

# SAMPLE

MCC-UE 9006 LA1  
Television: History and Form  
New York University, Los Angeles, Summer 2022

Instruction Mode: Online. **Classes will NOT be recorded.**

## Summer 2022

**Days/Time:** Tues/Thurs, 9:30 a.m.–1:00 p.m. (Pacific Coast Time).

**Professor:** Tom Connelly

**Email:**

**Office Hours:** Please email me to set up a Zoom appointment.

**Course Objectives:** This course introduces students to the history of radio and television broadcasting in the context of social developments in the United States. We will explore the roots of content and programming strategies in radio and television. We will watch television episodes and clips and analyze why they were effective narratively and aesthetically. We will explore technological, industrial and regulatory factors that impacted the development of American broadcasting. We will also examine how digital media platforms such as Hulu, Amazon and Netflix are transforming economic models of broadcasting and cable television. Lastly, radio and television served as the primary source of dissemination of news and information, shaping the way we perceived ourselves, the world, and current events as they happened. A question we will address is whether or not this notion still holds true for broadcast media.

**Required Textbook:** *Only Connect: A Cultural History of Broadcasting in the United States* by Michele Hilmes (4th edition) (Abbreviated as **OC** on the syllabus)

**Articles:** A set of required readings are on Brightspace, located under “Content.”

**Screenings:** The assigned episodes are located on Brightspace, located under “Media Gallery.” Many of the assigned screenings can also be found on Netflix, Amazon, YouTube and/or Hulu.

## ASSIGNMENTS and GRADING

**Assessment Components:** Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

**Assignments:** Due dates are listed in the course schedule.

- Showrunner Presentation **10%**
- Two Take Home Exams: **40%** (20% each)
- Final Assignment (5-6 pages): **30%**
- Participation: **10%**
- Attendance **10%**

# SAMPLE

## Brief Description of Assignments and Due Dates

- **Showrunner Presentation (informal):** Briefly research the showrunner(s) of a television or animated series and present your findings in class on **Tues. June 7.**
- **Take Home Exams:** A number of multiple choice and short answer responses that test student's understanding of course terms and concepts and broadcasting history. The exam will be posted online a week before the due date.
- **Final Assignment:** (1000-1250 words) (*Due on **Thursday, June 30 by 11:59 p.m.** via email*). Choose a television genre as it is represented in a current or recent television or animated series, and describe how it has progressed from past decades, and how these developments offer insights into U.S. culture and society.
- **Class Participation:** Your participatory grade involves responding to course readings/screening and active listening. It is important that you read the assignments, watch assigned screenings and be ready to discuss these texts with your peers. You are expected to attend class. Your active participation in class and attendance will be reflected in this part of the course requirements.

# SAMPLE

## Tentative Schedule

**NOTE:** Syllabus is subject to change at my discretion. I will inform you of any changes and re-post the revised syllabus.

