

M AR 375
Television & US Culture

on-line site: D2L.arizona.edu
discussion sections:

001B	Prof. Haralovich	Psych 304
002B	Tanya Zuk	Educ 333
002C	Nicki Santini	Harvill 313
002F	Tanya Zuk	Educ 333
002G	Nicki Santini	Harvill 313

Course Teaching Team & Office Hours

Professor M B Haralovich

241 Marshall Building
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Monday 1:00-3:00 & by appointment

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Nicki Santini
santini@email.arizona.edu Tuesday 1:00-2:00 & by appointment

Tanya Zuk
tzuk@email.arizona.edu Tuesday 10:00-11:00 & by appointment

Preceptor & TV Culture Jam Coordinator

Bailey Cool 250D Marshall Building
bcool@email.arizona.edu Wednesday 2:30-3:30 & by appointment

Course Format

Lecture: Monday 4:00-4:50

Discussion sections: Monday 5:00-5:50 & 6:00-6:50

Screening (with introductions to each television show): Wednesday 4:00-6:30

Course Description and Objectives

“Television & US Culture” surveys the three major eras of U.S. television with attention to each era’s key programs, technology, and cultural connections to audience:

- broadcast television era: television in the home (1950s and 1960s), a “window on the world” and a “vast wasteland”;
- cable-satellite era: diversity in cable & satellite television content, the expanding boundaries of broadcast television (1970s, 1980s, and 1990s);
- transmedia era: television in the 21st century, television converges with digital platforms; cult television.

The course objectives are:

- examine the three major eras of U.S. television with attention to each era’s key programs, technology, and connections to audience;
- consider debates and issues about the role that U.S. television plays in American culture;
- survey the historical development and continuities of television formats;
- gain experience discussing and writing about U.S. television.

In “Television & US Culture,” students will learn to:

- identify the basic components of each era of U.S. television history;
- identify the elements of television entertainment formats: comedy, drama, and specialty forms;
- identify the cultural and historical factors that contribute to the creation and reception of television;
- appraise and interpret the cultural significance of a television program;
- use appropriate vocabulary and concepts in writing and speaking about television.

Assignments and Grades:

Exam #1 (Broadcast Era)	120 points
Exam #2 (Cable-Satellite Era)	120 points
Exam #3 (Transmedia)	120 points
Essay #1 (Broadcast Era)	50 points
Essay #2 (Broadcast Era)	50 points
Essay #1 (Cable-Satellite Era)	50 points

Essay #2 (Cable-Satellite Era)	50 points
Essay #1 (Transmedia)	50 points
Essay #2 (Transmedia)	50 points
12 Quizzes on Readings (10 points each)	120 points
Participation points	220
TOTAL	1000 points

A = 900-1000

B = 800-899

C = 700-799

D = 600-699

E = 599 and below

A = Excellent: course work is performed at a clearly outstanding level.

B = Good: course requirements are met at a level measurably above the average.

C = Adequate: course work is completed at an adequate level.

D = Poor: course work is completed at a level measurably below adequate or many assignments are not completed.

E = Failure: much of the course work is not completed, assignments are completed inadequately, or both.

Incomplete. The grade of "I" will be awarded only when all but a minor portion of the course work has been satisfactorily completed. Students should make arrangements with the instructor to receive an "Incomplete" grade before the end of the semester.

Exams:

Each unit ends with a one-hour in-class exam (multiple choice, true-false, matching, and identification). Exams cover all course material: lecture, discussions, readings, on-line study materials, clips and screenings. There is no cumulative final in the course.

Exam #1 is Monday, September 27

Exam #2 is Monday, November 1

Exam #3 is Wednesday, December 1

Note the dates of the exams. There are no make-up exams or substitutions. If you cannot take the exams due to other commitments, take the course when it is more convenient for you.

Essays:

In these short essays (150-200 words), students develop their written expression about television history.

