

## Television & American Culture – FMMC / AMST 0104, Fall 2020

Professor [Jason Mittell](#) (he/him), 208 Axinn Center (but not there this fall!)  
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Office Hours: [drop-in via Zoom](#) on Mon 10:00am – 12:00pm or Tues 1:00 – 2:30pm,  
or by appointment at <https://mittell.appointlet.com>

Class Meetings: [Asynchronous material throughout week](#), with four scheduled discussion sections:

- Thursday 4:30pm ET
- Thursday 8:30pm ET
- Friday 10:20pm ET
- Friday 12:40pm ET

Television might be the most powerful and important form of communication of the last 70 years, binding together the globe with shared knowledge and experiences, and molding our opinions and outlook on the world. This course explores American life in the last seven decades through an analysis of our still central medium: television. Spanning a history of television from its origins in radio to its future in digital convergence, we will consider television's role in both reflecting and constituting American society through a variety of approaches. Our topical exploration will consider the economics of the television industry, television's role within American democracy, the formal attributes of a variety of television genres, television as a site of gender and racial identity formation, television's role in everyday life, and the medium's technological and social impacts. We will consider not only why TV is what it is today, but how it might be different. Through the exploration of critical perspectives on television, the course will prepare you for further studies in media criticism as well as enable you to be a more savvy and sophisticated consumer (and potentially a producer) of television in your future endeavors.

This Fall semester features two differences from how the course has been taught in the past. First, we are obviously remote due to COVID-19. The rhythm of the week will feature material posted to Canvas each Saturday, with readings, video mini-lectures & presentations, television screenings, and mini-assignments. On Thursday and Friday, each student will participate in one synchronous discussion section. All work for the week will be due by Saturday evening. The second change involves the content: in light of recent uprisings around police violence against Black citizens and the widespread protests in support of the Black Lives Matters movement and police abolition, we will focus attention on the role of the television cop show in American culture. We will watch and discuss cop shows from across television history and think through the politics of policing as presented on the "small screen."

This course contains a good deal of reading, providing in-depth analysis and critical approaches to television. We will watch a number of television programs and documentaries about television each week in required screenings—while there is no scheduled shared screening time, it's recommended that you coordinate with classmates to watch screenings at the same time (at a distance) so you can share reactions via messaging or on Slack. Assignments will assess your comprehension of the course materials and concepts, and allow you to put your television analysis and creative skills into practice.

**Required Texts & Readings:**

Jason Mittell, *Television and American Culture* (New York: Oxford University Press, 2010).  
PN1992.6 M58 2010

Ethan Thompson & Jason Mittell, editors, *How to Watch Television* second edition (New York: New York University Press, 2020). PN1992.3.U5 H79 2020

**Note:** It is your responsibility to get access to copies for assigned books. All other required readings are accessible through the course website. Screenings will be made available through course Panopto and Google Drive folders—the videos are for educational use only, and students agree that they will not keep copies of downloaded videos beyond the length of the course or use them for noneducational purposes. When possible, there will be separate subtitled versions of screenings posted for students who require or prefer watching with English subtitles.

When available, links to videos available on commercial services like Hulu, Netflix, etc. will be provided—these are typically the highest-quality way to stream screening material, but access is not necessary for the course.

*Note that this syllabus is a living document that will change throughout the semester – always consult the version on Canvas for the latest information.*

**How This Course Works:**

This course uses an unconventional approach for assessing student learning called *specifications grading*. (If you're curious about this approach, see [this overview](#).) Instead of grading each assignment on a measure of "quality," everything will be assessed as Satisfactory / Unsatisfactory based on whether a student demonstrates the stated learning goals. Assignments will be "bundled" into three tiers that reflect a hierarchy of learning goals for the course. Final grades will be assigned based on which bundles of assignments a student satisfactorily completes—these final grades are not the goal or outcome of the course, but are designed to indicate which learning goals a student demonstrate that they accomplished.

