

## General Education Course Information Sheet

*Please submit this sheet for each proposed course*

Department & Course Number FTV 98T  
 Course Title Reality TV: Producing Culture and Identity

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice X

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis \_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

Students will watch and critique Reality TV from historical, cultural, and media industrial perspectives. In assessing visual material (both programs and advertisements) in weekly screenings, students will utilize visual analysis and semiotics. Since television’s business model depends on its ability to connect with a significant number of viewers, one cannot consider programming in a vacuum but must also consider larger cultural, economic, and historical shifts in order to understand why programming is developed, organized, and aired as well as to comprehend why this genre has evolved as it has.

3. List faculty member(s) who will serve as instructor (give academic rank):

teaching fellow: Lindsay Giggey faculty mentor: John Caldwell, Professor

4. Indicate when do you anticipate teaching this course:

2014-2015 Winter \_\_\_\_\_ Spring X  
 Enrollment Enrollment

GE Course Units 5

5. Please present concise arguments for the GE principles applicable to this course.

- General Knowledge 

Introduction to core concepts surrounding Reality Television, including its history and evolution, its different genres, and its industrial importance. Exposure to a broad sampling of American Reality Television programming from 1948-Present with an emphasis on programming from 2000-Present.
--
- Integrative Learning 

Students will be exposed to a variety of academic frameworks in understanding Reality Television including neoliberalist economics, celebrity studies, media industry studies, and genre studies.
---

- ❑ Ethical Implications
  
- ❑ Cultural Diversity Units in this course deal broadly with cultural issues as presented on Reality TV and its various subgenres. Specifically, there is a week dedicated to issues of race, class, and sexual minority representation, though discussion of diversity will take place throughout the course, especially since Reality TV features more minorities than does scripted television.
  
- ❑ Critical Thinking Students will develop critical media analysis, interpretation, and argumentation skills through screenings, readings, class discussions, writing, and presentations.
  
- ❑ Rhetorical Effectiveness Students will hone their own critical writing and speaking skills, and do their own critical writing and speaking about the ways in which Reality Television represents aspects of identity and contemporary American culture. Weekly reading response papers, an annotated bibliography, and a first draft and final revised research paper will all be required assignments.
  
- ❑ Problem-solving
  
- ❑ Library & Information Literacy The research paper for this course requires students to pull both academic and trade sources as evidence. Techniques for finding these sources will be covered in class and through a presentation from library staff.

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- |   |            |         |
|---|------------|---------|
| 1. Lecture:   | <u>N/A</u> | (hours) |
| 2. Discussion Section:                                  | <u>3</u>   | (hours) |
| 3. Screening  | <u>3</u>   | (hours) |
| 4. Experiential (service learning, internships, other): | <u>N/A</u> | (hours) |
| 5. Field Trips:   | <u>N/A</u> | (hours) |

**(A) TOTAL Student Contact Per Week** 6 **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

- |                                     |            |         |
|-------------------------------------|------------|---------|
| 1. General Review & Preparation:    | <u>1</u>   | (hours) |
| 2. Reading                          | <u>3</u>   | (hours) |
| 3. Group Projects:                  | <u>N/A</u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>N/A</u> | (hours) |
| 5. Information Literacy Exercises:  | <u>1</u>   | (hours) |
| 6. Written Assignments:             | <u>3</u>   | (hours) |
| 7. Research Activity:               | <u>2</u>   | (hours) |

**(B) TOTAL Out-of-class time per week** 9 **(HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week** 16 **(HOURS)**