<b>Date</b>	<b>Topic</b>	<b>Reading/Weekly Work</b>	<b>Assignment Due</b>
<b><u>Tues.</u></b> <b>5/24</b>	Introduction to the course: Is TV the last true medium?	<ul style="list-style-type: none"> <li>▪ “<i>Parks and Recreation: The Cultural Forum</i>” by Heather Hendershot pp.204–212</li> </ul>	<b>Assigned Screening:</b> <i>Parks and Recreation</i> (“Pawnee Zoo,” season 2)
<b><u>Thurs.</u></b> <b>5/26</b>	Before Broadcasting and Haunted Media	<ul style="list-style-type: none"> <li>▪ Chp. 1 Making History pp.1–16 (<b>OC</b>)</li> <li>▪ Chp. 2 Before Broadcasting pp.17–35 (<b>OC</b>)</li> <li>▪ “The Voice from The Void: Wireless, Modernity, and the Distant Dead” by Jeffrey Sconce pp.211–231</li> </ul>	<b>Assigned Screening:</b> <i>The Donna Reed Show</i> (“Weekend Trip,” season 1)
<b><u>Tues.</u></b> <b>5/31</b>	Broadcasting Begins, Mass Culture, and Propaganda	<ul style="list-style-type: none"> <li>▪ Chp. 3 Broadcasting Begins pp.36–63 (<b>OC</b>)</li> <li>▪ Chp. 4 The Network Age pp.64–90 (<b>OC</b>)</li> <li>▪ “The Panic Broadcast” from <i>Haunted Media: Electronic Presence from Telegraphy to Television</i> by Jeffrey Sconce pp.110–118</li> <li>▪ “The Myth of the <i>War of the Worlds</i>” by Jefferson Pooley and Michael J. Socolow</li> </ul>	<b>Assigned Screening:</b> PBS’ American Experience “War of the Words” narrated by Oliver Platt  <b>Have access to your course textbook. There will be two group activities.</b>
<b><u>Thurs.</u></b> <b>6/2</b>	Early TV, the Big Freeze, Live Anthologies, and Desilu Productions	<ul style="list-style-type: none"> <li>▪ Chp. 7 At Last Television pp. 166–201 (<b>OC</b>)</li> <li>▪ “Desilu, <i>I Love Lucy</i>, and the Rise of Network TV” by Thomas Schatz pp.117–134</li> <li>▪ “The Meaning of Memory: Family, Class, and Ethnicity in Early Television Programs” by George Lipsitz pp.25–32</li> </ul>	<b>Assigned Screening:</b> <i>I Love Lucy</i> (“Job Switching,” season 2)
<b><u>Tues.</u></b> 6/7	Rod Serling and Pushing Television Boundaries, and The Domesticated Medium, and Quiz Show Scandal	<ul style="list-style-type: none"> <li>▪ “<i>I Love Lucy: The Writer-Producer</i>” by Miranda J. Banks pp.244–252</li> <li>▪ “<i>The Twilight Zone: Landmark Television</i>” by Derek Kompare pp.299–307</li> <li>▪ Chp. 8 The Domesticated Medium pp.203–222; 235–239 (<b>OC</b>)</li> </ul>	<b>SHOWRUNER PRESENTATIONS</b>  <b>Assigned Screening:</b> <i>The Twilight Zone</i> (“The Monsters are Due on Maple Street,” season 1)
<b><u>Thurs.</u></b>	Fantastic	<ul style="list-style-type: none"> <li>▪ “Film and Television Genres,” from</li> </ul>	<b>Assigned</b>

