

Theater 118AC Performance Theory: Performance, Television, and Social Media

4 semester credits.

Course Description

This course examines the intersections of performance and media--specifically the media forms of television and social media in the U.S.--with a focus on how various types of difference (race, ethnicity, gender, sexuality, and socioeconomic class) are enacted, articulated, represented, and played on TV and social media platforms.

Modules 1-4 of the course will be dedicated to learning "critical frameworks" for understanding and interpreting television. We will read texts that define television as a medium, and that explain the division between the eras of "network" and "post-network" television. We will then turn to texts that allow us to grasp the many intersections of performance theory and television, which include the TV industry's roots in New York theater, the unique modes of acting required by television roles, and the numerous ways that television audiences "perform" for one another in response to the media they consume, for example by writing stories based on their favorite shows and sharing them online. The final set of critical frameworks will be theories borrowed from the fields of critical race studies, Marxist cultural studies, gender and women's studies, and queer studies. These readings will help students build a foundation for perceiving and discussing how race, class, gender, and sexuality appear on, and are addressed by, television (or, how these features are suppressed and ignored).

In Modules 5-9, we will concentrate on "Representations and Enactments" of specific minority groups in historical and contemporary television texts: African Americans, Asian Americans, Latino/as, indigenous people, and LGBT people. In this section of the course, students will be expected to become knowledgeable about the specific issues involved with the mass media representation of each group, and also will be expected to apply the critical lenses learned in Modules 1-4, especially those from the field of performance studies, to the texts and groups that we discuss.

In Module 10, we turn from television to social media, learning "Critical Frameworks" for comprehending how social media networks are sites of performance, and how all users adopt personas and identities when they participate in social media platforms. In Modules 11-13, we will analyze how race and ethnicity, gender and sexuality, and socioeconomic class are expressed, defined, and performed on social media sites.

This course has been approved to fulfill the UC Berkeley American Cultures requirement.

Some points about the intersection of Performance Studies and Media Studies:

Students may ask, "Why is a course about television and social media being taught in a Theater, Dance, and Performance Studies department?" Or, "Why is an upper-division performance studies course dealing so heavily with media?" The instructor will lecture directly on these issues throughout the course, but here is a preview of how this course will treat the intersection of performance studies, television, and new media:

- Although some performance theorists think that "performance" and "media" are diametrically opposed, because a great deal of media is recorded (not "live") and performed at a distance from

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- the audience (not “present”), many performance theorists argue that “performance” and “media” are not irreconcilable. For example, Richard Schechner argues that even though most media is recorded, all media reception is live and present -- because an audience member consuming a media text is always “live,” and every time they watch a media text, even if they watch the same recorded text over and over, it is a different and unique experience for them. Many theorists of social media argue that because social media does not strictly divide producers from consumers -- on social networks, consumers are producers of content, and all are called users -- every participant in social media performs for all other participants, through the text, images, video, animation, and other genres of material that they publicly share.
- There are strong historical connections between television, the Internet, and traditional theater. The U.S. television industry started in the late 1940s in New York, and many playwrights, theater directors, and theater stars were heavily involved in launching the first generation of television shows. The vast majority of early television broadcasting was broadcast “live” (there were only a handful of pre-recorded shows), and networks and television manufacturers advertised TV as a medium by which the average American could access the best of theater and musical performance in their own homes. “Liveness” is still a highly privileged televisual mode, as Jérôme Bourdon and other media scholars have noted: “live” television genres, such as sports, awards shows, and breaking news reports, draw some of the largest audience numbers of any television broadcasts. The term “theater” was also applied to new media networks before these networks were even available for public use: famous media theorist Marshall McLuhan said in 1972 that worldwide telecommunications networks were forming a “global theater,” in which all would be actors, and none would be spectators.
 - Obviously, there is a great deal of acting in television productions, and we will study how TV acting is similar to, and different from, theater acting. Also, insofar as social media is giving rise to new modes of performance, we will investigate how people “act” online, and what constitutes “good” performance technique versus “bad” performance technique on social networks.
 - Media audiences have always “performed back” to media texts, through embodied fannish practices such as watching and/or discussing media events with friends or family members, forming various types of fan clubs and fan communities and gathering in groups, performing re-enactments, and wearing t-shirts or performing “cos-play” (costume play) based on favorite actors, sports players and sports teams, or media texts. A number of fan studies scholars also argue that fan practices that are not embodied, or less obviously embodied, such as writing fan fiction, making and posting fan vids and fan films, writing online commentaries, and otherwise participating in online fandom (in sites such as Tumblr, Twitter, online fan archives, or fan discussion boards), are also forms of performance.
 - Because many performances on both television and social media attract large audiences, it is crucial to think about how those performances engage and address (or fail to engage and address) race, ethnicity, gender, sexuality, and nationality. While “media effects” arguments often overstate the power that media has over audience members, it is undeniable that millions of people learn and think about difference, diversity, identity, and community from their engagements with, and uses of, media texts. However, it is also important to note that while the media industries may frame and enact difference in certain (limited) ways, media audiences have always sought out ways to appropriate, re-frame, re-enact, and otherwise “perform back” their ideas and critiques about difference, to the media industries and to one another. As Stuart Hall says, the “dominant” message of media is not always the one that is received; audience members can construct, produce, and perform “negotiated” and “resistant” interpretations of the media they consume.