## Reality TV: Producing Culture and Identity

Instructor: Lindsay Giggey

Reality programming constitutes a significant part of broadcast and cable channels' current program schedules. Although culturally denigrated by many cultural critics as worthless and mindless, Reality TV nonetheless has become so engrained in contemporary culture that more people voted for the next soon-to-be-forgotten winner on *American Idol* than for President of the United States. From its earliest days, television programming has represented reality, ranging from live variety and anthology programs to the nightly news. The medium used liveness to help differentiate it from film. In the past fifteen years, television programmers have again utilized liveness as a strategy to sustain television's vitality in the face of competition from the Internet, streaming on-demand video, smart phones, and tablets. Though programs are planned, structured, and mediated, their claim to present some aspect of "reality" undoubtedly connects with viewers. Due to both its popularity and ubiquity, Reality TV affords a unique opportunity to examine how American Culture defines and presents itself. Reality TV offers solutions for and examples of numerous aspects of everyday life, including managing work, family, and romantic relationships as well as providing advice for viewers to reinvent their homes, bodies, and behaviors. In doing this, it serves as a de facto guidebook on how to be an ideal American citizen in the 21st century.

Through readings, written assignments, group discussions, and screenings, students will consider how Reality TV produces "reality," as well as how larger issues of identity, class, gender, and political views are embedded in seemingly innocuous but culturally charged programming. Students will employ concepts from television and documentary theories; examine historical cultural, technological, and industrial shifts; and research contemporary development and scheduling practices in order to analyze how and why the genre evolved as it has. Students will be required to apply the readings and screenings to their own experiences watching Reality TV. Students will examine the historical and cultural context that informs why this format has flourished in the past fifteen years, and why it's likely continue to dominating network schedules and structuring audiences' perceptions of reality for years to come.

### **Seminar Objectives:**

- Introduction to core concepts surrounding Reality Television, including its history and evolution, its different genres, and its industrial importance. Likewise, students will be exposed to a variety of academic frameworks in understanding Reality Television including neoliberalist economics, celebrity studies, media industry studies, and genre studies.
- Exposure to a broad sampling of American Reality Television programming from 1948-Present with an emphasis on programming from 2000-Present.
- Students will develop critical media analysis, interpretation, and argumentation skills through screenings, readings, class discussions, writing, and presentations.

- Students will hone their own critical writing and speaking skills, and do their own critical writing and speaking about the ways in which Reality Television represents aspects of identity and contemporary American culture.

### **Course Requirements:**

To do well in this course, you need to:

- Actively participate in class discussions.
- Read the assigned texts before class and be prepared to discuss them.
- Write a weekly 400-600 word response to be turned in to me at the beginning of each class meeting.
- Final Paper Prospectus and Annotated Bibliography (Due Week 5)
- Write one research paper (12-15 pages). Draft due week 8. Final version due in Finals Week.
- Give a short presentation (five to ten minutes) to the class about your final paper project.

### ***Class Participation:***

Since everyone provides a useful perspective on each subject at hand, participation is essential and mandatory. In order to receive credit for participation, you must attend each meeting. I will take attendance at the beginning of each screening and seminar. In order to avoid being considered absent, please do not come late. If you are unable to attend a class, let me know in advance. If I do not hear from you before class with a legitimate explanation of your absence, you will lose participation credit for the day.

While doing course readings and watching television shows, please take notes and record any questions or comments that you would like to raise during seminar. Also think about how you would answer the discussion questions outlined on the syllabus.

Some of the readings on this syllabus can be difficult. Do not be intimidated! I view the classroom as an interactive space where, through open communication, we will learn together. My hope is that readings that may seem initially inscrutable will, after consideration of assigned research questions and engagement in seminar, come to seem dynamic and thought provoking. I am also happy to meet privately during my weekly office hours to discuss the readings, your papers, or anything else related to the course.

### ***Class Presentations:***

During Week 1, students will sign-up for one reading presentation. These presentations will be no more than 5 minutes. Students will identify a text's key arguments and suggest two discussion questions to initially start off our group discussion.

### ***Reading and Weekly Reading Responses:***

It is important that everyone complete the assigned readings *before* class and comes prepared with questions and comments. The discussion questions provided will help guide your reading and answering them will help you actively participate. At the beginning of each week, you need to bring to class a one- to two-page response (typed, double-spaced)

about one or more of the previous week's readings and screenings. I will collect these responses on the day they are due, and I won't accept late responses. Your responses should be well written and thought provoking. While your writing does not need to be formal in style, it should be grammatically correct and proofread for mechanical errors and typos. You are allowed to miss one response without penalty.

