

Performance Theory: Performance, Television, and Social Media, Theater 118AC, 2017

Four (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 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.

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(***)

Graduate Student Instructors (GSIs)

Juan Manuel Aldape

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Julia Havard

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

Megan Hoetger

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Caleb Luna

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

Aparna Nambiar

aparna.r.nambiar@berkeley.edu (***)please always email using the bCourses mail function(***)

Lyndsey Ogle

leo229@berkeley.edu (***)please always email using the bCourses mail function(***)

Office Hours

Students can make office hours appointments with Prof. Abigail De Kosnik or any of the GSIs (Juan Manuel Aldape, Julia Havard, Megan Hoetger, Caleb Luna, Aparna Nambiar, and Lyndsey Ogle) anytime by emailing them (**using the bCourses/Inbox mail function**) and requesting to meet one-on-one. Office hours meetings can take place in Skype or Google Hangout, or, if the instructor and student are both located in the Bay Area, in person. Students who request office hours appointments should list 3-4 dates and times that work for them, so that the instructor can select one of those dates/times. Office hours appointments will typically be 30 minutes long.

Prof. Abigail De Kosnik and the GSIs will each host “weekly chats” – times when they will be available on bCourses/Chat, and students can ask any question they like, about assignments, exams, lectures, readings, or any topics pertaining to the course. Weekly chats will provide students the opportunity to engage in dialogue with the instructors and other students in “real time.”

Weekly chats will take place in bCourses/Chat on the following days and times:

- Prof. Abigail De Kosnik will host a weekly chat on Thursdays from 10 a.m. to 11 a.m. PST.
- Juan Manuel Aldape will host a weekly chat on Tuesdays from 9 a.m. to 10 a.m. PST.
- Julia Havard will host a weekly chat on Mondays from 9 a.m. to 10 a.m. PST.
- Megan Hoetger will host a weekly chat on Tuesdays from 10 a.m. to 11 a.m. PST.
- Caleb Luna will host a weekly chat on Wednesdays from 12 noon to 1 p.m. PST.
- Aparna Nambiar will host a weekly chat on Mondays from 5 p.m. to 6 p.m. PST.
- Lyndsey Ogle will host a weekly chat on Wednesdays from 9 a.m. to 10 a.m. PST.

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 (see also

[Canvas Overview Video](#)) 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.

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 e-mail 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. Click the button below to navigate to and complete the Academic Integrity pledge.

ACADEMIC INTEGRITY PLEDGE

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 and read the materials that the instructor posts, and read the student-authored blog entries.
4. Every student in the course must write and post replies to three instructor discussion questions and one of the student-authored blog entries (except for the unit for which the student is a “blogger”) for each module.
5. Each student enrolled in this course must complete two midterms and a take-home final examination (all open-book exams), complete a proctored final examination (closed-book), create one blog entry, and, for each module, post replies to three instructor posts and one student blog entry.

Sections

For grading purposes, each of you has been assigned to one of the course GSIs and placed within their 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. To find out whose section you've been placed in, go to bCourses, click on "People" on the left side of the screen, find your own name, and then look across at the "Section" column – you will see your section assignment there (e.g., "Megan's Section," "Lyndsey's Section," etc.).

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 three discussion questions posted for every module. You will lose points if you answer fewer than three questions per module.

Your answers (to three of the discussion questions posted each module) must be substantive, i.e., at least six sentences long.

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 the first official day of the course: Monday, June 19, 2017 at 11:00 p.m.

Instructions for creating your blog post:

- Each GSI runs a Wordpress blog on which every student in the section will create their blog posts. Before the course begins, each GSI will add every student in their section as an "Author" on their section's blog.
 - Juan Manuel's section's blog: <https://juanmanuel118ac.wordpress.com/> (Links to an external site.)Links to an external site.
 - Julia's section's blog: <https://julia118ac.wordpress.com/> (Links to an external site.)Links to an external site.
 - Megan's section's blog: <https://megan118ac.wordpress.com/> (Links to an external site.)Links to an external site.
 - Caleb's section's blog: <https://caleb118ac.wordpress.com/> (Links to an external site.)Links to an external site.
 - Aparna's section's blog: <https://aparna118ac.wordpress.com/> (Links to an external site.)Links to an external site.
 - Lyndsey's section's blog: <https://lyndsey118ac.wordpress.com/> (Links to an external site.)Links to an external site.
- For the module for which you signed up to create a blog post, go to your section's blog's (one of the URLs above). Click the "Write" button in the upper right of your screen. In the "Title" field, write the words "BLOG POST" followed by the module number for which you are blogging, your first and last name in ALL CAPS, and the title

