

Course Calendar

- I reserve the right to change the course calendar (including changing a screening or reading) as the course evolves.
- *Please note that some of the screenings contain violence, sex, and depictions of racism and sexism. Before committing to this course, look through the following readings and screenings to make sure you are comfortable with the course material.*
- Readings are all linked from the syllabus below or in *They Say, I Say* CAT Edition (TSIS on the syllabus), which you can purchase from the bookstore. All the required TV shows are either linked below or available to stream through UCSD Library's Course Reserves. You log in with your active directory.

Week 1: Reading TV

Key Terms: Genre & Medium/Mode, Form and Content, Ideology

Monday: Televising America (A Super Fast Overview History)

TSIS, Ch. 9 “Academic writing doesn’t mean you can’t use your own voice”

Wednesday: Why Television? What is television?

Read: Marshall McLuhan, “[Medium is the Message](#)” & [Stuart Hall](#), “[Encoding/Decoding](#)”

Friday: Formal Analysis 101

Read: [Corrigan](#) (on Formal Analysis)

Recommended: “[How to Mark a book](#)”

Watch: [Father Knows Best](#) (1954) & *Mad Men* (“Smoke Gets in Your Eyes”) (Course reserves)

[Reflection #1](#) (& [Weekly Annotation 1](#)): Annotate EITHER McLuhan OR Hall. Then, from the section you annotated, pull a quote that stood out to you. For this response, you will summarize and analyze the quote. You might discuss how it relates to the course and/or why it was interesting to you. Your response should follow this order and be ONE paragraph: Topic Sentence, example (your quote), analysis of the quote (200-300 words). *Please make sure you read the full directions linked above.*

Week 2: American National Television Systems

Key Terms: Discipline/Interdisciplinarity, Nations/National Medium

Monday: MLK Day (No class)

Wednesday: Watch: *I Love Lucy* (course reserves)

Read: Jeremy Butler, “[An Introduction to Television Structures and Systems](#)”

Note: our parameters--primetime (vs. daytime) and local v. national

Friday: What is a nation, anyway?

Read: [Omi & Winant](#), “[On Nations](#)” & Ch. 4 “Three ways to respond” & Ch. 7 “Saying why it matters”

Recommended: Benedict Anderson, [Imagined Communities](#) (excerpt)

Reflection #2 (& Weekly Annotation 2): Annotate the first few pages (like 1-3) of either Butler OR Omi & Winant—one of your annotations should summarize what you see as the argument (i.e. make note and put in your own words the argument).

For your response, you will choose ONE sequence OR SHOT from one of the screenings so far (Week 1 or 2) and then do a close reading. Your paragraph should begin with a topic sentence that makes an argument, followed by an example from your sequence, followed by analysis of your sequence. The last sentence ideally makes a connection between your argument and one of the readings from this week.

Week 3: One nation under television (1950s)

Key Terms: Suburbs, Redlining, Civil Rights & TV Coverage

Monday: What is a nation, anyway? (Make-up from Friday)

Recommended: Carol Stable, “The Typhoid Mary’s of the Left: Gender, Race, and the Broadcast Blacklist” (Course Reserves)

Wednesday: The Rise of National TV/The Blacklist, Civil Rights

Recommended: Annie Berke, [“Introducing the Women Who Invented American Television”](#) & [Ta-Nehisi Coates, “The Case for Reparations”](#)

Friday: What You Don’t See—Case Study: The South Not on TV & Introductions

Watch: [The Nat King Cole Show](#), [The Lone Ranger](#)* OR *Yancy Derringer**

**Note: this show features racist depictions of Indigenous Peoples*

Read: “So what? Who cares?” from *TSIS* (pg 92) & “As a result” (pg 105)

Due: [Paper #1 Shotlist & Working Thesis/Question Due by 11:59pm](#)

Week 4: Programming Whiteness & Middle America (1960s)

Key Terms: Whiteness, Race/Race as Social and Aesthetic Construct

Monday: Regionalism in National TV

Read: Victoria Johnson, *Heartland TV*, “Introduction”_pgs 1-19 and 29-30 (course reserves)

Due: [Paper #1 Rough Draft due](#) → **this should contain your intro & close reading examples (not your conclusion)**

Wednesday: The Production of Whiteness & 1960s TV

Read: [Richard Dyer, “White”](#) (Introduction)

Friday: From Frontier to Midwest Suburbs

Watch: [I Dream of Jeannie](#), *Green Acres* (course reserves)

Recommended: *Fargo* (course reserves) & *Yellowstone*

Read: Ch. 5 “Distinguishing what you say from what they say” & Ch. 6 “Planting a naysayer in your text”

Due: [Weekly Annotation #3](#)

Week 5: Programming Relevance, Cities, & Class (1970s)

Key Terms: Ethnic Sitcoms, Gentrification, Class

Monday: Making TV “Relevant” Again & Return to Cities

Note: Comments back on rough drafts.

Wednesday: Read: Janet Staiger, “All in the Family” (course reserves)

Recommended: [Jane Jacobs, *The Life and Death of Great American Cities*](#) (Intro) & *TSIS* Ch. 8 “Connecting the parts”

**Please note: the Staiger reading contains quotes of racist language.*

Friday: Watch (in class): [The Jeffersons](#)

Watch: *M*A*S*H*, *Roots* (Pilot), [Soul Train](#) (just watch some)

Please note that Roots contains racist language and depictions of racist violence.