***Final paper (12-15 pages):***

For the final paper, you will critically analyze a Reality Television show of your choosing. Your papers will be graded on the originality of your ideas, the persuasiveness of your arguments, the clarity of your writing, and your ability to tie together written sources to make your points. A rough draft of the final paper will be due on Week 8. Students should use my feedback on their draft to revise and write their final draft. During the last half of our final class, you will give a brief (5-7 minutes, depending on enrollment) presentation of their final paper. This presentation will not be graded. However, failure to be prepared for the presentation will affect your final paper grade.

***Final Paper Prospectus With Annotated Bibliography (350 words):***

Students will submit a paper prospectus and annotated bibliography in the fifth week of the quarter. I require that students meet with me during office hours in advance of the paper prospectus deadline to discuss your topic. The outline for the proposed final paper topic must include a 350-word description of the argument that the essay will make. It will contain the essay's main (possibly hypothetical) argument/thesis statement and a brief, but specific, summary of the main points that the paper will address. In addition (not included in the 350 word description), please include a list of the films you will be writing about and an annotated bibliography of **at least five potential print sources** (articles from academic journals and/or books) you plan to use. You may also include additional sources from newspapers, magazines, and Internet sources. During Week 2, instructions for compiling an annotated bibliography will be covered, as well as how to use on-line databases such as ProQuest.

***Plagiarism:***

Using another's thoughts, ideas, and/or language from printed or electronic sources without giving the proper credit constitutes plagiarism. I will report any suspected cases of plagiarism to the Dean of Students Office, and disciplinary action may include failing the assignment and/or expulsion from UCLA. If you have questions on how to cite sources, feel free to talk to me. For further information on UCLA's plagiarism policy, see the Dean of Students' website: <http://www.deanofstudents.ucla.edu/integrity.html>

***Office Hours:***

Throughout the quarter, I encourage you to consult with me on your essay and/or any questions or concerns you might have regarding your progress in the class. If you can't make my office hours, please email me and I will be happy to schedule an appointment at a different time. I enjoy meeting with students to discuss their work, so please don't be shy.

**Grading Breakdown:**

Class participation: 15%

Class Reading Presentation: 10%  
 Weekly responses: 20%  
 Final paper prospectus and annotated bibliography: 10%  
 Final project presentation: 10%  
 Final paper: 35% (Due Finals Week)

**Required Texts:**

Kavka, Misha. *Reality TV*. TV Genres. Edinburgh, Scotland: Edinburgh University Press, 2012.

Murray, Susan, and Laurie Ouellette. *Reality TV: Remaking Television Culture*. 2nd ed. New York: New York University Press, 2009.

Ouellette, Laurie, ed. *A Companion to Reality Television*. Malden, MA: Wiley Blackwell, 2014.

Additional Articles in course reader or provided by me.

**SEMINAR SCHEDULE:**

Please make sure to read the assigned selections before our class meeting on the corresponding day

**Week 1 Course Introduction and Intro to Reality TV**

---

Introductory Topics: Why should we study Reality Television? How can we approach Reality TV critically? What role does Reality TV play in popular culture? Why do you think Reality TV programming is so popular? What are some of your favorite Reality TV shows, and why do you enjoy watching them? Conversely, what are some of the Reality TV shows you hate the most? Why do you dislike them?

Screening: Reality TV Sample Clips  
*Duck Dynasty* (2012-Present)  
*House Hunters* (1999-Present) **OR** *House Hunters International* (2006-Present)  
*Giada at Home* (2008-Present) **OR** *30 Minute Meals* (2001-Present) **OR**  
*Diners, Drive-Ins, and Dives* (2006-Present)  
*Deadliest Catch* (2005-Present) **OR** *Dirty Jobs* (2005-2012)  
*The Osbournes* (2002-05) **OR** *The Simple Life* (2003-07)  
*Jon and Kate Plus 8* (2007-2011) **OR** *18 Kids and Counting* (2008-Present) **OR**  
*Sister Wives* (2010-Present) **OR** *Here Comes Honey Boo Boo* (2012-Present)

**Week 2 What is Reality Television?**

---

Discussion Topics: How would you define Reality Television? What makes it different from live television? How has liveness been an important facet of television's emergence? What are some of the early television genres that have lasting tropes in current Reality Television? How are these early genres like and unlike what we understand to be Reality Television?