This course will not regard either “performance” or “media” to be static, isolated concepts with clear definitions, but will consider performance and media to be inextricably intertwined in multiple ways, and will ask how both concepts have affected, and continue to change, one another in the U.S. over the last seven decades.

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Prerequisites

There are no prior course requirements.

Course Objectives

By successfully completing this course, you will be able to:

- Explain core scholarly literature and key concepts and theories of performance studies, media studies, new media studies, critical race studies, and gender studies, particularly theories pertinent to the cultural forms of television and social media.
- Summarize how mass media and social media have influenced widespread perceptions, stereotypes, and definitions of race, ethnicity, gender, sexuality, and socioeconomic class, and how minority groups have historically protested or otherwise sought to alter media (mis-)representations of them.
- Apply core concepts of Marxist cultural studies to analyze media phenomena.
- Interpret course readings to critically think about media and new media.
- Articulate thoughtful, informed insights and opinions about historical and contemporary television and social media both verbally and in writing.
- Observe and analyze current trends and shifts in media and new media.
- Create the necessary foundational skills for careers in media research, scholarship, and teaching, and/or professions in the media and new media industries.
- Develop critical media literacies, i.e., the analytical tools and vocabularies for identifying and articulating how difference and diversity (especially race and ethnicity, gender and sexuality, and socioeconomic class) are depicted and enacted in television and social media.

Instructor Information, Contact, Office Hours, & Communication

Course Instructor

Prof. Abigail De Kosnik

adekosnik@berkeley.edu (**please always email using the bCourses mail function**)

415-975-1286 (text ONLY)

422 Sutardja Dai Hall

Graduate Student Instructors (GSIs)

Kate Mattingly

katematt@berkeley.edu (**please always email using the bCourses mail function**)

Martha Herrera-Lasso Gonzalez

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marthahl@berkeley.edu (**please always email using the bCourses mail function**)

Office Hours

Prof. Abigail De Kosnik will have office hours two hours per week on Wednesdays from 3 p.m. to 5 p.m. PST. She can meet in Skype, Google Hangout, via phone, or (if you are on or near the Berkeley campus this summer) in person. Email her (**using the bCourses/Inbox mail function**) to make an appointment. When you send a request to meet, please include days/times that you can meet, and your preferred medium for meeting. She will host a weekly chat in bCourses/Chat on Tuesdays from 9 a.m. to 11 a.m. PST.

Martha Herrera-Lasso Gonzalez (GSI) will have office hours two hours per week on Wednesdays 10 a.m. - noon PST and will host a weekly chat on bCourses/Chat Thursday from 10 a.m. - noon PST.

Kate Mattingly (GSI) will have office hours two hours per week on Mondays from 10 a.m. - noon PST and will host a weekly chat on bCourses/Chat on Fridays from 10 a.m. - noon PST.

Prof. De Kosnik and the GSIs will be able to meet for office hours in Skype, Google Hangout, via phone, or (if you are located near one of the GSIs) in person. Please email them (**using the bCourses mail function**) to make an appointment in advance if you want to meet for office hours.

Weekly chats will provide students the opportunity to ask questions about the course or about the topics discussed in the course, and to engage in dialogue with the instructors and other students in “real time.”

Course Mail

Make sure to check the Course Mail for messages from the instructor. You can access course email within the Learning Management System by clicking on the Inbox link on the Corner Help toolbar or choose to have your course mail forwarded to your personal email account or your cell phone.

Course Materials and Technical Requirements

Required Materials

All students must have access to a computer with Internet connectivity, which will allow them to access course announcements, readings, and instructor-posted materials through the bCourses site. Students should also be able to watch television texts (via YouTube or other sites) and interact with (or simply observe) social media platforms on their computers. Students must also compose their exams on a computer and submit their completed exams electronically on bCourses -- handwritten exams will not be accepted. For the final examination, which must be taken in-person (and cannot be completed online), students can bring a laptop computer to the testing location and write their exam in Microsoft Word or another word processing program, and submit their completed exams online, OR they can complete the exam by hand, using pen and exam books (which will be provided), in the presence of the exam proctor.

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Technical Requirements

This course is built on a Learning Management system (LMS) called Canvas and you will need to meet these [computer specifications to participate within this online platform](#).

Optional

Canvas allows you to record audio or video files of yourself and upload them in the course. Although doing so is not required for any of the activities, using these features will enhance your engagement in the course. If you would like to use these features, you will need to have a webcam and a microphone installed on your computer.

Technical Support

If you are having technical difficulties please alert one of the GSIs immediately. However, understand that neither the GSIs, nor the professor can assist you with technical problems. You must call or email tech support and make sure you resolve any issues immediately. Be sure to document (save emails and transaction numbers) for all interactions with tech support. **Extensions and late submissions will not be accepted due to “technical difficulties”.**

For 24/7 Tech Help Support: Call **1-855-308-2758** or email support@instructure.com

Learning Activities

VERY IMPORTANT

You won't be able to access your course material until you read and make your pledge to Academic Integrity.