Six essays are required, two during each unit of the course: two essays during the Broadcast Era unit; two essays during the Cable-Satellite Era Film unit; and two essays during the unit on Transmedia.

Topics for the Essays will be posted on D2L throughout the semester. Essay topics may draw on in-class materials or events occurring in television today.

You have a choice of topics. Select two topics from the options available.

Submit your essays to the “dropbox” on D2L. You may submit the essays at any time during the unit, until the dropbox closes. Deadlines are listed below and in the course schedule section for each unit.

September 22	last day to submit Broadcast Era essays
October 27	last day to submit Cable-Satellite Era essays
December 8	last day to submit Transmedia essays

For each essay you post, indicate the essay *word count* at the bottom of the page.

Participation, Attendance, and Classroom Behavior:

The participation grade is based on

- active and attentive attendance at lectures, discussion and screenings. For each absence from discussion section, 5 points will be deducted. For each late arrival or early departure from discussion section, 3 points will be deducted.
- quality and frequency of contribution to discussion. Mere attendance, without participation, can earn no more than 160 points.
- “TV Blogs of the Week” -- a central activity in discussion section (see below).

Laptops & PDAs. During lectures and discussion, students may use laptops and pdas to take notes.

Screens: During screenings, the only screen is our classroom projection. To respect the screening environment, to prevent light pollution, and to promote an optimal screening situation for everyone, all other screens – including cells and laptops – must be closed.

All holidays and special events observed by organized religions will be honored for those students who show affiliation with that particular religion. Absences pre-approved by the UA Dean of Students (or Dean designee) will be honored.

See also policies on “exams” (above) and “quizzes” (below).

Readings:

In the bookstore: Stacey Abbott, ed. *The Cult TV Book: From Star Trek to Dexter* (New York: Soft Skull Press, 2010).

Other readings for each week are available through D2L, as pdf files.

Quizzes (on-line): Readings

Each week, take an on-line quiz at the course site at D2L.arizona.edu. Each quiz covers the reading for the week.

Quizzes are available from Monday afternoon at 3:30 pm until the following Wednesday at 3:30 pm. To receive credit for a quiz, it must be taken during this period. At 3:30 on Wednesday, the quiz will close.

Tip: do the reading before taking the quiz.

You have two hours to take the quiz. You may start and stop the quiz before you submit your final version. The quiz is open book.

There are 14 quizzes on readings. The two lowest quiz grades will be dropped. 12 quiz scores will apply to the course grade.

Collaboration on quizzes is a violation of the University of Arizona Code of Academic Integrity (see below).

TV Blogs of the Week:

In today’s transmedia environment, television critics and fans discuss “television and U.S. culture” on-line. There are many sites, blogs, and on-line journals about television.

Each week on the D2L news page, we will post links to a blog or on-line posting about our 375 topic for the next week. Follow the links, read the posting and threads, and watch any clips linked to the site.

Come to Monday discussion section prepared to identify and discuss the issues raised in the postings and threads.

TV Culture Jam: Monday & Wednesday, December 6 & 8, last week of class (extra credit = 20 points)

5 points = attendance on Monday December 6

5 points = attendance on Wednesday December 8

10 points = participation in TV Culture Jam presentation

Each section of 375 will present television clips and/or sites to the entire class. The clips should develop a particular theme in U.S. television culture, determined by each section. More information to come.

UA Student Code of Conduct:

The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change, and respect for the rights of the individual. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals.

The University seeks to promote a safe environment where students and employees may participate in the educational process without compromising their health, safety or welfare. The Arizona Board of Regents' Student Code of Conduct, ABOR Policy 5-308, prohibits threats of physical harm to any member of the University community, including to one's self.

UA Code of Academic Integrity:

Integrity is expected of every student in all academic work. The guiding principle of academic integrity is that a student's submitted work must be the student's own.

The UA Code of Academic Integrity applies to all graded assignments in M AR 100A: quizzes, essays, and exams. Violations will be disciplined accordingly.