Readings: Holmes, Su. "'A Term Rather Too General to Be Helpful': Struggling with Genre in Reality TV." In *The Shifting Definitions of Genre: Essays on Labeling Films, Television Shows, and Media*, edited by Lincoln Geraghty and Mark Jancovich. 159-78. Jefferson, NC: McFarland & Company, Inc., 2008.

Levine, Elana. "Distinguishing Television: The Changing Meanings of Television Liveness." *Media, Culture, and Society* 30, no. 3 (2008): 375-92.

**OR**

Kavka, Misha, and Amy West. "Temporalities of the Real: Conceptualizing Reality TV." In *Understanding Reality TV*, edited by Su Holmes and Deborah Jermyn. 136-53. New York: Routledge, 2004.

Murray, Susan. "'I Think We Need a New Name for It': The Meeting of Documentary and Reality TV." In *Reality TV: Remaking Television Culture*, edited by Susan Murray and Laurie Ouellette. 65-81. New York: New York University Press, 2009.

Screenings: *Queen for a Day* (1956-64) – clips  
*Twenty One* (1956-58) – clips  
 Soap Opera clips  
*Texaco Star Theater* (1948-56) – clips  
*Ted Mack & The Original Amateur Hour* (1948-1970)– clips

### **Week 3 First Wave of Reality TV**

---

Discussion Topics: How does the position of the camera inform our understanding of Reality Television? What is direct cinema? What is cinema verite? How have each influenced Reality Television? How are the fears surrounding surveillance mitigated in these programs?

Readings: Clissold, Bradley D. "Candid Camera and the Origins of Reality TV: Contextualizing a Historical Precedent." In *Understanding Reality Television*, edited by Su Holmes and Deborah Jermyn. 33-53. New York: Routledge, 2004.

**OR**

McCarthy, Anna. "'Stanley Milgram, Allen Funt and Me': Postwar Social Science and the 'First Wave' of Reality TV." In *Reality TV: Remaking Television Culture*, edited by Susan Murray and Laurie Ouellette. 23-43. New York: New York University Press, 2009.

Kavka, Misha. "Before Reality TV: From *Candid Camera* to *Family Docs*." In *Reality TV. TV Genres*. 13-45. Edinburgh, Scotland: Edinburgh University Press, 2012.

Ruoff, Jeffrey. "Can a Documentary Be Made of Real Life?: The Reception of *An American Family*." In *The Construction of the Viewer: Media Ethnography and the Anthropology of Audiences*, edited by Peter Ian Crawford and Sigurjón Baldur Hafsteinsson. p. 270-96. Aarhus, Denmark: Intervention Press, 1996.

Screening: *Crisis: Behind a Presidential Commitment* (1963) – clips  
*An American Family* (1973) – clips  
*Candid Camera* (1948-) – clips  
*Cops* (1989-Present) – clips  
*The Real World* (1992-Present) – clips

#### **Week 4      Surveillance and Power**

---

Discussion Topics: What is the panopticon? How does the knowledge of being watched affect how people act and/or react? If people know they are being watched, can their actions ever be considered “real”? Why or why not?

Readings: Andrejevic, Mark. "Visceral Literacy: Reality TV, Savvy Viewers, and Auto-Spies." In *Reality TV: Remaking Television Culture*, edited by Susan Murray and Laurie Ouellette. 321-42. New York: New York University Press, 2009.

Kavka, Misha. "Second Generation Reality TV (1999-2000): Surveillance and Competition in *Big Brother* and *Survivor*." In *Reality TV. TV Genres*. 75-109. Edinburgh, Scotland: Edinburgh University Press, 2012.

