

history's construction, and in the analysis of TV texts. The seminar teaches students analytic skills applicable to television studies specifically, media studies as a whole, and cultural and textual analysis generally.

□ Integrative Learning

Each seminar meeting will focus on a different topic central to television studies, and assigned readings, as well as class discussed, emphasize multiple approaches to these specific issues. A central part of class discussion will focus on how these various historical and critical approaches yield up new and varied understandings of particular topics, and on the possibilities inherent in the synthesis of differing perspectives.

□ Ethical Implications

□ Cultural Diversity

□ Critical Thinking

Women's TV will demand students' critical engagement at nearly every level, from in-class discussion, to written assignments, screenings and readings. I will pose discussion questions, both during class and in the syllabus itself which will further encourage critical thought during the readings and screenings.

□ Rhetorical Effectiveness

The seminar will require students to make in-class presentations of their own analyses of assigned readings, relating individual readings to each other, and to television history for generally. The seminar also requires a short paper in which students will test one notable historian's argument about early television by analyzing her primary research materials. Also required is a midterm paper, in which students will develop the argument that will then be expanded in the final paper. As such, the seminar will help students to refine their writing process, analysis and argumentation.

□ Problem-solving

Weekly readings and discussion questions will address specific elements apparent within broader topics. Answering these questions effectively force students to integrate only those elements that particularly relate to the question at hand.

□ Library & Information Literacy

The seminar will require students to write a short research paper based on archival materials. They will also use articles other than those assigned, as well as books and archival materials from the Arts and Young Research Libraries to complete both their midterm and final papers. I will highlight important research tools germane to such critical and historical inquiry.

(A) STUDENT CONTACT PER WEEK

1. Seminar:	3 (plus 2 hour screening)	(hours)
(A) TOTAL student contact per week	5	(HOURS)

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

1. General Review & Preparation:	<u>2</u>	(hours)
----------------------------------	----------	---------

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

(B) TOTAL Out-of-class time per week

10 (HOURS)

GRAND TOTAL (A) + (B) must equal 15 hours/week

 15 hours

FTV 98T: Women's TV
Instructor: Erin Hill

Course Description:

This course will provide a more in-depth look at American television through the dual lenses of history and gender. Because women have arguably played a larger part in the shaping of television history than that of any other visual medium, *Women's TV* will attempt to explain the cultural, technological and industrial reasons for this greater influence. The course will also explore the varied and important roles that women have played throughout the history of American television, not only as receivers of TV texts, but as active participants in their construction. Through readings, screenings, assignments and discussions, students will attempt to experience television history from the perspective of the women who participated in it, and learn about the challenges of writing history in general, and women's history in specific.

Course topics will be clustered around the various interventions suggested by the course's title: *Women's TV*. After setting up important historical and theoretical concepts in week one, weeks two and three will focus on women (both real and as imagined by advertisers) as consumers of the products sold on television, and of television itself as a commercial product. Weeks four and five will examine women's representation as characters on television and through programs and genres created with women in mind. The second half of the course will focus on women's roles in mediating, remediating and creating television as TV watchers, fans and producers. The course will end mini-conference, which will allow students to share the results of original investigation into Women's TV and thus pose questions for further study.

Course Goals:

In this seminar, you will learn to do the following:

- Think critically about the role gender plays in media production and consumption.
- Understand the specific influence of women on television history and vice versa.
- Analyze, discuss, and write about television using critical analysis grounded in TV studies language.
- Consider the challenges inherent in the writing of a medium's history, and comparatively analyze scholarly research that differs methodologically.
- Use libraries, archives and online resources for scholarly research.
- Write an essay on a topic of your choosing using the analysis skills, research techniques and critical vocabulary you have acquired in the class.

Course Requirements:

Class Participation:

Students' active participation in class discussions is key to the success of the class as a whole, and to their own success within it. This is an opportunity to develop your critical thinking (and speaking) skills, and to share the specific knowledge or perspective that your own academic, work and life experience has given you. Please come prepared to

ask insightful questions and express your own ideas and opinions. Please also treat your fellow classmates with respect.

Course Readings and Screenings:

You will be required to read between 70-90 pages each week. Readings will be discussed during the class period under which they are listed in the course outline. Required readings can be found in the course booklet, along with discussion questions to help guide you in your approach to readings. Thinking about these questions and their possible answers before class will facilitate your thoughtful participation in class discussion of the readings. Readings listed as optional will be available in handout form and will provide additional historical background or depth on certain topics. Screenings will follow class meetings and will generally consist of 1-4 television programs that exemplify the Women's TV topics discussed that week.

Guest Speaker and Optional Set Visit

During week nine, our discussion readings on women's work as TV showrunners will be supplemented by a visit from a female showrunner (TBA), who will speak and answer questions during the second hour of class. Students will be given reading material on this guest and are expected to prepare two questions for the Q&A portion of her talk.

There will also be an opportunity during the second half of the course for students to visit a television set in small groups, accompanied by the instructor, to observe the production process. These visits will happen outside of class time and are *optional only*.