Since this approach will be new to most students, Professor Mittell agrees to take however much time is needed to ensure students understand expectations and practices, and are poised to succeed to their desired level within the system. His goal is to help each student achieve Satisfactory levels of learning on all components of the course that they undertake, and to be transparent about expectations for learning throughout the semester. If you have any questions about this system, either post in the Canvas discussion, on Slack, or send him an email.

## Learning Goals:

*All students who pass the course (with a minimum grade of C) will have demonstrated the ability to:*

- Describe how American television works as a commercial industry, functions as an aesthetic and communication medium, and both shapes and is shaped by American culture and society
- Apply specific vocabulary and concepts to explain television's industrial, formal, cultural, and technological facets
- Communicate their ideas with fluency and clarity

*Students who achieve a higher level of mastery (with a minimum grade of B) will have also demonstrated the ability to:*

- Analyze television's industrial, formal, cultural, and technological facets with original insights and connections between different examples and contexts

*Students who achieve the highest level of mastery (with a grade of A) will have also demonstrated the ability to:*

- Create, substantiate, and communicate an original analytic argument that synthesizes multiple facets of television

## Grades:

Most assignments in the course will be assessed as Satisfactory / Unsatisfactory, with the specifications required for Satisfactory articulated on each assignment. In general, Satisfactory should not be viewed as “minimally competent” (as is typical for a C grade at Middlebury), but rather as a mark of having achieved the assignment's learning goals and specifications (probably more like a B grade in an average Middlebury course). Unsatisfactory does not mean failure, but rather that the assignment does not **yet** meet the required specifications. Either an assignment meets the goals, or it does not—there is no gradation of assessment except for the final essay. The final essay will include a third gradation: Sophisticated. This marker of excellence will be given to essays that demonstrate higher-level thinking and analysis, tackling the ideas and examples with complexity and nuance.

The only letter grade that will be given in the course will be your final grade, and it will reflect the “bundles” of assignments and requirements you have satisfactorily accomplished in the class. That final letter grade is not an assessment of your intelligence, your abilities, or your value as a person—in fact, Professor Mittell never will grade “you” directly, and *grading is never a reflection of who you are as a person*. Rather, the grade reflects what you demonstrated that you learned in the course: no more, no less.

Built into this system is a good deal of choice as to how much you wish to learn and how hard you want to work to demonstrate and apply that learning. You might choose that passing the course with a C is sufficient for your goals—it is perfectly appropriate and worthy of respect for you to make that choice, especially if it allows you to proactively allocate your time to other endeavors at Middlebury or beyond; this is particularly relevant in this unusual time (and feel free to opt-in to Credit/No Credit grading if this is right for you). If you strive to get an A in the course and maximize your learning, you should know that you are taking on that work that will challenge

you, so be sure that you are in a personal and academic situation to achieve that level of engagement.

*C Bundle* – Students who complete the following will pass the course with a grade of C:

- Complete at least **36** weekly engagement activities to a Satisfactory level
- Complete all 6 questions (at either Basic or Advanced levels) on the three take-home essay exams to a Satisfactory level

*B Bundle* – Students who complete the following will pass the course with a grade of B:

- Complete at least **45** weekly engagement activities to a Satisfactory level
- Complete all 6 questions on the three take-home essay exams to a Satisfactory level, including at least **3 Advanced** level questions

*A Bundle* – Students who complete the following will pass the course with a grade of A:

- Complete at least **54** weekly engagement activities to a Satisfactory level
- Complete all 6 questions on the three take-home essay exams to a Satisfactory level, including at least **5 Advanced** level questions
- Complete the original argumentative essay assignment to a Sophisticated level

Modified grades of + and – will be used when a student’s Satisfactory activities fall between the bundles. For instance, a student who met the requirements for the B bundle, as well as completing 5 Advanced questions on the exams would receive a B+, while a student who fell just short of the B bundle requirements would likely receive a B– final grade. Additionally, students who complete all of the A Bundle requirements except for receiving a Satisfactory on the final essay instead of Sophisticated will receive an A– final grade. Grades of D will only be given in rare cases where a student meets most of the C bundle requirements but falls short in one area—typically, a student who does not meet the requirements of the C bundle will fail the course.

