Professor: L.S.KIM  
Department of Film and Digital Media, UCSC  
Class Schedule: Tuesday and Thursday, 2-3:45 p.m., Media Theatre (M110)  
Office Hours: Thursday 4-5 p.m., and by appointment  
127 Communications Building ☛ (831) 459-5543 ☚ lskim@ucsc.edu  
Teaching Assistants: Karl Baumann kbaumann@ucsc.edu, Christopher Barkan cbarkan@ucsc.edu, Drew Detweiler ddetweil@ucsc.edu, Meredith Heil mpheil@ucsc.edu, Yunnie Tsao Snyder ysnyder@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 visual 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. 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 goal of this course is to prepare you for intermediate and advanced level television classes. 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

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; moreover, 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. More than 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 may be used for taking notes** only. Please be respectful to the integrity of the class, and to the people around you.
COURSE OUTLINE:

Week 1

T 30 March

Introduction
Viewing: Color Adjustment (1992) by Marlon Riggs

Th 1 April

Why Study Television? Ideology and Images
Reading: CAMPBELL, Chapter 1; Ways of Seeing, 1; Donald Bogle, “Black Beginnings: from Uncle Tom’s Cabin to The Birth of a Nation” in the Course Reader, also available on ERs, our password is: Television

Week 2

T 6 April

Early Television; Television as Cultural Form
Reading: George Lipstiz, “The Meaning of Memory: Family, Class, and Ethnicity in Early Network Television Programs”; CAMPBELL, Chapter 4; Recommended Reading: Patricia Mellencamp, “Situation Comedy, Feminism, and Freud: Discourses of Gracie and Lucy” (in Course Reader)

Th 8 April

Close Textual Analysis
Reading: Denise Kervin, “Gender Ideology in Television Commercials”; “Ideology” from Real Images; Optional: Stuart Hall, “Encoding and Decoding in the Television Discourse” (available on ERs)

Week 3

Monday, April 12, 12:30-2 p.m., Studio C, Communications Building
The Film and Digital Media Department Presents Colloquium Speaker: JOHN CALDWELL
*You will receive extra credit by attending the event and writing a short response.*

T 13 April

Feminism and Television Studies
Reading: Ways of Seeing, 3; L.S.KIM, “Sex and the Single Girl’ in Postfeminism: The F Word on Television"

Th 15 April

FIRST PAPER DUE at the beginning of class

Television News; Media/ting Spectacle
Reading: Gaye Tuchman, “Representation and the News Narrative: The Web of Factivity”; Christopher P. Campbell, “Common Sense, Myth, News and Realism”

Week 4

T 20 April 2010

Viewing: Network (1976), dir. Sidney Lumet
☞ Class will begin at 1:45 p.m. to accommodate the film’s length
Recommended Reading: CAMPBELL, Chapter 14
And: You can catch up on your reading
Th 22 April  
**Narrative and Genre**
Reading: CAMPBELL, Chapter 5 and Chapter 6; “What is Genre?” from *The Television Genre Book*

**Week 5**
T 27 April  
**Race and Representation**
Reading: Darnell M. Hunt, “Making Sense of Blackness on Television”; Aniko Bodroghkozy, “‘Is This What You Mean by Color TV?’ Race, Gender, and Contested Meanings in NBC’s *Julia*”

Th 29 April  
**Racial Discourse, Continued**
Reading: Brian Locke, “Here Comes the Judge: The Dancing Itos and the Televisual Construction of the Enemy Asian Male”
Recommended Reading: CAMPBELL, Chapter 7: pp. 228-243

**Week 6**
T 4 May  
**MIDTERM EXAM**

Th 6 May  
**Contemporary Issues in Television ~ Special Guest Lecturers ~**
Christopher Barkan, Drew Detweiler, Karl Baumann, Meredith Heil

**Week 7**
T 11 May  
**Screening: The Truman Show** (1998) dir. Peter Weir

Th 13 May  
**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”

**Week 8**
T 18 May  
**Whiteness, Americaness, and Class**
Reading: Kathleen K. Rowe, “Roseanne: Unruly Woman as Domestic Goddess”; Jennifer Gillan, “From Ozzie Nelson to Ozzy Osbourne” on ERes

Th 20 May 2010  
**Fandom ~ Guest Lecturer, Professor Suzanne Scott**
**Week 9**

*Monday, May 24, 2010, 12:30-2 p.m., Studio C, Communications Building*

The Film and Digital Media Department Presents Colloquium Speaker: VICTORIA JOHNSON

*You will receive extra credit by attending the event and writing a short response.*

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**T 25 May**

**SECOND PAPER DUE at the beginning of class**

**Advertising and Economics; Alternative Television**

Reading: CAMPBELL, Chapter 11, Chapter 13; Ways of Seeing, 7; Victoria O’Donnell, “Demystifying the Business of Television”


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**Th 27 May**

**Television off television; You and YouTube**

Reading: CAMPBELL, Chapter 2; Pamela Wilson, “Jamming Big Brother: Webcasting, Audience Intervention, and Narrative Activism”; Lisa Parks, “Flexible Microcasting: Gender, Generation, and Television-Internet Convergence”

Viewing: On-line

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**Week 10**

**T 1 June**

**Music Television; Sex/uality on Television**

Reading: Muñoz, “Pedro Zamora’s Real World of Counterpublicity”; Jon Kraszewski, “… Mediating Race, Reality, and Liberalism on MTV’s The Real World”; Kathleen LeBesco, “Got to Be Real” all available on ER

Recommended Reading: CAMPBELL, Chapter 3: pp. 71-87; 96-103


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**Th 3 June**

**Reality Television**


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**FINAL EXAM: Monday, June 7, 4-7 p.m. in the Media Theater**

*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.