Ouellette, Laurie. "'Take Responsibility for Yourself': *Judge Judy* and the Neoliberal Citizen." In *Reality TV: Remaking Television Culture*, edited by Susan Murray and Laurie Ouellette. 223-42. New York: New York University, 2009.

Screenings: *Big Brother (US)* (2000-Present)  
*Judge Judy* (1996-Present)  
*Survivor* (2000-Present)

#### **Week 5      Competition and Interactivity**

---

Discussion Topics: Earlier in the course, we talked briefly about game shows. How are reality competition shows similar? How are they different? How important is the ability to participate in a show to overall viewing experience? How does liveness factor in? Who benefits from participating on these shows? How and why do they benefit?

Readings: Jenkins, Henry. "Buying into *American Idol*: How We Are Being Sold on Reality TV." In *Reality TV: Remaking Television Culture*, edited by Susan Murray and Laurie Ouellette. 343-62. New York: New York University Press, 2009.



Graser, Marc. "A Moveable Feast: Bravo Keeps 'Top Chef' Cooking with Spinoffs, Merchandising and Promo Outreach." *Daily Variety*, November 6, 2012, 1.

Kavka, Misha. "Industry Convergence Shows: Reality TV and the Leisure Franchise." In *Flow TV: Television in the Age of Media Convergence*, edited by Michael Kackman, Marnie Binfield, Matthew Thomas Payne and Allison Perlman. 75-92. New York: Routledge, 2010.

**OR**

Griffin, Hollis. "Manufacturing "Massness": Aesthetic Form and Industry Practice in Reality Television Contest." In *A Companion to Reality Television*, edited by Laurie Ouellette. 155-70. Malden, MA: Wiley Blackwell, 2014.

Kissell, Rick. "In DVR Era, Live TV Shows Its Strength." *Daily Variety*, October 24, 2012, 1.

Martin, Ed. "The Night That Twitter Changed Television." In *MediaPost Publications*, 2013.

Ouellette, Laurie. "America's Next Top Model: Neoliberal Labor." In *How to Watch Television*, edited by Ethan Thompson and Jason Mittell. 168-76. New York: New York University Press, 2013.

Screening: *American Idol* (2002-Present) – clips **OR** *The Voice* (2011-Present) – clips **OR** *X-Factor (US)* (2011-2013) – clips  
*Project Runway* (2004-Present)  
*Top Chef* (Last Chance Kitchen) (2006-Present)

## **Week 6 Identity and Self: The Makeover Show**

---

Discussion Topics: What is the role of the lifestyle expert in the makeover? What tensions about the self and the body (especially in relation to "societal norms") do makeovers expose? How is shame part of the makeover show? What is the role of the lifestyle expert? Would makeover shows work without a host or expert? Why or why not?

Readings: Lewis, Tania. "Life Coaches, Style Mavens, and Design Gurus: Everyday Experts on Reality Television." In *A Companion to Reality Television*, edited by Laurie Ouellette. 402-20. Malden, MA: Wiley Blackwell, 2014.

Sender, Katherine, and Margaret Sullivan. "Epidemics of Will, Failures of Self-Esteem: Responding to Fat Bodies in *The Biggest Loser* and *What Not to Wear*." *Continuum: Journal of Media and Cultural Studies* 22, no. 4 (2008): 573-84.

Weber, Brenda. "Mapping the Makeover Maze: The Contours and Contradictions of Makeover Television." In *A Companion to Reality Television*, edited by Laurie Ouellette. 369-85. Malden, MA: Wiley Blackwell, 2014.

Screenings: *The Biggest Loser* (2004-Present) – clips  
*What Not to Wear* (US) (2003-13) – clips  
*Queer Eye for the Straight Guy* (2003-07) – clips  
*Hoarders* (2009-2013) – clips  
*Property Brothers* (2011-Present) – clips

### **Week 7 – Identity and Relationships: How to Love**

---

Discussion Topics: How do romance shows establish gender standards and/or stereotypes? What do they tell us about how we should present ourselves in order to find love and/or be loved?