You are expected to fully participate in all the course activities described here. For each unit:

1. The instructor will post materials (video lectures, PowerPoint slides, etc.) to the bCourses site pertaining to the assigned readings and the major topics and themes of that unit. Watch and listen to the lecture presentations.
2. Students will create blog entries in their group associated with the course (students will sign up at the beginning of the course for the particular unit for which they will write a blog entry).
3. Every student in the course must read the assigned readings, watch or read the instructor posts, and read the student-authored blog entries.
4. Every student in the course must write and post replies to two of the instructor posts and two of the student-authored blog entries (except for the unit for which the student is a “blogger”).
5. Each student enrolled in this course must complete two midterms and a final examination (all open-book exams), create one blog entry, and, each week, post replies to two instructor posts and two student blog entries.

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Sections

For grading purposes, each of you has been assigned to one of the course GSIs and placed within his/her section. Your particular GSI will grade all of your work, as well as that of your section-mates, and engage with you in the course discussions. You can see whose section you've been placed in by exploring the "Section" column within the "People" page or by examining your discussion group's title, which includes your GSI's name.

Modules

A module is a grouping of topics related to one area of study, typically with readings, lectures and various kinds of assignments. Each module contains a list of Learning Outcomes for the module. Your assignments reflect the learning activities to perform to reach those outcomes. For an at-a-glance view of due dates and projects, refer to the course calendar.

Reading Assignments

Each module includes assigned readings relevant to each topic covered in that module.

Multimedia Lectures

Recorded lectures support your readings and assignments but also contain additional material that may be included in the exams. Each lecture has been broken into sections. You are expected to take notes while viewing the lectures as you would in a regular classroom.

Discussion Forums

Each module contains a group discussion in which we ask you to write reflectively and critically about the discussion topic. Your posts and responses are considered your class participation and represent a unique opportunity for you to exchange views with your group-mates, share experiences and resources, and ensure your understanding of the course material.

Discussion groups have been pre-assigned and include other members of your GSI section. When you navigate to a discussion forum, you will automatically be taken to your group's instance of that discussion and to your group's space within the course. When finished with the discussion, you will need to navigate from your group space back to the main course space in order to continue participating in other aspects of the course.

You have to answer at least three of the discussion questions posted every week. You can answer more than three -- and you will receive 1 point of extra credit for every additional question that you answer.

Your answers (to at least three of the discussion questions posted each week) must be substantive, i.e., at least four sentences long. (Your extra-credit responses must also be a minimum of four sentences in order to receive the full point of credit.)

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Blog Post - 10%

Every student in the class will sign up for one module during the semester when they will write a blog post in their group blog. Students must go to bCourses/Modules/Week 1/"SIGN UP" in order to sign up for the module for which they will be writing a blog post. The deadline for signing up to do a blog post is Friday, June 26, 2015 at 11:59 p.m.

Each blogger will be expected to:

1. From your group space, compose your blog entry by clicking the "Pages" button on the left-side navigation bar. Click "+ Page", title the page with your name and the number of the module, and then any subtitle you wish ("Kate Mattingly, Module 6: Why I Hate How I Met Your Mother").
2. On that page, embed a short clip (maximum 3 minutes) from a television program that pertains to the module's readings (from YouTube or some other website) in their blog entry.
3. Write two or more paragraphs explaining how the video clip exemplifies some of the ideas/terms/concepts in the reading(s) that you have selected. You must directly reference the reading(s). You can definitely quote the reading(s), and if you do, make sure to provide attribution -- state the author(s), you don't have to provide the page number(s).
4. A list of a 2-4 discussion questions that your fellow students can respond to.
5. Students are encouraged to email GSIs their blog posts 2 days before they are due (for a Sunday due date this means before noon on Friday; for a Thursday due date this means before noon on Tuesday). Make sure to send messages to instructors through bCourses (Note: Martha is not available July 1 and 2)
6. Be sure your blog post analyzes how your video relates to the reading. In other words, the blog post is NOT a summary of the reading but an explication of how your video connects to, confirms, and/or challenges concepts in the reading. Reminder: the video should be 3 minutes or less (or please direct viewers to watch 3 specific minutes of the video; for example, from 1:12 to 4:12).
7. Write a few questions (2-4 questions) for your fellow students to answer.
8. End your blog entry by inviting students to respond to your questions, or to comment on the ideas in your entry (example: "Thoughts and comments welcome below!")
9. Click the blue "Save" button on the bottom right of your screen.
10. Please copy and paste your blog entry into an email (using the bCourses mail function) and send that to your group instructor (Prof. De Kosnik, Kate, or Martha) so that they have a copy of your entry.

Students will be notified of their grade on their blog entries within one week of posting them.

ABOVE YOUR EMBEDDED CLIP, PLEASE STATE TRIGGER WARNINGS IF NECESSARY (possible triggers include: violence, sex, abuse, death, etc. -- please consult with the instructor in advance if you are not sure if you need to warn for triggers, or you're not certain which triggers you should include warnings for).