Reading Presentation Assignment:

Each student will present one reading to the rest of the class by week six, with an accompanying handout outlining critical points raised by the author(s) and questions to consider for classroom discussion. These presentations should be no longer than 10 minutes in length. Citing relevant articles and/or examples from the reading is highly encouraged. Presentations are not intended to be summaries of the reading, but rather an analysis of the author's style and mode(s) of argumentation, key points and/or questions you may have about the text.

Women's Magazine Assignment:

During week two, we will read about TV historian Lynn Spigel's use of women's magazines as a means to better illuminate women's subjective experiences in TV history. During class, after a tutorial using primary resources at UCLA, you will analyze some of the same issues of *Better Homes and Gardens* and *The Ladies Home Journal* cited by Spigel. You will continue working with these articles at home and then write a two to three page paper on your findings for week three, discussing whether your discoveries reading these materials reinforced, added to or differed from Spigel's, and if the materials suggested any additional avenues of inquiry. Papers should also address any insights you have gained about the general process of historical research.

Term Paper:

You will work on this 15-18-page paper on a topic of your choosing throughout the 10 weeks of the course, developing your ideas using class readings, the input of your

classmates and instructor, and your own research. The paper's progress and success will be measured through the course's last three graded assignments, described below.

Thesis Statement and Rough Draft :

During weeks one and two, you will learn about tools for the analysis of TV shows and study of TV History. During week three, you will meet with me to discuss potential topic(s) for the final paper. By the end of week four, you will turn in your thesis statement and plan of research for the term paper. After my review of this document, we will meet during week six to discuss the plan for and progress of your research. By the end of week seven, a rough draft of at least half of your research paper is due. You will receive an annotated draft of your paper from me during week eight. These two assignments are collectively worth 20% of your grade and are intended to help you produce a highly focused and researched final paper.

Mini-Conference Presentation of Term Paper Project:

During finals week (in place of exam period), each student will give a conference presentation of some or all of their final paper along with any clips or other supporting material, not to exceed 15 minutes. The class will discuss each presentation, contributing questions and suggestions to help the author as they finalize their paper. This presentation is worth 10% of the overall grade for this course, based on the clarity and organization, as well as student ability to articulate their own original thoughts on the collected material.

Term Paper Final Draft:

The final draft of your term paper is due at the end of finals week and will comprise 30% of your total grade. Remember that you are being graded for the quality and organization of your work and a concise, well-written essay will enhance the presentation of your ideas.

Grading Breakdown:

Participation	25%
Reading Presentation (ongoing in weeks 2-6)	5%
Women's Magazines Paper (due in week 3)	10%
Thesis Statement/Plan, Rough Draft (due in weeks 4 and 7)	20%
Research Presentation (due finals week)	10%
Final Research Paper (due at end of finals week)	30%

Late Assignment Policy:

Assignments are due at the beginning of each class on the date assigned. I will deduct 1/3rd of a grade for every day an assignment is late. For instance, a paper due Tuesday but delivered on Wednesday becomes an A- instead of an A, for instance.

Plagiarism:

Plagiarism is defined as "the presentation of another's words or ideas as if they were one's own." (<http://www.deanofstudents.ucla.edu/StudentGuide.pdf>) We will discuss how and when to cite sources in class. If you have any questions about how to cite your sources, please consult me. Any suspected incidents will automatically be turned over to the Dean of Students for possible disciplinary action.

Course Outline:**Week 1: Introduction to Women's TV and Historical and Conceptual Background**

In Class: Sign up for reading presentations (weeks 2-6) and set visits (weeks 5-8).

Discussion Topics: Today we will lay groundwork for course by considering the subject matter, its relevance to our lives and experience. This will be followed by a basic overview of major concepts from TV history and practice of television analysis, to which we will add as the course goes on. We will arrive at definitions for the terms consumption, production, representation and reception when used in regard to television. We will also discuss the practice of historiography and some of the practical and theoretical concerns of writing history, specifically women's history.

Subsequent classes will be guided primarily by series of questions related to the day's topic. Some questions to consider today, and to reflect on over the course of the seminar: What differentiates television from other media? Why study television history? Why women's television? What is feminist historiography? What can a historical understanding of this subject tell us about contemporary TV? How do we conduct textual analysis of TV?

Assigned Reading:

Jennifer Bean – "Toward a Feminist Historiography of Early Cinema." *A Feminist Reader in Early Cinema*, p. 1-14.

D'Acci, Julia – "Television, Representation and Gender." *The Television Studies Reader*, p. 373-388.

Kaplan, E. Ann. "Feminist Criticism and Television." *Channels of Discourse, Reassembled: Television and Contemporary Criticism*, p. 247-283.

Optional Reading:

Hilmes, Michelle. *Only Connect: A Cultural History of Broadcasting in the United States*, p. 144-167.

Screening:

Mad Men, "A Night to Remember" (AMC, 2008).
The TV Set, excerpts, (Jake Kasdan, 2006).