of your post. Example: "BLOG POST (Module 7): ZOE WASHBURN, Depictions of Latinas in Modern Family and Jane the Virgin."

- Then, in the large field/text box below, embed one or more video clips from the show that you are discussing. To embed a video clip, just insert the URL address for the website containing the clip (e.g.: <https://youtu.be/a-6UY-dHnNQ>). The video clip should be 3 minutes or less (if you are embedding a clip that is longer than 3 minutes, please direct viewers to watch 3 specific minutes of the video; for example, "Please watch from 1:12 to 4:12"). For modules that focus on television, you can choose your example from broadcast shows, cable shows, streaming shows, non-U.S. shows, or music videos, or YouTube series (or user-generated series that are streamed on another site) as long as you can include a link to a freely available clip in your blog post. For modules that focus on social media, you do not have to include a video clip in your blog post, but can simply take a screenshot of a social media post or conversation and include that in your post. You may also choose a YouTube one-off original [user-generated] video as your social media example, if you wish.
- 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).
- 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). 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.
- Write a few questions (3-4 questions) for your fellow students to answer. 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!")
- When you have finished composing your blog entry, tag your post "Blog Post" and "Module ____" (the correct module number), and click the "PUBLISH" button at the upper right of your screen.
- Then, go to the bCourses site, click on "Assignments" on the left side of the screen, and scroll down to "Blog Entry" and, beneath that, "Blog Post". In the "Reply" field, copy and paste the content

of your blog post from the Wordpress site. This will allow your GSI to assign your blog post a grade in bCourses.

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

Responses to Discussion Questions and Blog Replies - 10%

Responses to Discussion Questions (3 per module)

Each module contains three discussion questions. We ask you to post substantive responses (a minimum of 6 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.

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 to the three discussion questions posted for every module. You will lose points if you post fewer than three responses to questions in any given module.

To post your responses to discussion questions, click on "Modules" on the left side of the bCourses screen, scroll down to the module number and question you wish to answer and click on that question, then click on your GSI group name (e.g., "Megan's Group," "Caleb's Group," etc. To post your response to that question, click on "Reply" and enter your response. Remember that responses to discussion questions must be substantive (minimum 6 sentences).

Responses to Blog Posts (Blog Replies) (1 per module)

Go to your GSI's section's blog:

Juan Manuel's section's blog: <https://juanmanuel118ac.wordpress.com/> (Links to an external site.)Links to an external site.

Julia's section's blog: <https://julia118ac.wordpress.com/> (Links to an external site.)Links to an external site.

Megan's section's blog: <https://megan118ac.wordpress.com/> (Links to an external site.)Links to an external site.

Caleb's section's blog: <https://caleb118ac.wordpress.com/> (Links to an external site.)Links to an external site.

Aparna's section's blog: <https://aparna118ac.wordpress.com/> (Links to an external site.)Links to an external site.

Lyndsey's section's blog: <https://lyndsey118ac.wordpress.com/> (Links to an external site.)Links to an external site.

Read all of the blog posts created by other students for the module in which you are working. Choose the blog you'd like to respond to and then, at the bottom of that blog post, under "LEAVE A REPLY," click in the text box that says "Enter your comment here." Responses must be substantive (minimum 6 sentences). When you are finished typing your response, click on "Post Comment."

Then, go to the bCourses site, click on "Assignments" on the left side of the screen, and scroll down to "Participation". Click on "Module _____ - Blog Reply," (e.g., "Module 2 Blog Reply," "Module 3 Blog Reply," etc.) In the "Reply" field, copy and paste the content of your blog reply from the Wordpress site. This will allow your GSI to assign your blog reply a grade in bCourses.