Participation/Responses to Discussion Questions and Blog Posts - 10%

Responses to Discussion Questions (3 per module)

Each module contains several discussion questions. We ask you to post substantive responses (a minimum of 4 sentences for each response) to three of the questions for each module. In your responses, you should write reflectively and critically about the discussion topic. Your responses are considered your class participation and represent a unique opportunity for you to exchange views with your group-mates, share experiences and resources, and ensure your understanding of the course material.

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Discussion groups have been pre-assigned and include other members of your GSI section. When you navigate to a discussion forum, you will automatically be taken to your group's instance of that discussion and to your group's space within the course. When finished with the discussion, you will need to navigate from your group space back to the main course space in order to continue participating in other aspects of the course.

You have to post responses at least three of the discussion questions posted every week. You can post responses to more than three -- and you will receive 1 point of extra credit for every additional question that you answer.

Your responses (to at least three of the discussion questions posted each week) must be substantive, i.e., at least four sentences long. After posting these substantive answers to discussion questions, you may get into a discussion with another member of the class or with the instructor or graduate student instructor about something you or they have posted, and those posts can be shorter in length (one sentence -- or even one word!).

To post your responses to discussion questions, click on "Modules" on the left side of the bCourses screen and then scroll down to the module number and question you wish to answer. Remember that you must respond to 3 questions in each of the 13 modules. In other words, you do not have to post responses to all of the discussion questions in a module, you should pick 3 questions to respond to in each module.

Responses to Blog Posts (1 per module)

Navigate to your group. Click the "Pages" button on the left-side navigation bar. Choose the blog you'd like to respond to and then click "Edit". Type your response (put your name in brackets at the beginning of your response, e.g., "[Blair Waldorf]") and when you are finished composing your response, click "Save" (at the bottom of the screen). Responses must be substantive (minimum 4 sentences). Be careful not to delete any of the original blog post or your peers' replies.

The instructor or GSIs will privately message students whose replies do not meet her standard for "substantive" replies, and those students will have to post additional replies until the instructor is satisfied that they understand the nature of this assignment. (Students are exempted from posting replies for the unit for which they are a "blogger.")

Students are encouraged to post more than three replies to discussion questions, and one reply to a blog post, for every module. Contributions to lively online discussion will be very welcome, and will enhance everyone's learning. However, students are only required to post four. When you write, please pay attention to language that is respectful and aware of other students and their values. If instructors find language or ideas in your posts that are disrespectful, we may ask you to remove and / or revise your posts. If there is language that inflicts harm on others we may delete your post.

Students will be notified of their grade on their weekly replies within one week of posting them.

Midterm Exam #1 - 20%

The first midterm exam will consist of prompts for several short-answer identification questions and one long essay covering the readings from Modules 1-4. The midterm will be a written exam (to be submitted online) and students will have one week to complete it. No late midterms will be accepted.

Midterm Exam #1 will be available on bCourses on Wednesday, July 1, 2015. You must upload your completed Midterm Exam #1 to bCourses by Monday, July 6, 2015 at 11:59 p.m. (DSP students may take

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extra time to complete this exam; the deadline for DSP students to upload this exam is Thursday, July 9, 2015 at 11:59 p.m.)

Midterms will be graded and returned to students one week after students submit them.

Midterm Exam #2 - 20%

The second midterm exam will consist of prompts for several short-answer identification questions and one long essay covering the readings from Modules 5-9. The midterm will be a written exam (to be submitted online) and students will have one week to complete it. No late midterms will be accepted.

Midterm Exam #2 will be available on bCourses on Wednesday, July 22, 2015. You must upload your completed Midterm Exam #2 to bCourses by Monday, July 27, 2015 at 11:59 p.m. (DSP students may take extra time to complete this exam; the deadline for DSP students to upload this exam is Thursday, July 30, 2015 at 11:59 p.m.)

Midterms will be graded and returned to students one week after students submit them.

Final Exam - 40%

The final exam will be given in TWO PARTS.

The first part is a "take-home" exam, that is, an exam that you can do at home, consisting of two essays. The essay prompts will be available in bCourses/Assignments/Exam beginning on Monday, August 3, 2015. You will upload your completed essays to bCourses. The deadline for uploading this "take home" exam is **Monday, August 10, 2015 by 11:59 p.m.** (DSP students may have extra time to complete this "take home" exam; the deadline for DSP students is **Friday, August 14, 2015 by 11:59 p.m.**)

You will also complete a 3 hour, closed-book final exam on paper. There will be no make-up exam. Students must take the final examination in person or arrange to have the examination proctored if you cannot come to campus. Review the [Proctor Info](#) on the left navigation menu. Off-site proctor applications must be submitted prior to July 17th, 2015 (Session C).