### **Tokens & Flexibility:**

Since every element of the course is assessed on an all-or-nothing basis, it might be stressful to strive for Satisfactory given that the stakes for not meeting that threshold may be significant. To ease stress, to allow for flexibility—and most of all, to maximize opportunities for learning—every student starts the course with **3 virtual tokens** that can be “exchanged” for some leniency or opportunities for revision. Using a token will allow a student to do one of the following:

- Revise and resubmit a question on an exam (note that the first exam has a built-in option for a “free” revision of one question)
- Submit an exam or essay assignment up to 48 hours late
- Add 2 to the end-of-semester tally of engagement activities (note this will be done automatically for remaining tokens at the end of the semester – no need to request this)

Professor Mittell will track a student’s tokens throughout the semester. Exchanging them for engagement activities will happen at the end of the term, while late or revised essays will require spending tokens at the time. If a student uses all initial tokens and needs to use more for revisions, they can be “purchased” at the cost of one gradation of the final letter grade—thus if a student achieves the expectations for the B bundle, but must revise multiple essay multiple times and uses four total tokens, that student would receive a B– for the course.

## Assignments:

### **Weekly Engagement Activities:**

Each week, students have multiple ways to demonstrate their engagement with the course. Most of these are asynchronous or synchronous activities that provide opportunities for students to discuss course material with peers & Professor Mittell. Some are specific activities assigned for that week's content. Students can earn up to five points each week based on satisfactory completion of these activities; points will be tallied based on that week's activities as accomplished between Sunday to Saturday. There are no late or make-up options for engagement activities unless students run into significant issues warranting a Dean's excuse.

### *Discussion Section Participation:*

Students can earn one point each week by attending their Thursday or Friday discussion section and participating actively in the conversation. While it is expected that students attend the section they have registered for, they can occasionally attend a different section if a conflict arises for their regular timing.

### *Canvas Discussion Forums:*

Each week there will be a number of prompts for online discussion concerning that week's content. While these discussion forums are meant to be conversational and informal, students are expected to treat each other with respect and fairness. Students may earn up to two points by thoughtfully responding to the prompt and posts by other classmates—typically a student earning two points will have posted their own substantive response to at least two prompts, and replied to other student postings to productively extend the conversation.

### *Slack Conversation:*

This course will use Slack as a tool for “quick conversation” concerning the course materials and related issues. This can be useful to discuss course logistics, as well as extending the course topics into new areas that go beyond the discussion forums or in-class conversations. Conversations on Slack will likely be informal and hopefully fun, although students are encouraged to remain respectful toward each other. To start off, post a television-related GIF on the #general Slack channel. Students can earn one point per week for being an active and productive participant in the Slack workspace.

### *Screening Responses:*

Each week students will be watching a number of television programs as part of the assigned course materials. By Thursday morning at 9am, they should post a response to Canvas for that week's screening; these responses are submitted to Professor Mittell only, not shared with peers. The goal of response is to *connect at least one program screened to concepts from the course readings*. To earn a point, each post must do the following:

- Be submitted on Canvas by **Thursday at 9am**
- Consist of at least 300 words
- Demonstrate that you have watched and read the material
- Be accurate about the course material
- Draw explicit connections between ideas raised in the readings to material from the screening

- Convey something that personally struck you as interesting, compelling, engaging, or otherwise moved you to write about this aspect of the course materials
- Write in a clear manner – your style can be less formal than typical academic prose, but it should be serious and engaged with ideas
- Contain no more than 3 errors to Standard Written English

It is recommended that you compose your responses in a word processor and paste the text into Canvas, as web browsers can crash as you are writing. Screening responses cannot be revised or submitted late.