Readings: Dubrofsky, Rachel E. "*The Bachelorette's* Postfeminist Therapy: Transforming Women for Love." In *A Companion to Reality Television*, edited by Laurie Ouellette. 191-207. Malden, MA: Wiley Blackwell, 2014.

Gray, Jonathan. "Cinderella Burps: Gender, Performativity, and the Dating Show." In *Reality TV: Remaking Television Culture*, edited by Susan Murray and Laurie Ouellette. 260-77. New York: New York University Press, 2009.

Screenings: *The Bachelor* (2002-Present) **OR** *The Bachelorette* (2003-Present) – clips  
*The Millionaire Matchmaker* (2008-Present) – clips  
*Flavor of Love* (2006-08) – clips  
*Catfish: The TV Show* (2012-Present) – clips

### **Week 8 Identity and Demographic Visibility**

---

Discussion Topics: Compared with dramas and sitcoms, Reality Television programs feature more racial, sexual, and class minorities. Why might this be? Are these appearances exploitative or empowering? Why? Are there types of shows or networks that are more likely to include (or exclude) minorities?

Readings: Gamson, Joshua. "'It's Been a While Since I've Seen, Like Straight People': Queer Visibility in the Age of Postnetwork Reality Television." In *A Companion to Reality Television*, edited by Laurie Ouellette. 227-46. Malden, MA: Wiley Blackwell, 2014.

Hargraves, Hunter. "Tan TV: Reality Television's Postracial Delusion." In *A Companion to Reality Television*, edited by Laurie Ouellette. 283-306. Malden, MA: Wiley Blackwell, 2014.

**OR**

Klein, Amanda. "*The Hills, Jersey Shore, and the Aesthetics of Class.*" *FlowTV* 13, no. 12 (April 22, 2011).

Squires, Catherine. "The Conundrum of Race and Reality Television." In *A Companion to Reality Television*, edited by Laurie Ouellette. 264-82. Malden, MA: Wiley Blackwell, 2014.

Wang, Grace. "A Shot at Half-Exposure: Asian Americans in Reality TV Shows." *Television and New Media* 11, no. 5 (2010): 404-27.

Warner, Kristen. "'Who Gon Check Me Boo': Reality TV as a Haven for Black Women's Affect." *FlowTV* 14, no. 6 (August, 18, 2011).

Screenings: *RuPaul's Drag Race* (2009-Present) – clips  
*The Michael Vick Project* (2010) – clips  
*The Real World* (1992-Present)– clips  
*The Real Housewives of Atlanta* (2008-Present)– clips  
 Assorted clips from singing shows and/or *America's Next Top Model*

## **Week 9      Celebrity and Fame**

---

Discussion Topics: How do Reality Television about famous people differ from those who are not? Can Reality Television be a gateway for fame? How? Why? What are the differences between celebrity and fame? What types of programs encourage celebrity? How is celebrity commodified? How does the idea of performance come into play? Does this affect what we understand as "real"?

Readings: Collins, Sue. "Making the Most out of 15 Minutes: Reality TV's Dispensable Celebrity." *Television and New Media* 9, no. 12 (2008): 87-110.

Kavka, Misha. "Third-Generation Reality TV (2002-): Economies of Celebrity." In *Reality TV. TV Genres*. 75-109. Edinburgh, Scotland: Edinburgh University Press, 2012.

Wilson, Julie A. "Reality Television Celebrity: Star Consumption and Self-Production in Media Culture." In *A Companion to Reality Television*, edited by Laurie Ouellette. 421-36. Malden, MA: Wiley Blackwell, 2014.

Young, Susan. "Boys and Girls in the Brand." *Daily Variety*, August 20, 2012, 9.

Screenings: *Keeping Up With the Kardashians* (2007-Present) – clips  
*Lindsay Lohan on OWN* (upcoming) (2014) – clips  
*Stars Earn Stripes* (2012) – clips

## **Week 10      The Business of Reality TV: Labor and Industrial Shifts**

---

Discussion Topics: Throughout the course, we've talked about reality television shows, but not explicitly about the labor that creates them. How might dominant labor practices make Reality Television an attractive programming choice for networks? For producers? Is

Reality Television going to be part of programming trends for years to come? Why or why not? Would you consider appearing onscreen on a Reality Television program work? Why or why not?