The instructor or GSIs will privately message students whose replies do not meet their 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 one reply to blog posts for each module (however, students will not earn extra credit for posting more than the one required reply). Contributions to lively online discussion will be very welcome, and will enhance everyone's learning. 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.

NOTE: Students do not have to post any responses to discussion questions or blog posts for Module 1. Blog posts and responses begin with Module 2.

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 Monday, June 26, 2017. You must upload your completed Midterm Exam #1 to bCourses by **Monday, July 3, 2017 at 11:00 p.m. Pacific** (DSP students may take extra time to complete this exam; Prof. De Kosnik will inform DSP students what their exam deadlines are.)

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 Monday, July 17, 2017. You must upload your completed Midterm Exam #2 to bCourses by **Monday, July 24, 2017 at 11:00 p.m. Pacific** (DSP students may take extra time to complete this exam; Prof. De Kosnik will inform DSP students what their exam deadlines are.)

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, July 31, 2017. You will upload your completed essays to bCourses. The deadline for uploading this “take home” exam is **Monday, August 7, 2017 by 11:00 p.m. Pacific** (DSP students may have extra time to complete this “take home” exam; Prof. De Kosnik will inform DSP students what their exam deadlines are.)

You will also complete a 3-hour, closed-book final exam on paper or on your laptop. Students must take the final examination in person on the UC Berkeley campus, or arrange to have the examination proctored at your location 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 14, 2017 (Session C).

This year's final exam will be held on **Wednesday, August 9, 2017 from 1 - 4 p.m. Pacific, Lewis Hall 100**. (DSP students will have additional time to complete this proctored exam). 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. 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. If you opt to handwrite your exam, **you must purchase and bring your own blank examination books (blue or green books, available at the Cal Student Store and other university bookstores) and pens to the in-person final exam**. You must also bring your Cal ID to the final exam.

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.

Extra Credit Assignment – 10 points possible

For up to 10 points of Extra Credit, you may submit **ONE creative artwork pertaining to the themes of this course** (for example, a short fiction [or fan fiction] story, a short playscript, a visual artwork, a video, a recording of your playing an original song) on bCourses (click on "Assignments" and scroll down to "Extra Credit") by **Monday, July 31, 2017, by 11 pm Pacific**. If you create a video or sound recording, you should post your media file to a website (such as your section's Wordpress blog or YouTube) and post a link to the file on bCourses. If you create a visual artwork, you should take a photo of the artwork and post that on bCourses, or post it online (on your section's Wordpress blog) and post a link to that photo on bCourses. Ask your GSI if you have any question about what types of creative work can be submitted for this assignment. GSIs will grade Extra Credit submissions based on their evaluation of the time and effort put into the creation of the work, and based on their own subjective responses. Students may work on their Extra Credit submission throughout the course, so no extra time will be given for DSP students. All submissions for Extra Credit are due on Monday, July 31, 2017.

Reminder: Your Course End Date

Your course will end on August 6, 2017. 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:

Category	Percentage of Grade
Blog Entry	10%
Blog & Discussion Questions Replies	10%
Midterm 1	20%
Midterm 2	20%

Final Exam	40%
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Table 1: Final Grade Percentages

You must pass the final exam to pass the course.

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.

You can choose to either take this course for a letter grade or P/NP (Pass/No Pass). Once you have opted for which type of grade you wish to receive, you cannot request a different type of grade at the end of the course. In other words, if you opt to be graded on a P/NP basis, then at the end of the course, you cannot ask to receive a letter grade.

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 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

It is acceptable to use the text of another student's response, blog post, or blog reply in your responses, blog posts, blog replies, or exam answers as long as you put the other student's response in quotation marks and give attribution (e.g., "As Krista C. wrote in her response..."). This is also true of any text that you use from any of the readings, or from Prof. De Kosnik's lectures, or from any source that you find online or offline: you may use other people's writing if you put that text in quotation marks and give proper attribution. Using other people's writing without quotation marks and attribution is 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 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 and her email is summer_online_support@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. You will be receiving the Course Evaluation via email. The evaluation does not request any personal information, and your responses will remain strictly confidential. You may only take the evaluation once. It will close on August 9, 2017 PST.