#### *Weekly Activities:*

Each week, there will be one or two specific individual or small group activities that will be posted as related to the course materials. Typically, these will due by Thursday morning.

#### ***Take-Home Essay Exams:***

There will be three take-home essay examinations, all of which are required to be Satisfactorily completed to pass the course. Each exam will be distributed on a Thursday morning, and due the following Tuesday. Students may consult notes, readings, screenings, and other online material, but cannot consult with other people (besides Professor Mittell or writing tutors through the CTLR) during the writing process. Per Middlebury's Honor Code, all work submitted is pledged to be your own.

Each exam will have two sections, with each section offering two options: a Basic and an Advanced essay prompt. The Basic essay will require students to demonstrate that they understand and can communicate course material in their own words. The Advanced essay will require students to apply course material to an original analysis, requiring higher-level engagement with the material. Students are free to choose which option they choose for each prompt. For an example of this difference, a hypothetical Basic prompt might ask, "How does the television industry use the Nielsen ratings to sell audiences to advertisers?"; the Advanced version might ask, "How effective are the Nielsen ratings measuring viewer behaviors, and how might this system better serve the interests of television viewers?"

In order to pass the course, students must earn a Satisfactory *on every exam prompt at least at the Basic level*; completing more Advanced prompts will allow students to earn a higher final grade, per the description above, by demonstrating more sophisticated levels of learning. Students may opt to revise and resubmit any answer that receives an Unsatisfactory **within one week** of receiving their essay back. The first exam automatically allows for revisions to one question without requiring tokens, while the other exams require students to use a token to revise each answer. If a student receives an Unsatisfactory on an Advanced question, they can opt to revise the answer to address either the Advanced or Basic prompt, but cannot "upgrade" a Basic answer to the Advanced prompt; sometimes Professor Mittell will indicate that an Unsatisfactory Advanced answer can count as a Satisfactory Basic answer with no revisions nor tokens needed. One token allows for revisions on a single question, up to two drafts. If an Advanced answer is still unsatisfactory after the first revision, it cannot receive a Satisfactory for the Advanced prompt, and must be downgraded to a Basic answer. More detailed specifications will be included within the exam prompts.

### ***Final Argumentative Essay:***

The final paper in the class will be an analytic essay about a television program of your choosing, due on December 11<sup>th</sup> – note that this assignment is not required to pass the course, but if it is not satisfactorily completed, students cannot earn more than a B+ in the course. The prompt is to write an essay that could function as an additional chapter of *How to Watch Television*. Because the essay is due during the exam period, revisions will not be allowed after the due date; however, students electing to complete this assignment are encouraged to meet with Professor Mittell and submit drafts for feedback in advance. A proposal for the essay will be due November 9<sup>th</sup>. More detailed specifications will be included with the assignment.

### **Course Policies:**

#### ***On Caring:***

We are living in unprecedented, difficult times, and everyone is facing numerous struggles. Nobody signed up for life during a pandemic, and this mode of remote teaching and learning is unusual for all of us. As such, Professor Mittell commits to try to be as caring and compassionate as possible, foregrounding flexibility, transparency, and an acknowledgment of our shared personhood in challenging times. He asks that each of you do the same toward all of us (including him!). If things become particularly difficult for you, please reach out to your Dean for assistance, and let Professor Mittell know that something is going on—whatever you feel comfortable sharing is fine, but it's always better to inform faculty immediately that you are facing challenges rather than waiting until things have gotten severe.

#### ***Academic Honesty:***

All work you submit must be your own and you may not inappropriately assist other students in their work except as stipulated by a particular assignment, in keeping with the Middlebury College Honor Code. All papers and exams must include the statement of the Honor Code along with the student's name (as a digital signature) in order to be graded. **There is a no-tolerance policy for academic misconduct in this course!** The minimum penalty for academic misconduct will be a failing grade (F) for the course – further academic and disciplinary penalties may be assessed by the Academic Judicial Board. The definitions of plagiarism and cheating used in this course are consistent with the material in the College Handbook, Chapter V.