This year's final exam will be held on **Wednesday, August 12 from 1 - 4 p.m. in Morgan 0101.** (DSP students will have additional time to complete this proctored exam; DSP students' exam time will be from 1-5:30 p.m.) *If you miss taking the final or try to take it in a manner for which you have not received permission, you will fail this class automatically.*

The exam will consist of prompts for several short identification essays covering the readings from the entire semester (40% of the prompts will address readings from Modules 1-9, 60% of the prompts will address readings from Modules 10-12). The final exam must be completed in-person, in the presence of an exam proctor, either on the Berkeley campus or at a pre-approved testing site. Students can either bring their own laptop computers and write their final exams on that device, using Microsoft Word or another word processing program, and submit their completed exams online, OR students can handwrite the exams, in the presence of the exam proctor.

Final exams will be graded and returned to students within two weeks of students submitting them. Again, students who do not receive a passing grade on the final exam will not pass the class.

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Reminder: Your Course End Date

Your course will end on 8/14/15. As you work through the course, please keep the end date in mind, and if you want to save any commentary or assignments for future reference, please make sure to print or copy/paste those materials before your access ends.

Grading and Course Policies

Your final course grade will be calculated as follows:

Final Grade Percentages

Category	Percentage of Grade
Blog Entry	10%
Blog & Discussion Question Replies	10%
Midterm 1	20%
Midterm 2	20%
Final Exam	40%

You must pass the final exam to pass the course.

UC Berkeley Grading System

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Percentage	100 - 94	93 - 90	89 - 86	85 - 83	82 - 80	79 - 76	75 - 73	72 - 70	69 - 66	65 - 63	62 - 60	< 60

It is important to note that not all components are graded online and included in the online course grade book. Because of this, the online course grade book will not display your overall course grade at any given time or your final grade. It should simply be used to assess your performance on the components that are included within it: the discussions, written assignments and midterm exam. Your final letter grade will be mailed to you by the registrar's office.

Course Policies

Promptness

Homework assignments and discussion forum postings all have specific final due dates and times. You will not receive full credit if assignments are submitted after the indicated due date.

Further, each online activity must be submitted through the course website by the due date. Fax or mail submission will not be accepted. Students who wait until the final hours prior to a submission deadline risk having problems with their ISP, hardware, software, or various other site access difficulties. Therefore, it is advisable to submit assignments and tests through the course website early. The multiple

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days allowed for submission are to accommodate the busy schedules of working professionals, not to accommodate procrastination. Students should plan accordingly and get into the habit of checking the course website several times each week, and submitting and posting early.

Scheduling Conflicts

Please notify me in writing by the second week of the term about any known or potential extracurricular conflicts (such as religious observances, graduate or medical school interviews, or team activities). I will try my best to help you with making accommodations, but cannot promise them in all cases. In the event there is no mutually-workable solution, you may be dropped from the class.

Honor Code

The student community at UC Berkeley has adopted the following Honor Code: "As a member of the UC Berkeley community, I act with honesty, integrity, and respect for others." The expectation is that you will adhere to this code.

Collaboration and Independence

Reviewing lecture and reading materials and studying for exams can be enjoyable and enriching things to do with fellow students. This is recommended. However, unless otherwise instructed, homework assignments and the online exam are to be completed independently and materials submitted as homework should be the result of one's own independent work.

Cheating

Anyone caught cheating on a quiz or exam in this course will receive a failing grade in the course and will also be reported to the University Center for Student Conduct. Exams are to be completed without the assistance of other people, and without reference to texts, notes, and other materials. The expectation is that you will be honest in the taking of exams.

Plagiarism

To copy text or ideas from another source without appropriate reference is plagiarism and will result in a failing grade for your assignment and usually further disciplinary action. For additional information on plagiarism and how to avoid it, explore the resources linked below:

[UC Berkeley Library Citation Page, Plagiarism Section](#)

[GSI Guide for Preventing Plagiarism](#)

Academic Integrity and Ethics

You are a member of an academic community at one of the world's leading research universities. Universities like Berkeley create knowledge that has a lasting impact in the world of ideas and on the lives of others; such knowledge can come from an undergraduate paper as well as the lab of an internationally known professor. One of the most important values of an academic community is the balance between the free flow of ideas and the respect for the intellectual property of others. Researchers don't use one

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another's research without permission; scholars and students always use proper citations in papers; professors may not circulate or publish student papers without the writer's permission; and students may not circulate or post materials (handouts, exams, syllabi--any class materials) from their classes without the written permission of the instructor.

Any test, paper or report submitted by you and that bears your name is presumed to be your own original work that has not previously been submitted for credit in another course unless you obtain prior written approval to do so from your instructor. In all of your assignments, including your homework or drafts of papers, you may use words or ideas written by other individuals in publications, web sites, or other sources, but only with proper attribution. If you are not clear about the expectations for completing an assignment or taking a test or examination, be sure to seek clarification from your instructor beforehand. Finally, you should keep in mind that as a member of the campus community, you are expected to demonstrate integrity in all of your academic endeavors and will be evaluated on your own merits. The consequences of cheating and academic dishonesty—including a formal discipline file, possible loss of future internship, scholarship, or employment opportunities, and denial of admission to graduate school—are simply not worth it.