Course Deadlines

*DSP students have extended deadlines. Please email Gail at adekosnik@berkeley.edu if you have any questions about your deadlines.

Sunday 6/18/17: Course starts. All modules available. NOTE: Students do not have to post any responses to discussion questions or blog posts for Module 1. Blog posts and responses begin with Module 2.

Monday 6/19/17: Sign-ups for blog posts due (students must post which module they will be writing a blog post for).

Wednesday 6/21/17: Module 2 blog posts due.

Sunday 6/25/17: Module 2 discussion responses and blog replies due. Module 3 blog posts due.

Monday 6/26/17: Midterm 1 available.

Wednesday 6/28/17: Module 3 discussion responses and blog replies due. Module 4 blog posts due.

Sunday 7/2/17: Module 4 discussion responses and blog replies due. Module 5 blog posts due.

Monday 7/3/17: Midterm 1 due (except for DSP students).

Wednesday 7/5/17: Module 5 discussion responses and blog replies due. Module 6 blog posts due.

Sunday 7/9/17: Module 6 discussion responses and blog replies due. Module 7 blog posts due.

Monday 7/10/17: Midterm 1 grading completed (except for DSP students).

Wednesday 7/12/17: Module 7 discussion responses and blog replies due. Module 8 blog posts due.

Sunday 7/16/17: Module 8 discussion responses and blog replies due. Module 9 blog posts due.

Monday 7/17/17: Midterm 2 available.

Wednesday 7/19/17: Module 9 discussion responses and blog replies due. Module 10 blog posts due.

Sunday 7/23/17: Module 10 discussion responses and blog replies due. Module 11 blog posts due.

Monday 7/24/17: Midterm 2 due (except for DSP students).

Wednesday 7/26/17: Module 11 discussion responses and blog replies due. Module 12 blog posts due.

Sunday 7/30/17: Module 12 discussion responses and blog replies due.

Monday 7/31/17: Midterm 2 grading completed (except for DSP students). Final Exam take-home essays available. Final Exam list of terms/concepts to review for proctored exam available. Extra credit assignment due (including for DSP students).

Monday 8/7/17: Final Exam take-home essays due (except for DSP students). Extra credit assignment grading completed.

Wednesday 8/9/17: Proctored Final Exam for all students (three hours; DSP students will have extra time).

Wednesday 8/16/17: 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 19, 2017-Sunday, June 25, 2017 (Modules 1 and 2)

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 **Monday, June 19 by 11:00 p.m. PST**. 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 25, 2017: Module 2 responses due. Module 3 blog posts due.

Week 2: Monday, June 26, 2017-Sunday, July 2, 2017 (Modules 3 and 4)

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)

Wednesday, June 28, 2017: Module 3 replies due. Module 4 blog posts due.

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

READINGS:

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" \(Links to an external site.\)](#)Links to an external site.
5. [Rachael, "How to Be a Fan of Problematic Things" \(Links to an external site.\)](#)Links to an external site.
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" \(Links to an external site.\)](#)Links to an external site.
8. Chris Rock, "It's a White Industry"

MIDTERM EXAM #1 AVAILABLE ONLINE MONDAY, JUNE 26, 2017. DUE NEXT WEEK.

Sunday, July 2, 2017: Module 4 responses due. Module 5 blog posts due.

Week 3: Monday, July 3, 2017-Sunday, July 9, 2017 (Modules 5 and 6)

MIDTERM EXAM #1 IS DUE MONDAY, JULY 3, 2017 (SUBMIT ON BCOURSES BY 11:00 PM PACIFIC TIME) (EXCEPT FOR DSP STUDENTS).

Module 5 - Representations and Enactments: African Americans on Television

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" Saturday Night Live, "How's He Doin'?" (available at: <http://www.nbc.com/saturday-night-live/video/how-s-he-doing/n42645> (Links to an external site.)Links to an external site.)

Wednesday, July 5, 2017: Module 5 responses due. Module 6 blog posts 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" (Links to an external site.)Links to an external site.