Any student with a disability or who otherwise needs accommodation or assistance should make arrangements with Professor Mittell as soon as possible, and consult the [Disability Resource Center](#) for more assistance. If students have situations that warrant a Dean's Excuse, such confirmation is necessary to avoid receiving an Unsatisfactory for not meeting specifications listed above.

Watching audiovisual media can be intense, with skilled artists creating emotionally vivid and often disturbing images and sounds. This course assumes that students are able to watch media that is often challenging and disturbing in its representations without need for protection or warning; in fact, engaging with discomfort and challenges is a significant part of a liberal education and an opportunity for discussion and learning. However, there are some instances where a student may have had personal trauma that creates specific triggers for severe emotional distress. If that applies to you, please take responsibility to research the films and television we will be watching ahead of time, and let Professor Mittell know if you think watching a particular

screening would create a significant issue for you—we can then work out alternative arrangements.

In this unusual semester, it is vital that all students check their Middlebury email accounts daily and monitor the Canvas site for information – please configure Canvas to notify you (via email and/or text) right away about Announcements, as this will be how most communications to the entire course will be distributed. Professor Mittell will check email regularly during the work week – if you email him asking for a response and do not receive one within one working day (M-F), assume that your email may not have been received. You can also reach him via Slack. Office voicemails will not typically be checked, and please do **not** call Professor Mittell at home.

Conversations and presentations within the space of this class—both in-person and online—are considered private, to be shared only among those of us in the course. **Any recording, photographs, and screen-capture of voices, images, and text produced by students and faculty alike cannot be shared without permission of those authors.** If you wish to share your own work and ideas beyond the confines of the class, you are encouraged to do so.



## Weekly Schedule

Note - this schedule is subject to change, so always check the online Canvas version.

### **Week 1 (Sept. 6-12) – How to Study TV; Introducing the Television Industry**

#### **READINGS:**

Mittell, *Television & American Culture (TVAC)*, Introduction and Ch. 1  
Thompson & Mittell, *How to Watch TV (HTWTV)*, Introduction

#### **SCREENING:**

*Homicide: Life on the Street*, “Subway” (1997) and  
*Anatomy of a Homicide* (1997)  
*Brooklyn 99*, “Moo Moo” (2017) – Hulu

### **Week 2 (Sept. 13-19) – Programming & Advertising in the Television Industry**

#### **READINGS:**

Mittell, *TVAC*, Ch. 2  
Banks, “*I Love Lucy*: The Writer-Producer” in *HTWTV* Ch. 27  
Sandler, “*Modern Family*: Product Placement” in *HTWTV* Ch. 28  
Holt, “*NYPD Blue*: Content Regulation”  
Nussbaum, “[What Tina Fey Would Do for a SoyJoy](#)”  
Rao, “[Black TV writers have often felt like diversity decoration](#)”  
Collins, “[Watchmen: Here’s what to know from the comics](#)”

#### **SCREENING:**

*I Love Lucy*, “Lucy Does a TV Commercial” (1952) – [Hulu](#)  
*30 Rock*, “Jack-Tor” (2006) – Hulu or Amazon  
*NYPD Blue*, “Pilot” (1993) – Hulu  
*Watchmen* ep 1, “It’s Summer and We’re Running Out of Ice” (2019) – HBO

### **Week 3 (Sept. 20-26): Reality TV and Media Regulation**

#### **READINGS:**

Ouellette, "America's Next Top Model: Neoliberal Labor" in *HTWTV*  
Leonard, "The Real Housewives of Beverly Hills: Franchising Femininity" in *HTWTV*  
Keeler, "The Hunt with John Walsh: True Crime Storytelling" in *HTWTV*  
Schneider, "[The truth behind the TV show Cops](#)" (watch video)  
Gilbert, "[The unreality of Cops](#)"  
Catoline, "[Editing Trump](#)"  
Keefe, "How Mark Burnett Resurrected Donald Trump as an Icon of American Success"  
Mittell, *TVAC*, Ch. 3  
Tryon, "Sinclair Broadcasting as mini-media empire"