Readings: Brother VII, Tagi. "Confessions of a "Preditor": What Goes on Behind Reality TV's Cutting Room Door?" In, *Editor's Guild Magazine* 26, no. 2 (2005). Published electronically March-April 2005. Accessed April 24, 2012 <[http://www.editorsguild.com/v2/magazine/archives/0305/features\\_article01.htm](http://www.editorsguild.com/v2/magazine/archives/0305/features_article01.htm)>.

Ellin, Abby. "The Very Expensive Reality of Chasing Reality TV." *New York Times*, Nov 04 2007.

Johnson, Catherine. "Tele-Branding in TVIII: The Network as Brand and the Programme as Brand." *New Review of Film and Television Studies* 5, no. 1 (2007): 5-24.

Potes. "America's Next Top Picket Line." In *Television Without Pity*, edited by Tara Ariano and Sarah Bunting, 2006.

Ross, Andrew. "Reality Television and the Political Economy of Amateurism." In *A Companion to Reality Television*, edited by Laurie Ouellette. 29-39. Malden, MA: Wiley Blackwell, 2014.

West, Writers Guild of America. "Harsh Reality: Working Conditions for Reality TV Writers." In *WGA Report on Standards in Reality Television*: Writers Guild of America, West, 2007.

Screenings: *America's Next Top Model* (2003-Present)



## New Course Proposal

### Film and Television 98T

### Reality Television: Producing Culture and Identity

**Course Number** Film and Television 98T

**Title** Reality Television: Producing Culture and Identity

**Short Title** REALITY TV

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced: Satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred.

**Course Description** Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. How reality television produces, programs, and monetizes reality and how larger issues of identity, class, gender, and politics are embedded in this seemingly innocuous but culturally charged programming. Emphasis on both focused class discussion and critical writing skills. Letter grading.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows.

**Syllabus** File [Cinema & Media Studies 98T syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Professor Stephen Mamber is the faculty mentor for this seminar

**Grading Structure**  
 Class participation: 15%  
 Class Reading Presentation: 10%  
 Weekly responses: 20%  
 Final paper prospectus and annotated bibliography: 10%  
 Final project presentation: 10%  
 Final paper: 35%

**Effective Date** Spring 2015

**Discontinue Date** Summer 1 2015

<b>Instructor</b>	Name	Title
	Lindsay Giggey	Teaching Fellow

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Film, Television, & Digital Media

<b>Contact</b>	Name	E-mail
	CATHERINE GENTILE	cgentile@oid.ucla.edu

**Routing Help**

### ROUTING STATUS

**Role:** Registrar's Office

**Status:** Processing Completed

**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

**Status:** Added to SRS on 7/31/2014 12:25:02 PM

**Changes:** Title, Requisites, Description

**Comments:** Edited course description into official version; corrected title.

**Role:** Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441

**Status:** Added to SRS on 6/30/2014 2:16:49 PM

**Changes:** Short Title

**Comments:** No Comments

**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 6/12/2014 11:38:34 AM

**Changes:** No Changes Made

**Comments:** Routing to Doug Thomson in the Registrar's Office.

**Role:** FEC Chair or Designee - Upton, Dell (DUPTON@HUMNET.UCLA.EDU) - 68370

**Status:** Approved on 6/11/2014 2:00:21 PM

**Changes:** No Changes Made

**Comments:** No Comments

**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 6/2/2014 4:08:28 PM

**Changes:** No Changes Made

**Comments:** Routing to Dell Upton for FEC approval.

**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

**Status:** Approved on 5/16/2014 4:51:15 PM

**Changes:** No Changes Made

**Comments:** on behalf of Professor Kathleen L. Komar, chair, Collegium of University Teaching Fellows Program Faculty Advisory Committee

**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

**Status:** Submitted on 5/16/2014 4:49:35 PM

**Comments:** Initiated a New Course Proposal

[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)  
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at  
[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 206-7045