# SAMPLE

Date	Topic	Reading/Weekly Work	Assignment Due
6/9	Family Sitcoms, The Classic Network System, PBS and TV Realism	<p><i>Film and Television Analysis</i> by Harry M. Benshoff pp.83–90</p> <ul style="list-style-type: none"> <li>▪ “From Domestic Space to Outer Space: The 1960s Fantastic Family Sitcom” by Lynn Spigel pp.204–235</li> <li>▪ Chp. 9 The Classic Network System pp. 240–246; 250–253; 255–260; 264–273 (<b>OC</b>)</li> <li>▪ From <i>Television’s Second Golden Age</i> by Robert J. Thompson pp.11–17; 46–58</li> </ul>	<p><b>Screenings:</b> <i>The Munsters</i> (“A Visit From The Teacher,” season 2), <i>The Addams Family</i> (“The Addams Family Goes to School,” season 1), and <i>The Mary Tyler Moore Show</i> (Pilot)</p>
<u>Tues.</u> 6/14	Cable TV, Deregulation and Fowler’s Toaster, Long Form Storytelling, The VCR and Televisuality	<ul style="list-style-type: none"> <li>▪ “The Norman Lear Sitcoms and 1970s” by Gerard Jones pp.107–120</li> <li>▪ Chp. 10 Rising Discontent pp.279–290; 298–310 (<b>OC</b>)</li> <li>▪ “Televisuality” by John Caldwell, pp.1–11</li> <li>▪ “Home Video: The Early Years” from <i>Veni, Vidi, Video: The Hollywood Empire and The VCR</i> by Frederick Wasser pp.76–85; 95–103</li> </ul>	<p><b>DUE: Take home Exam 1 (by 11:59 p.m. via email)</b></p> <p><b>Assigned Screenings:</b> <i>All in the Family</i> (“Mike’s Hippie Friends Come to Visit,” season 1) and <i>The Jeffersons</i> (“George’s Family Tree,” season 1)</p>
<u>Thurs.</u> 6/16	TV Noir, HBO, “Difficult Men,” and Narrative Complexity	<ul style="list-style-type: none"> <li>▪ “<i>Miami Vice</i>: The Legacy of Film Noir” by Jeremy G. Butler, pp.288–305</li> <li>▪ “Introduction: A Brief History of HBO” by Gary R. Edgerton pp.1–20</li> <li>▪ “Prologue” from <i>Difficult Men</i> by Brett Martin pp.1–17</li> <li>▪ “Narrative Complexity in Contemporary American Television” by Jason Mittell pp.29–40</li> <li>▪ “What does it mean to call television ‘cinematic?’” by Brett Mills, pp.57–66</li> </ul>	<p><b>Assigned Screenings:</b> <i>Miami Vice</i> (“No Exit,” season 1) and <i>The Sopranos</i> (“pilot,” season 1)</p>
<u>Tues.</u> 6/21	Feminism and Workplace	<ul style="list-style-type: none"> <li>▪ “How Will You Make it on Your Own?": Television and Feminism</li> </ul>	<p><b>Assigned Screenings:</b> <i>The</i></p>

# SAMPLE

Date	Topic	Reading/Weekly Work	Assignment Due
	Comedies and Cult TV	Since 1970” by Bonnie Dow pp.379–394 <ul style="list-style-type: none"> <li>▪ “Liberated Women and New Sensitive Men: Reconstructing Gender in the 1970s Workplace Comedies” by Judy Kutulas pp.121–132</li> <li>▪ “<i>The Mindy Project</i>: or ‘Why I’m the Mary, You’re the Rhoda’ Is the RomComSitCom’s Most Revealing Accusation” by Dahlia Schweitzer, pp.64–69</li> <li>▪ “Observations on Cult Television” by Roberta Pearson pp.7–18</li> <li>▪ “<i>The Prisoner</i>: Cult TV Remakes” by Matt Hills</li> <li>▪ “Innovative TV” by Stacey Abbott pp.91–99</li> </ul>	<i>Mindy Project</i> (“Pilot,” Season 1) and <i>Buffy, The Vampire Slayer</i> (“Hush,” Season 4).
<b><u>Thurs.</u></b> <b>6/23</b>	The Big Change, and TV Horror	<ul style="list-style-type: none"> <li>▪ Chp. 11 The Big Change pp. 318–328; 335–346; 348–368 (<b>OC</b>)</li> <li>▪ “Configuring the Monster” from <i>The Horror Genre: From Bleezbug to Blair Witch</i> by Paul Wells, pp.3–21</li> <li>▪ “The TV in TV Horror: Production and Broadcast Contexts” from <i>TV Horror: Investigating the Dark Side of the Small Screen</i> by Lorna Jowett and Stacey Abbott pp.1–17</li> <li>▪ “<i>Tales from The Crypt</i>: Content Regulation” by Luke Stadel pp.297–306</li> </ul>	<b>Assigned Screening:</b> <i>Stranger Things</i> (“Chapter One: The Vanishing of Will Byers,” season 1)
<b><u>Tues.</u></b> <b>6/28</b>	Digital Media and Reality TV	<ul style="list-style-type: none"> <li>▪ Chp. 12 Entering The Digital Era pp.370–384; 396–409 (<b>OC</b>)</li> <li>▪ Chp. 13 Baby, It’s <i>You</i>: Web 2.0 pp.417–429; 436–441; 450–460 (<b>OC</b>)</li> <li>▪ “<i>The Office</i>: Broadcast Television in the Digital Era” by Leah Shafer pp.286–299</li> <li>▪ Chp. 14 Conclusion: TV after TV pp.466–478 (<b>OC</b>)</li> </ul>	<b>Assigned Screening:</b> <i>The Office</i> (“Fun Run,” season 4)
<b><u>Thurs.</u></b> <b>6/30</b>	Prime Time Animation,	<ul style="list-style-type: none"> <li>▪ “<i>The Flintstones to Futurama</i>: Networks and Prime Time Animation”</li> </ul>	<b>DUE: Take Home Exam 2 (by 11:59</b>