#### **SCREENING:**

*The X-Files*, "X-Cops" (2000) – Hulu  
*Paper Tiger Reads Paper Tiger* (2007)  
*Watchmen* ep 2, "Martial Feats of Comanche Horsemanship" – HBO

### **Week 4 (Sept. 27 – Oct. 3): Television News & Electoral Politics**

#### **READINGS:**

Mittell, *TVAC*, Ch. 4  
Jones, "Fox & Friends: Political Talk" in *HTWTV*  
Day, "Full Frontal with Samantha Bee: Feminist Comedy" in *HTWTV*  
Schudson, "News and Democratic Society"  
Dickinson, "[How Roger Ailes Built the Fox News Fear Factory](#)"  
Maza, "[You're Watching Fox News. You Just Don't Know It](#)" (watch video)  
Rosen, "[You cannot keep from getting swept up in Trump's agenda without a firm grasp on your own](#)"  
Poniewozik, "[The Real Donald Trump is a Character on TV](#)"

#### **SCREENING:**

*Faultlines*, "[The Trump Show](#)" (2017)  
*The Brainwashing of My Dad* (2016)  
*Watchmen* ep 3, "She Was Killed by Space Junk" – HBO  
Recommended: [Buying the War](#) (2007)

**Exam #1 Assigned on Thursday Oct. 1 – Due on Tuesday Oct. 6**

### **Week 5 (Oct. 4-10): Television Form & Storytelling**

#### **READINGS:**

Mittell, *TVAC*, Ch. 5

Butler, "Mad Men: Visual Style" in *HTWTV*

Lotz, "House: Narrative Complexity" in *HTWTV*

O'Sullivan, "The Sopranos: Episodic Storytelling" in *HTWTV*

Newman, "From Beats to Arcs"

De Kosnik, "One Life to Live: Soap Opera Storytelling" in *HTWTV*

#### **SCREENING:**

*Dragnet*, "The Big Cast" (1952)

*Hill Street Blues*, "Hill Street Station" (1981) – Hulu

*The Wire*, "The Target" (2002) – HBO

*Watchmen* ep 4, "If You Don't Like My Story, Write Your Own" – HBO

### **Week 6 (Oct. 11-17): Television Genres & Taste Cultures**

#### **READINGS:**

Mittell, *TVAC*, Ch. 6

Mittell, "Policing Genres"

Nichols-Pethick, **XXX**

Color of Change, "Normalizing Injustice Report"

Newman, "Everyday Italian: Cultivating Taste" in *HTWTV*

VanArendonk, "[Cops Are Always the Main Characters \(Links to an external site.\)](#)"

Sepinwall, "[A History of Violence \(Links to an external site.\)](#)"

#### **SCREENING:**

*The Shield*, "Pilot"

*S.W.A.T.*, "School"

*blackish*, "Hope" (2016) – Hulu

*Watchmen* ep 5, "Little Fear of Lightning" – HBO

**Week 7 (Oct. 18-24): Television's Cultural Roles & Representations**

**READINGS:**

Mittell, *TVAC*, Ch. 7

Newcomb & Hirsch, "Television as a Cultural Forum"

Hendershot, "Parks & Recreation: The Cultural Forum" in *HTWTV*

Alsultany, "24: Challenging Stereotypes" in *HTWTV*

**SCREENING:**

*Father Knows Best*, "Betty, Girl Engineer" (1956) –

*Bewitched*, "Be It Ever So Mortgaged" (1964) –

*Parks & Recreation*, "Pawnee Zoo" (2009) –

*Transparent*, "Kina Hora" (2015) – Amazon

*Watchmen* ep 6, "This Extraordinary Being" – HBO

**Week 8 (Oct. 25-31): Representing Racial Identities**

**READINGS:**

Mittell, *TVAC*, Ch. 8

Monk-Payton, "Blackness and Televisual Reparations"