Incomplete Course Grade

Students who have substantially completed the course but for serious extenuating circumstances, are unable to complete the final exam, may request an Incomplete grade. This request must be submitted in writing or by email to the GSI and course instructor. You must provide verifiable documentation for the seriousness of the extenuating circumstances. According to the policy of the college, Incomplete grades must be made up within the first three weeks of the next semester.

Students with Disabilities

Any students requiring course accommodations due to a physical, emotional, or learning disability must contact the [Disabled Students' Program \(DSP\)](#). They will review all requests on an individual basis.

- Request your Disabled Student Program Specialist to send the instructor a formal request before the official course start date by email
- In addition, notify the instructor and your Online Learning Support Specialist, which accommodations you would like to use.
 - Your Online Learning Support Specialist is Tracie Allen Littlejohn and her email is twgallen@berkeley.edu

End of Course Evaluation

Before your course end date, please take a few minutes to participate in our End of Course Evaluation to share your opinions about this course. The evaluation does not request any personal information, and your responses will remain strictly confidential. To access the evaluation, please select the "Course End Evaluation" link in the left navigation menu. The evaluation will be available starting on July 29, 2015. You may only take the evaluation once.

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Course Deadlines

Monday 6/22/15: Course starts. All modules available.

Friday 6/26/15: Sign-ups for blog posts due (students must post which module they will be writing a blog post for).

Sunday 6/28/15: Replies for Module 2 due. Blog posts for Module 3 due.

Wednesday 7/1/15: Midterm 1 available.

Thursday 7/2/15: Replies for Module 3 due. Blog posts for Module 4 due.

Sunday 7/5/15: Replies for Module 4 due. Blog posts for Module 5 due.

Monday 7/6/15: Midterm 1 due (except for DSP students).

Thursday 7/9/15: Midterm 1 due for DSP students. Replies for Module 5 due. Blog posts for Module 6 due.

Sunday 7/12/15: Replies for Module 6 due. Blog posts for Module 7 due.

Monday 7/13/15: Midterm 1 grading completed.

Thursday 7/16/15: Replies for Module 7 due. Blog posts for Module 8 due.

Sunday 7/19/15: Replies for Module 8 due. Blog posts for Module 9 due.

Wednesday 7/22/15: Midterm 2 available.

Thursday 7/23/15: Replies for Module 9 due. Blog posts for Module 10 due.

Sunday 7/26/15: Replies for Module 10 due. Blog posts for Module 11 due.

Monday 7/27/15: Midterm 2 due (except for DSP students).

Thursday 7/30/15: Midterm 2 due for DSP students. Replies for Module 11 due. Blog posts for Module 12 due.

Sunday 8/2/15: Replies for Module 12 due.

Monday 8/3/15: Midterm 2 grading completed. Final Exam take-home essays available. Final Exam list of terms/concepts to review for proctored exam available.

Monday 8/10/15: Final Exam take-home essays due (except for DSP students).

Wednesday 8/12/15: Proctored Final Exam for all students (three hours; DSP students will have 1 hour extra time).

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Wednesday 8/12/15: Final Exam take-home essays due for DSP students.

Tuesday 8/18/15: Final Exam grading completed.

Week-by-Week Schedule

All readings are available as PDFs at bCourses/Files except where indicated (i.e., where a hyperlink is given to a website).

Week 1: Monday, June 22, 2015-Sunday, June 28, 2015

Module 1 - Introduction

Module 2 - Critical Frameworks: Television as Culture and Industry

READINGS:

1. Marshall McLuhan, "The Medium Is the Message"
2. Raymond Williams, Television: Chapter 4, "Programming, Distribution, and Flow"
3. Jérôme Bourdon, "Live Television is Still Alive"
4. Amanda D. Lotz, The Television Will Be Revolutionized: Chapter 1, "Understanding Television at the Beginning of the Post-Network Era" (pp. 27-48)
5. Henry Jenkins, Convergence Culture: Chapter 3, "Searching for the Origami Unicorn"

Sign-ups for blog posts due **Friday, June 26 by 11:59 p.m.** Students must post which module they will be writing a blog post for, and the Sign Up Sheet is located on bCourses under "Modules: Week 1."

Sunday, June 28, 2015: Replies for Module 2 due. Blog posts for Module 3 due.

Week 2: Monday, June 29, 2015-Sunday, July 5, 2015

Module 3 - Critical Frameworks: Performance Studies and Television

READINGS:

1. Lynn Spigel, Make Room for TV: Chapter 5, "The People in the Theater Next Door"
2. Kim Durham, "Methodology and Praxis of the Actor within the Television Production Process"
3. Abigail De Kosnik, "Drama Is the Cure for Gossip"
4. Nick Couldry, "Reality TV, or The Secret Theater of Neoliberalism"
5. Francesca Coppa, "Writing Bodies in Space"
6. Richard Schechner, Performance Studies: An Introduction (brief excerpt)

Thursday, July 2, 2015: Replies for Module 3 due. Blog posts for Module 4 due.