Recommended: [Mary Tyler Moore Show](#), [Maude](#), “Maude’s Dilemma”

Due: Final Draft Paper #1

Week 6: Fracturing the National Network: The Cable Era & Rise of Fox (1980s)

Key Terms: Cable Era, Reaganism, War on Drugs, Gentrification

Monday: Watch (INSTEAD of class): [A Different World](#) & *Miami Vice* (Pilot) (course reserves)

Recommended: [Married ... with Children](#) (Peacock)

& Take notes & WRITE short reflection and turn in on Canvas:

<https://canvas.ucsd.edu/courses/42134/assignments/605412>

Wednesday: Read: [Herman Gray, “Reaganism & The Sign of Blackness”](#)

Please read at least through pg. 27

Friday: Read: Krystal Brent Zook, *Color by Fox*, “Introduction” (course reserves)

Recommended: Neil Smith, [The New Urban Frontier](#)

Reflection #3 (& Weekly Annotations #4): Annotate EITHER Gray or Brent Zook. Then, from the section you annotated, pull a quote that stood out to you. For this response, you will summarize and analyze the quote. Your response should follow this order and be ONE paragraph: Topic Sentence, example (your quote), analysis of the quote, and the stakes/connection to the course (You might discuss how it relates to the course, the TV show you watched this week, and/or why it was interesting to you). (200-300 words)

Week 7: Gay Visibility & Domesticity in New Cities (1990s)

Key Terms: Queer Theory

Monday: No Class/President’s Day

Wednesday: Post-Network Era, UPN, WB, CW

Read: Alfred L. Martin, Jr., “[Negotiating the Generic Closet in the Writer’s Room](#)” OR “[Pose\(r\): Ryan Murphy, Trans and Queer of Color Labor, and the Politics of Representation](#)” OR “[Visible: Out on Television](#)”: an

[LGBTQ TV Roundtable](#)” (i.e. choose one to read for this week)

Recommended: [The Celluloid Closet](#)

Friday: Watch: *Ellen*, “The Puppy Episode” (Course reserves)

Recommended: [Will & Grace](#); [Buffy the Vampire Slayer](#); [Moesha](#); [Queer Eye for the Straight Guy](#)

Week 8: Cityscapes: Blindcasting & Domestic Melodrama (2000s)

Key Terms: Quality TV, Soap Operas, Convergence

Monday: Finishing up Week 7

Due: Proposal + Shot Lists (2), Paper #2 Due by 11:59pm

Wednesday: After Y2K: Writer’s Strikes & Primetime Soaps & Quality TV & Convergence

Read: Kristen Warner, “I’m glad no one was hung up on the race thing”

OR Melissa Phrukasheret, “[The Asian American Next Door: Enfiguring the Model Minority on the Domestic Melodrama](#)” (both on course reserves)

Friday: Watch (before class): Watch: *Grey’s Anatomy*, “Pilot” (Netflix)

Due: Weekly Annotations #5

Week 9: Southern California on TV (2000s, continued)

Key Terms: Rural, Urban/City, Class, Reality TV

Due by Sunday at 11:59pm: Rough Draft for Paper #2

Monday: Reality TV & Imagining Southern CA

Read: *TSIS*, Ch. 11 “Using the Templates to revise”

Wednesday: Class Canceled For Writing Circles

Writing Circles instead of section this week & Wednesday lecture

Friday: Watch (before class): *Veronica Mars*, Pilot (*Please note this show contains depictions of and conversations around sexual violence*) AND *Weeds* (Pilot)*

*Note: *Weeds* has offensive moments in it, including some racist and homophobic language

Weekly Annotation #6 & OPTIONAL Reflection #4:

- Annotation #6: (required) This week you will do your annotations on a reading from a previous week that you have yet to annotate (perhaps one you are reading for your paper)
- Reflection #4 Optional: This week you can a) revise a previous reflection for a better grade or b) opt out and your reflection will be excused (i.e. no impact on your grade). If you choose to revise make sure you perform a substantial revision that takes your TA’s comments into account.

Week 10: The National Geography of Contemporary Media & Myths of an Open Road

Key Terms: Genre & Medium/Mode, Form and Content, Ideology, Nation/Nationalism

Monday: Watch : *Reservation Dogs* “Pilot” (2021-Present on Hulu) & *Lovecraft Country* (Pilot)

Wednesday: No class! Office Hours 9-10am & TBD

Due: Final Draft Paper #2 by 11:59pm

Friday: Wrapping it up!

Finals Week:

Final Reflection + Portfolio Due by the End of our Final Exam: Friday @ 11am

Other Readings that did not make it on the syllabus ...

Anna McCarthy, excerpts from *Citizen Machine*

Alexander Doty, “Queer Theory”

Murray Foreman, *Blue Pencils*

Lynn Spigel, *Make Room for TV*

Recommended: <https://www.jstor.org/stable/1225544>

Mary Beltran, “The Good Neighbor on Primetime” (course reserves)

Phoebe Bronstein, “[Southern Projections: Black Television Hosts, Madison Avenue, and Nationalizing the South in 1950s Primetime](#)”

Recommended: Jane Feuer, “Quality TV” & *Mad Men*, “Pilot” (2007)

Mike Davis, [City of Quartz](#)

Watch: *Keeping up with the Kardashians Real Housewives of Beverly Hills* (clips)