Gates, "Empire: Fashioning Blackness" in *HTWTV*

Warner, "Being Mary Jane: Cultural Specificity" in *HTWTV*

Klein, "Buckwild: Performing Whiteness" in *HTWTV*

**SCREENING:**

*All in the Family*, "Sammy's Visit" (1972) –

*Color Adjustment* (1991) – [Kanopy](#)

*Watchmen* ep 7, "An Almost Religious Awe" – HBO

**Exam #2 Assigned on Thursday Oct. 29 – Due on Tuesday Nov. 3**

**Week 9 (Nov. 1-7): Representing Gender, Sexuality, and Intersectionality**

**READINGS:**

Douglas, *Enlightened Sexism* excerpts: "Fantasies of Power" and "Reality Bites"

Levine, "Grey's Anatomy: Feminism" in *HTWTV*

Warner, "The Racial Logic of Grey's Anatomy"

Becker, "Glee/House Hunters International: Gay Narratives" in *HTWTV*

Kearney, "Orange is the New Black: Intersectional Analysis" in *HTWTV*

**SCREENING:**

*Mary Tyler Moore Show*, "Love is All Around" (1970) –

*Grey's Anatomy*, "White Wedding" (2011) –

*Orange is the New Black*, "Lesbian Request Denied" (2014) – Netflix

*Watchmen* ep 8, "A God Walks Into Abar" – HBO

**Nov. 6: Proposal for Final Essay due**

**Week 10 (Nov. 8-14): Television Viewers & Fans; Children's Television**

**READINGS:**

Mittell, *TVAC*, Ch. 9 & 10

Scott, "Battlestar Galactica: Fans and Ancillary Content" in *HTWTV*

Jenkins, "The Walking Dead: Adapting Comics" in *HTWTV*

Click et. al., "NFL Broadcasts: Interpretive Communities" in *HTWTV*

Johnson, "The Toy Box: Transmedia and Transgenerational Marketing" in *HTWTV*

**SCREENING:**

*United We Fan* (2018)

*Pokémon*, "Pokémon, I Choose You!" (1998)

*Watchmen* ep 9, "See How They Fly" – HBO

**Week 11 (Nov. 15-21): Television as Technology**

**READINGS:**

Mittell, *TVAC*, Ch. 11

Spigel, "Installing the Television Set"

Stein, "Gossip Girl: Transmedia Technology" in *HTWTV*

Christian, "High Maintenance & The Misadventures of Awkward Black Girl: Indie TV" in *HTWTV*

Ellis, "[YouTube: Manufacturing Authenticity \(For Fun and Profit!\)](#)" – watch

Gillespie, "[Thinking About Watchmen: A Roundtable](#)"

**SCREENING:**

*Generation Like* (2014)

*Dr. Horrible's Singalong Blog* (2008)

*High Maintenance*, episodes TBD

*The Misadventures of Awkward Black Girl*, episodes TBD

**Exam #3 Assigned on Thursday Nov. 19 – Due on Monday Nov. 30**

**November 21-28: Thanksgiving break, no meetings**

**Week 12 (Nov. 29 – Dec. 5): American Television and Global Streaming**

**READINGS:**

Mittell, *TVAC*, Conclusion

Gray, "The Amazing Race: Global Othering" in *HTWTV*

Imre, "The Eurovision Song Contest: Queer Nationalism"

Miranda Hardy, "Bala Loca: Producing Representations"

Poniewozik, "[Orange is the New Black Taught Us What Netflix Was For](#)"

Weiner, "[The Great Race to Rule Streaming TV](#)"

**SCREENING:**

*Bala Loca*, "Too Late for the Late" – Netflix

*Jane the Virgin*, "Chapter 1" (2014) – Netflix

TBD

**FINAL ESSAY: Must be submitted via Canvas by December 11 at 5pm ET**