Sunday, July 9, 2017: Replies for Module 6 due. Blog posts for Module 7 due.

Week 4: Monday, July 10, 2017-Sunday, July 16, 2017 (Modules 7 and 8)

Module 7 - Representations and Enactments: Latina/os 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" \(Links to an external site.\)](#)Links to an external site.

Wednesday, July 12, 2017: Module 7 responses due. Module 8 responses 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. 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" \(Links to an external site.\)](#)Links to an external site.

Sunday, July 16, 2017: Module 8 responses due. Module 9 blog posts due.

Week 5: Monday, July 17, 2017-Sunday, July 23, 2017 (Modules 9 and 10)

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" \(Links to an external site.\)](#)Links to an external site.
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 MONDAY, JULY 17, 2017. DUE NEXT WEEK.

Wednesday, July 19, 2017: Module 9 responses due. Module 10 blog posts due.

Module 10 - Critical Frameworks: Performance Studies and Social Media

READINGS:

1. Erving Goffman, The Presentation of Self in Everyday Life (excerpt)
2. Marshall McLuhan, "At the moment of Sputnik the planet became a global theater..."
3. [Annette Markham, "Interaction in Digital Contexts" \(Links to an external site.\)](#)Links to an external site.
4. [Erika Pearson, "All the World Wide Web's a Stage" \(Links to an external site.\)](#)Links to an external site.
5. Donath and d. boyd, "Public displays of connection"
6. Hugo Liu, "Social Networking Profiles as Taste Performances"

Sunday, July 23, 2017: Module 10 responses due. Module 11 blog posts due.

Week 6: Monday, July 24, 2017-Sunday, July 30, 2017 (Modules 11 and 12)

MIDTERM EXAM #2 DUE MONDAY, JULY 24, 2017 (SUBMIT ON BCOURSES BY 11:00 PM PACIFIC TIME) (EXCEPT FOR DSP STUDENTS)

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" \(Links to an external site.\)](#)Links to an external site.
5. [Suey Park and Eunsong Kim, "Hashtags as Decolonial Projects with Radical Origins" \(Links to an external site.\)](#)Links to an external site.
6. [Bob Collins, "With New Social Media Power, Native Americans Take on Mascot Issue" \(Links to an external site.\)](#)Links to an external site.
7. [Cordelia Hebblethwaite, "#BBC Trending: Native Americans reject 'super drunk' label" \(Links to an external site.\)](#)Links to an external site.
8. [dysprositos \(Gwen\), "Racefail Bingo" \(Links to an external site.\)](#)Links to an external site.
9. [kharmii \(in The Right Fangirl\), "Social Justice Warrior Bingo" \(Links to an external site.\)](#)Links to an external site.

Wednesday, July 26, 2017: Module 11 responses due. Module 12 blog posts 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" \(Links to an external site.\)](#)Links to an external site.
2. [Lisa Nakamura "Queer Female of Color: The Highest Difficulty Setting There Is?" \(Links to an external site.\)](#)Links to an external site.
3. [Kathy Sierra, "Trouble at the Coolaid Point" \(Links to an external site.\)](#)Links to an external site.
4. [Tod Van Der Werff, "#GamerGate: Here's Why Everybody in the Video Game World Is Fighting" \(Links to an external site.\)](#)Links to an external site.
5. [David Auerbach, "How to End Gamergate" \(Links to an external site.\)](#)Links to an external site.

Sunday, July 30, 2017: Module 12 responses due.

Week 7: Monday, July 31, 2017-Sunday, August 6, 2017 (Module 13 and Conclusion)

Module 13 - Discussion of Final Exam and Conclusion

Monday, July 31, 2017: Final Exam take-home essay prompts available. Final Exam list of terms/concepts to review for proctored exam available. Extra credit assignment due (including DSP students).

Week 8: Monday, August 7, 2017-Sunday, August 13, 2017 (Final Exam in two parts)

Monday, August 7, 2017: Final Exam take-home essays due (except for DSP students).

Final Exam takes place Wednesday, August 9, 2017 from 1 to 4 p.m. Pacific. (DSP students may take longer to complete the exam.)

*Subject to Change