Module 4 - Critical Frameworks: Class, Race, Gender, and Television

READINGS:

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1. John Storey, *Cultural Theory and Popular Culture*: Chapter 4, "Marxisms"
2. Stuart Hall, "Encoding/Decoding"
3. bell hooks, "Eating the Other"
4. Mary Beltran, "Meaningful Diversity: Exploring Questions of Equitable Representation on Diverse Ensemble Cast Shows" (available at <http://flowtv.org/2010/08/meaningful-diversity/>)
5. Rachael, "How to Be a Fan of Problematic Things" (available at: <http://www.socialjusticeleague.net/2011/09/how-to-be-a-fan-of-problematic-things/>)
6. The Ralph J. Bunche Center for African American Studies at UCLA, *The Hollywood Diversity Report*
7. Jennifer Kesler, "Why Film Schools Teach Screenwriters Not to Pass the Bechdel Test" (available at: <http://thehathorlegacy.com/why-film-schools-teach-screenwriters-not-to-pass-the-bechdel-test/>)
8. Chris Rock, "It's a White Industry": <http://www.hollywoodreporter.com/news/top-five-filmmaker-chris-rock-753223>

MIDTERM EXAM #1 AVAILABLE ONLINE Wednesday, JULY 1. DUE NEXT WEEK.

Sunday, July 5, 2015: Replies for Module 4 due. Blog posts for Module 5 due.

Week 3: Monday, July 6, 2015-Sunday, July 12, 2015

Module 5 - Representations and Enactments: African Americans on Television

MIDTERM EXAM #1 IS DUE MONDAY, JULY 6, 2015 (SUBMIT ON BCOURSES BY 11:59 PM PACIFIC TIME). FOR DSP STUDENTS, MIDTERM EXAM #1 IS DUE THURSDAY, JULY 9.

READINGS:

1. Kimberly Springer, "Divas, Evil Black Bitches, and Bitter Black Women"
2. Nina Cartier, "Black Women On-Screen as Future Texts"
3. Stuart Hall, "What Is This 'Black' in Black Popular Culture?"
4. Herman Gray, "Television, Black Americans, and the American Dream"
5. Saturday Night Live, "How's He Doin'?" (available at: <http://www.hitfix.com/comedy/saturday-night-live-jokes-about-the-wire-in-this-political-talk-show-sketch>)

Thursday, July 9: Replies for Module 5 due. Blog posts for Module 6 due.

Module 6 - Representations and Enactments: Asian Americans on Television

READINGS:

1. Leigh Adams Wright, "Asian Objects in Space" (from *Finding Serenity*, ed. Jane Espenson)
2. Kent A. Ono and Vincent Pham, *Asian Americans and the Media*: Chapter 5, "Threatening Model Minorities: The Asian American Horatio Alger Story"
3. Virginia Mansfield-Richardson, *Asian Americans and the Mass Media*: Chapter 1, "Introduction"
4. Joann Faung Jean Lee, *Asian American Actors*: Part II, "Asian American Actors in San Francisco and Los Angeles"
5. Vu Bang Nguyen, "'Minority Reports' Series: The Portrayal of Asian Men in Cinema" (available at <http://goatmilkblog.com/2009/08/19/minority-reports-series-the-portrayal-of-asian-men-in-cinema/>)

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Sunday, July 12, 2015: Replies for Module 6 due. Blog posts for Module 7 due.

Week 4: Monday, July 13, 2015-Sunday, July 19, 2015

Module 7 - Representations and Enactments: Latinos/as on Television

READINGS:

1. Travis L. Dixon and Daniel Linz, "Overrepresentation and Underrepresentation of African Americans and Latinos as Lawbreakers on Television News"
2. Dana E. Mastro and Bradley S. Greenberg, "The Portrayal of Racial Minorities on Prime Time Television"
3. Angharad Valdivia, Latinas/os and the Media: "Introduction"
4. Dana E. Mastro et al., "Exposure to TV Portrayals of Latinos"
5. Anna Bahr, "Latinos Onscreen, Conspicuously Few" (available at: http://www.nytimes.com/2014/06/19/upshot/latinos-onscreen-conspicuously-absent.html?_r=0&abt=0002&abg=0)

Thursday, July 16, 2015: Replies for Module 7 due. Blog posts for Module 8 due.

Module 8 - Representations and Enactments: Indigenous Peoples on Television

READINGS:

1. Gretchen Bataille, Native American Representations: "Introduction"
2. Ward Churchill, *Fantasies of the Master Race* (excerpts)
3. S. Elizabeth Bird, "Gendered Construction of the American Indian in Popular Media"
4. Diana George, with Susan Sanders, "Reconstructing Tonto"
5. Eleanor Hersey, "World-healers and Code-talkers"
6. Terence Towles Canote, "The Invisible Minority: Native Americans on Television" (available at: http://mercurie.blogspot.com/2009/07/invisible-minority-native-americans-on_28.html)

Sunday, July 19, 2015: Replies for Module 8 due. Blog posts for Module 9 due.