This principle is furthered by the Student Code of Conduct and disciplinary procedures established by ABOR Policies 5-308/5-403, all provisions of which apply to University of Arizona students.

The Code of Conduct and the Code of Academic Integrity can be found at:
www.deanofstudents.arizona.edu.

UA Students with Disabilities:

If you anticipate the need for reasonable accommodations to meet the requirements of this course, you must register with the Disability Resource Center and request that DRC send to Professor Haralovich official notification of your accommodation needs **no later than 4:00 pm on Monday, August 30**. Plan to meet with Professor Haralovich by appointment or during office hours to discuss accommodations and how M AR 100A course requirements and activities may impact your ability to fully participate in the course.

Subject to Change Statement

Information contained in the course syllabus, other than the grade and absence policy, may be subject to change with advance notice, as deemed appropriate by the instructor.

COURSE SCHEDULE**M Aug 23: Introduction to Course****UNIT 1 – BROADCAST ERA- 1950S & 1960S: TV COMES INTO THE HOME****WM Aug 25 & Aug 30 ----- radio and vaudeo**

Screening:

War of the Worlds (Mercury Theater of the Air, 1938)

Texaco Star Theater a/k/a The Milton Berle Show (NBC, 1948-1956, 1958-1959)

Reading:

Kathryn H. Fuller-Seeley, "Learning to Live with Television: Technology, Gender, and American's Early TV Audiences"

Quiz #1 (W Aug 25)

TV Blog of the Week (M Aug 30)

W Sept 1 ----- experimental TV and anthology drama

Screening:

The Ernie Kovacs Show (CBS, 1952-1953; NBC, 1956)

Requiem for a Heavyweight (1956), episode of *Playhouse 90* (CBS, 1956-1961)

Reading:

Lynn Spigel, “Silent TV: Ernie Kovacs and the Noise of Mass Culture”

Quiz #2 (W Sept 1)

M Sept 6: LABOR DAY RECESS

WM Sept 8 & 13 ----- domestic space (families at home) and outer space (alien transmission)

Screening:

The Goldbergs (CBS, 1949-1951; NBC, 1952-1953; DUM, 1954)

Father Knows Best (CBS, 1954-1955; NBC, 1955-1958; CBS, 1958-1962; ABC, 1962-1963)

I Love Lucy (CBS, 1951-1959, 1961)

Outer Limits (ABC, 1963-1965)

Reading:

Mary Desjardins, “Lucy and Desi: Sexuality, Ethnicity, and TV’s First Family”

Quiz #3 (W Sept 8)

TV Blog of the Week (M Sept 13)

WM Sept 15 & 20 ----- vast wasteland & thought-provoking TV

Screening:

1950s quiz shows [excerpts]

Quiz Show (Robert Redford, 1994) [excerpts]

The Untouchables (ABC, 1959-1963)

Twilight Zone (CBS, 1959-1964)

Reading:

Cochran, "Another Dimension: Rod Serling, Consensus Liberation, and *The Twilight Zone*"

Tise Vahimagi, "ABC TV and Television Violence"

Quiz #4 (W Sept 15)

TV Blog of the Week (M Sept 20)

W Sept 22 ----- TV's "window on the world" -- the U.S. presidency

Screening:

Tour of the White House (Jacqueline Kennedy, CBS, 1962)

Reading:

Mary Ann Watson, "Television and the Presidency: Eisenhower and Kennedy"

Quiz #5 (W Sept 22)

Review for Exam #1

W Sept 22 last day to submit Broadcast Era essays

M Sept 27 EXAM #1

no discussion sections on exam day

UNIT 2 --- CABLE-SATELLITE ERA: IT'S NOT TV ... OR IS IT

WM Sept 29 & Oct 4 ----- quality and controversy

Screening:

The Mary Tyler Moore Show (CBS, 1970-1971)

The Cosby Show (NBC, 1984-1992)

Dallas (CBS, 1978-1991)

Reading:

Ien Ang, "(Not) Coming to Terms with *Dallas*"

Janet Staiger, "*The Cosby Show*"

Quiz #6 (W Sept 29)

TV Blog of the Week (M Oct 4)

WM Oct 6 & 11 ----- Cold War politics

Screening:

Disco and Atomic War (Jaak Kilmi, 2009, 80 min.)