# SAMPLE

Date	Topic	Reading/Weekly Work	Assignment Due
	Subverting Family Values, and Los Angeles Noir	by Wendy Hilton-Morrow and David T. McMahan pp.74–88 <ul style="list-style-type: none"><li>▪ “Back to the Drawing Board: The Family in Animated Television Comedy” by Michael V. Tueth, pp.133–146</li><li>▪ “Irony, Alienation and Animation in MTV’s <i>Daria</i>” by Kathy M. Newman, pp.185–204</li><li>▪ “The Dark Side of the Dream: The Image of Los Angeles in Film Noir” by Tina Olsin Lent, pp.329–348</li></ul>	<b>p.m. via email)</b>  <b>Assigned Screenings:</b> <i>The Simpsons</i> (“I Married Marge,” season 3), <i>Bob’s Burgers</i> (Lobersterfest, season 1), and <i>Daria</i> (“The Lawndale File,” season 3)

## Classroom Etiquette

To optimize the experience in a blended learning environment, please consider the following:

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- Please do not eat during class and minimize any other distracting noises.
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- Make sure to let your classmates finish speaking before you do.
- If deemed necessary by the study away site (i.e. COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class.

## Grade Conversion

A = 94-100 or 4.0  
A- = 90-93 or 3.7  
B+ = 87-89 or 3.3  
B = 84-86 or 3.0  
B- = 80-83 or 2.7  
C+ = 77-79 or 2.3  
C = 74-76 or 2.0  
C- = 70-73 or 1.7  
D+ = 67-69 or 1.3  
D = 65-66 or 1.0  
F = below 65 or 0

## Attendance Policy

# SAMPLE

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers, or online through NYU Brightspace if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to [nyu-la@nyu.edu](mailto:nyu-la@nyu.edu) or contact Lena Parodi [lp1245@nyu.edu](mailto:lp1245@nyu.edu) to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor may ask you to present a doctor's note or an exceptional permission from an NYU Staff member ([nyu-la@nyu.edu](mailto:nyu-la@nyu.edu) or Lena Parodi [lp1245@nyu.edu](mailto:lp1245@nyu.edu)) as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences may be penalized with a **two percent** deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

## **Late Submission of Work**

1. Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU Los Angeles site staff [[nyu-la@nyu.edu](mailto:nyu-la@nyu.edu)]), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.

# SAMPLE

2. Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
3. Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Site *Director, Nina Sadowsky (ns161@nyu.edu)*.
4. Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
5. Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

## **Academic Honesty/Plagiarism**

As the University's policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you **MUST** inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

[NYU Academic Integrity Policies and Guidelines](#)

[NYU Library Guides](#)

# SAMPLE

## **Inclusivity Policies and Priorities**

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

## **Attendance Rules on Religious Holidays**

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU SITE's Academics Office in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

## **Pronouns and Name Pronunciation (Albert and Zoom)**

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

## **Moses Accommodations Statement**

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.

# SAMPLE

## **Bias Response**

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive. To report an incident, you may do so in one of three ways:

- Online using the [Web Form \(link\)](#)
- Email: [bias.response@nyu.edu](mailto:bias.response@nyu.edu)
- Phone: 212-998-2277