Week 5: Monday, July 20, 2015-Sunday, July 26, 2015

Module 9 - Representations and Enactments: Gender and Sexuality on Television

READINGS:

1. Ron Becker, "Gay-Themed Television and the Slumpy Class"
2. Taylor Cole Miller, "Performing Glee: Gay Resistance to Gay Representations and a New Slumpy Class" (available at <http://flowtv.org/2011/07/performing-glee/>)
3. Lynne Joyrich, "Queer Television Studies: Currents, Flows, and (Main)streams"
4. Lynn Spigel, *Make Room for TV*, Chapter 3: "Women's Work"
5. Jane Arthurs, "Sex and the City and Consumer Culture: Remediating Postfeminist Drama"

MIDTERM EXAM #2 MADE AVAILABLE Wednesday, JULY 22. DUE NEXT WEEK.

Thursday, July 23, 2015: Replies for Module 9 due. Blog posts for Module 10 due.

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Module 10 - Critical Frameworks: Performance Studies and Social Media

MIDTERM EXAM #2 DUE MONDAY, JULY 27 (SUBMIT ON BCOURSES BY 11:59 PM PACIFIC TIME). FOR DSP STUDENTS, MIDTERM EXAM #2 IS DUE THURSDAY, JULY 20.

READINGS:

1. Erving Goffman, *The Presentation of Self in Everyday Life* (excerpt)
2. Marshall McLuhan and Barrington Nevitt, *Take Today* (excerpt)
3. Annette Markham, "Interaction in Digital Contexts"
<http://www.markham.internetinquiry.org/2012/08/dramaturgy1/>
4. Erika Pearson, "All the World Wide Web's a Stage"
<http://firstmonday.org/article/view/2162/2127>
5. J. Donath and d. boyd, "Public displays of connection"
6. Hugo Liu, "Social Networking Profiles as Taste Performances"

Sunday, July 26, 2015: Replies for Module 10 due. Blog posts for Module 11 due.

Week 6: Monday, July 27, 2015-Sunday, August 2, 2015

Module 11 - Representations and Enactments: Race and Ethnicity on Social Media

READINGS:

1. André Brock, "From the Blackhand Side: Twitter as a Cultural Conversation"
2. Sarah Florini, "Tweets, Tweeps, and Signifyin': Communication and Cultural Performance on 'Black Twitter'"
3. Sanjay Sharma, "Black Twitter?: Racial Hashtags, Networks and Contagion"
4. Jeff Yang, "Stephen Colbert, Racism and the Weaponized Hashtag" (available at: <http://online.wsj.com/articles/BL-SEB-80544?ref=/blogs/speakeasy>)
5. Suey Park and Eunsong Kim, "Hashtags as Decolonial Projects with Radical Origins" (available at: <http://modelviewculture.com/pieces/hashtags-as-decolonial-projects-with-radical-origins>)
6. Bob Collins, "With New Social Media Power, Native Americans Take on Mascot Issue" (available at: <http://blogs.mprnews.org/newscut/2014/05/with-new-social-media-power-native-americans-take-on-mascot-issue/>)
7. Cordelia Hebblethwaite, "#BBC Trending: Native Americans reject 'super drunk' label": (available at: <http://www.bbc.com/news/blogs-trending-27423033>)
8. dyspropositos (Gwen), "Racefail Bingo" (available at: <http://dyspropositos.livejournal.com/976.html>)
9. kharmii (in The Right Fangirl), "Social Justice Warrior Bingo" (available at: <http://therightfangirl.livejournal.com/1625846.html>)

Thursday, July 30, 2015: Replies for Module 11 due. Blog posts for Module 12 due.

Module 12 - Representations and Enactments: Gender and Sexuality on Social Media

READINGS:

1. John Scalzi, "Straight White Male: The Lowest Difficulty Setting There Is" (available at: <http://whatever.scalzi.com/2012/05/15/straight-white-male-the-lowest-difficulty-setting-there-is/>)

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2. Lisa Nakamura "Queer Female of Color: The Highest Difficulty Setting There Is?" (available at: <http://adanewmedia.org/2012/11/issue1-nakamura/>)
3. Kathy Sierra, "Trouble at the Coolaid Point" (available at: <http://seriouspony.com/trouble-at-the-coolaid-point/>)
4. Tod Van Der Werff, "#GamerGate: Here's Why Everybody in the Video Game World Is Fighting" (available at: <http://www.vox.com/2014/9/6/6111065/gamergate-explained-everybody-fighting>)
5. David Auerbach, "How to End Gamergate" (available at: http://www.slate.com/articles/technology/bitwise/2014/10/how_to_end_gamergate_a_divide_and_conquer_plan.html)

Sunday, August 2, 2015: Replies for Module 12 due.

Week 7: Monday, August 3, 2015-Sunday, August 9, 2015

Module 13 - Discussion of Final Exam and Conclusion

Monday, August 3, 2015: Final Exam take-home essays available. Final Exam list of terms/concepts to review for proctored exam available.

Week 8: Monday, August 10, 2015-Sunday, August 16, 2015

Monday, August 10, 2015: Final Exam take-home essays due (except for DSP students).

Wednesday, August 12, 2015: Final Exam take-home essays due for DSP students.

Final Exam takes place Wednesday, August 12, 2015 from 1 to 4 p.m.