as Textual Poaching" (e-copy available);

Also: **A brief lecture on writing**, and viewing a clip from *FRONTLINE: Digital Nation*

Week 9

T May 24

SECOND PAPER DUE at the beginning of class

Screening: *The Truman Show* (1998) dir. Peter Weir, 100 min.

Th May 26

Advertising and Economics; Alternative Television

Reading: CAMPBELL, Chapter 10: Advertising and Commercial Culture and Chapter 14: Media Economics and the Global Marketplace; *Ways of Seeing*, 7; Victoria O'Donnell, "Demystifying the Business of Television"
Viewing: *The Myth of the Liberal Media* (1997) with Noam Chomsky, *The Ad and the Ego*, *Merchants of Cool*, *FRONTLINE: The Persuaders*; *TV NATION* (1994-95), *Chappelle's Show* (2003-06)

Week 10

T May 31

Reality Television

Reading: Amber Day, "And Now ... The News? Mimesis and the Real in *The Daily Show*"; Derek Kompare, "Extraordinarily Ordinary: The Osbournes as 'An American Family'" in our Course Reader
Recommended/Optional: Gareth Palmer, "'The New You'"; Gray Cavender, "In search of community on Reality TV"
Viewing: Various Clips

Th June 2

Television Off Television; You and YouTube

Reading: 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" in our Course Reader
Viewing: On-line!

FINAL EXAM: Monday, June 6, 8:00-11:00 a.m. in Baskin Auditorium

*Please Note: If there are any students with disabilities who have special circumstances regarding exam-taking or other concerns, please feel free to discuss them with me. Also, copies of the course books and the Course Reader will be placed on reserve at McHenry Library so if any of you have special financial needs or hardships, you can have access to the required texts.

n.b.: The screening schedule is subject to change.

ACADEMIC INTEGRITY:

Plagiarism will be reported to the Office of Student Affairs, will result in failure of the course, and could lead to dismissal from the university. If you have any questions or doubts about how to properly cite a source, see your Teaching Assistant or consult with your professor.