The Smothers Brothers Comedy Hour (CBS, 1967-1969)

Reading:

Aniko Bodroghkozy, "*The Smothers Brothers Comedy Hour* and the Youth Rebellion"

Quiz #7 (W Oct 6)

TV Blog of the Week (M Oct 11)

WM Oct 13 & 18 ----- comedy & unruly tv

Screening:

Roseanne (ABC, 1988-1997)

Monty Python's Flying Circus (BBC, 1969-1974; PBS, 1974-)

[NBC's] *Saturday Night Live* (NBC, 1975-present)

The Simpsons (FOX, 1989-present)

Reading:

Kathleen Karlyn Rowe, “Roseanne: Unruly Woman as Domestic Goddess”

Quiz #8 (W Oct 13)

TV Blog of the Week (W Oct 18)

WM Oct 18 & 25 ----- R-rated TV

Screening:

HBO Comedy Specials (HBO, 1972-present)

NYPD Blue (ABC, 1993-2005)

Reading:

Elayne Rapping, “Aliens, Nomads, Mad Dogs, and Road Warriors: Tabloid TV and the New Face of Criminal Violence”

Quiz #9 (W Oct 18)

TV Blog of the Week (M Oct 25)

W Oct 27 ----- MTV style — then and now

Screening:

music video program (MTV, 1981-present)

program of MTV-influences – drama, comedy, reality

Reading:

Janet K. Halfyard, “Boldly Going: Music and Cult TV” (*The Cult TV Book*)

Maryann Janosik, “MTV: Defining a New Era in Rock ‘n’ Roll”

Quiz #10 (W Oct 27)

Review for Exam #2

W Oct 27 last day to submit Cable-Satellite Era essays

M Nov 1 EXAM #2

no discussion sections on exam day

UNIT 3 – TRANSMEDIA & CULT TV: TV ON MULTIPLE PLATFORMS

WM Nov 3 & 8 ----- worldbuilding Hawaii in episodic TV & vast narrative TV

Screening:

Magnum, p.i. (CBS, 1980-1988)

Lost (ABC, 2004-2010)

Reading:

Jane Espenson, “Playing Hard to ‘Get’ – How to Write Cult TV” (*The Cult TV Book*)

Rhonda V. Wilcox, “The Aesthetics of Cult TV” (*The Cult TV Book*)

Quiz #11 (W Nov 3)

TV Blog of the Week (M Nov 8)

WM Nov 10 & Nov 15 ----- fans as poachers & producers

Screening:

Star Trek (NBC, 1966-1969)

Friday Night Lights (NBC & 101 Network, 2006-present)

Reading:

Hillary Robson, "Television and the Cult Audience: A Primer" (*The Cult TV Book*)

Roz Kaveney, "Gen, Slash, OT3s, and Crossover – the Varieties of Fan Fiction" (*The Cult TV Book*)

Quiz #12 (W Nov 10)

TV Blog of the Week (M Nov 15)

WM Nov 17 & 22 ----- make your own TV & fan communities

Screening:

Dr. Horrible's Sing-A-Long Blog (2008)

Grey's Anatomy (ABC, 2005-present)

The Guild (YouTube, 2007-present)

Reading:

Lorna Jowett, "Representation: Exploring Issues of Sex, Gender and Race in Cult Television" (*The Cult TV Book*)

Hillary Robson, "Grey's Anatomy" (*The Cult TV Book*)

Matt Hills, "Subcultural Celebrity" (*The Cult TV Book*)

Jes Battis, "Transgressive TV" (*The Cult TV Book*)

Quiz #13 (W Nov 17)

TV Blog of the Week (M Nov 22)

W Nov 24: STREAMED SCREENING (No Class Meeting)

Screening: *Glee* (FOX, 2009-present)

Mad Men (AMC, 2007-present)

Reading:

Matt Hills, “Mainstream Cult” (*The Cult TV Book*)

Stacey Abbott, “Innovative TV” (*The Cult TV Book*)

Dick Fiddy, “The Cult of Cult TV” (*The Cult TV Book*)

Quiz #14 (open Nov 22-29)

Nov 25 & 26: THANKSGIVING RECESS

M Nov 29 ----- TV Culture Today

Quiz #14 (M Nov 29)

Review for Exam #3 (W Dec 1)

W Dec 1 Exam #3

MW Dec 6 & 8 ---- TV Culture Jam (Extra Credit!)

W Dec 8 last day to submit Transmedia essays

Course Readings

Abbott, Stacey, ed. *The Cult TV Book: From Star Trek to Dexter* (New York: Soft Skull Press, 2010).

Ang, Ien. “(Not) Coming to Terms with *Dallas*,” *Global Television*, Cynthia Schneider and Brian Willis, ed. (Cambridge: Wedge Press and MIT Press, 1988), 68-77.

Bodroghkozy, Aniko. “*The Smothers Brothers Comedy Hour* and the Youth Rebellion,” *The Revolution Wasn’t Televised: Sixties Television and Social Conflict*, Michael Curtin and Lynn Spigel, ed. (New York and London: Routledge, 1997), 200-219.

Cochran, David. “Another Dimension: Rod Serling, Consensus Liberalism, and *The Twilight Zone*,” *America Noir: Underground Writers and Filmmakers of the Postwar Era* (Washington, DC: Smithsonian Books, 2000), 194-213 and 255-59.

Desjardins, Mary. “Lucy and Desi: Sexuality, Ethnicity, and TV’s First Family.” *Television, History, and American Culture: Feminist Critical Essays*, Mary Beth Haralovich and Lauren Rabinovitz, ed. (Durham: Duke University Press, 1999), 56-74.

Fuller-Seeley, Kathryn H. "Learning to Live with Television: Technology, Gender, and American's Early TV Audiences," *The Columbia History of American Television*, Gary R. Edgerton, ed. (New York: Columbia University Press, 2007), 91-110 and 438-42.

Janosik, Maryann. "MTV: Defining a New Era in Rock 'n' Roll," *The Greenwood Encyclopedia of Rock History*, volume 5, *The Video Generation, 1981-1990* (Westport, Connecticut: Greenwood Press, 2006), 1-11.

Rapping, Elayne. "Aliens, Nomads, Mad Dogs, and Road Warriors: Tabloid TV and the New Face of Criminal Violence," *Law and Justice As Seen on TV* (New York: New York University Press, 2003), 48-70 and 274-78.

Rowe, Kathleen Karlyn. "Roseanne: Unruly Woman as Domestic Goddess," *Screen*, 31:4 (Winter 1990), 408-19.

Spigel, Lynn. "Silent TV: Ernie Kovacs and the Noise of Mass Culture," *TV By Design: Modern Art and the Rise of Network Television* (Chicago: University of Chicago Press, 2008), 178-212.

Staiger, Janet. "*The Cosby Show*" *Blockbuster TV: Must-See Sitcoms in the Network Era* (New York: New York University Press, 2000), 141-59 and 199-203.

Vahimagi, Tise. "ABC TV and Television Violence," *The Untouchables* (London: British Film Institute, 2008), 82-86.

Watson, Mary Ann. "Television and the Presidency: Eisenhower and Kennedy," *The Columbia History of American Television*, Gary R. Edgerton, ed. (New York: Columbia University Press, 2007), 205-33 and 451-53.