Week 2: Women and Consumption – Early TV

Due This Week: Reading Presentations – Group One (in class). After receiving in-class research tutorial, students can begin work on Women's Magazine Project.

Discussion Topics: How was the identity of early television shaped by the post-war, suburban, domestic context into which TV was introduced? How did television's arrival in the home change that domestic context? How were these changes reflected by early TV programming? Why were women considered to be the industry's ideal viewer and how did television attempt to appeal to them? How did these "ideal viewers" actually view and experience television? How did early television change women's consumption patterns?

How did it affect cultural conceptions of women, domestic labor, and the family? What kinds of research materials important in considering a group of people, such as these early, female viewers of television? How does one go about primary historical research at UCLA?

Assigned Reading:

Lipsitz, George. "The Meaning of Memory: Family, Class and Ethnicity in Early Network Television Programs." *Private Screenings*, p. 71-88.

Spigel, Lynn. "Installing the Television Set: Popular Discourses on Television and Domestic Space, 1948-1955." *Private Screenings*, p. 3-30.

Spigel, Lynn. "Women's Work." *Make Room For TV*, p. 73-99.

Optional Reading:

Hilmes, Michelle. *Only Connect: A Cultural History of Broadcasting in the United States*, p. 181-194

Screening:

As the World Turns, excerpts, (CBS, 1956).

Father Knows Best, "Betty's Double" (CBS, 1959).

The Goldbergs, "Moving Day," (NBC, 1955).

I Love Lucy, "Equal Rights," (Desilu, 1953).

Queen for a Day, excerpts, (NBC, 1956).

Week 3: Women and Consumption – Post-feminist Positioning

Due This Week: Reading Presentations – Group Two (in class), Women's Magazine Paper (in class), Paper Topic Ideas (due in one-on-one meeting with instructor).

Discussion Topics: How did the social and cultural changes brought about by feminism change women's relationship to television? How did notions of feminism change the way advertisers positioned women? What was women's relationship to television's consumer culture in the post-feminist era? Where do Oprah, Carrie Bradshaw and other figures of female empowerment, real or fictional, fit into brand and advertising strategies? Are women themselves a commodity? Do they resist or participate in this commodification?

Assigned Reading:

Arthurs, Jane. "Sex and the City and Consumer Culture: Remediating Post-feminist Drama." *Television: The Critical View*, p. 315-331.

Lotz, Amanda. "Women's Brands and Brands of Women: Segmenting Audiences and Network Identities." *Redesigning Women: Television after the Network Era*, p. 37-67.

Meehan, Eileen R. "Conceptualizing Culture as Commodity: The Problem of Television." *Television: The Critical View*, p. 563-572.

Squire, Corinne. "Empowering Women? *The Oprah Winfrey Show*." *Feminist Television Criticism: A Reader*, p. 98-114.

Optional Reading:

Anderson, Robin. "Thirtysomething, Lifestyle Consumption and Therapy," in *Consumer*

Culture and TV Programming, p. 118-145.

Hilmes, Michelle. *Only Connect: A Cultural History of Broadcasting in the United States*, 208-227.

Screening:

The Oprah Winfrey Show, "Oprah's Favorite Things," (Harpo, 2009).

Sex and the City, "Hot Child in the City," (HBO, 2000).

Thirtysomething, "Pilot," (ABC, 1987).

Selected advertising "pods."

Week 4: Women as Subjects – Female Troublemakers and Troubling Portrayals

Due This Week: Reading Presentations – Group Three (in class), Thesis Statement (in class).

Discussion Topics: What cultural notions, industrial circumstances and economic imperatives are reflected in the representations of women and femininity on television. What are the particular challenges of representing women who fall outside the dominant, white, Eurocentric cultural norms and standards of beauty most often reinforced and reflected by television? What can some of the more flawed or problematic efforts at representation tell us about television as a storytelling medium, a commercial medium, and as art? How have these prevailing standards and norms been challenged by female troublemakers and "unruly" women such as Roseanne Barr?

Assigned Reading:

Braxton, Greg. "Hollywood Loves BBF's Forever." *Signs of Life in the USA*, p. 667-671.

Bobo, Jaqueline and Ellen Seiter. "Black Feminism and Media Criticism: The Women of Brewster Place." *Feminist Television Criticism: A Reader* p.167-183.

Mellencamp, Patricia. "Situation Comedy, Feminism, and Freud: Discourses of Gracie and Lucy." *Feminist Television Criticism: A Reader*, p. 60-74.

Moore, Candace. "Having it all Ways: The Tourist, the Traveler, and the Local in the L-Word." *Cinema Journal*, p. 3-22.

Rowe, Kathleen K. "Roseanne: Unruly Woman as Domestic Goddess." *Television, The Critical View*, p. 200-211.

Rabinovitz, Lauren. "Ms.-Representation: The Politics of Feminist Sitcoms." *Television, History and American Culture: Feminist Critical Essays*, p. 144-163.

Screening:

Girlfriends, "Pilot," (UPN, 2000).

The L-Word, "Pilot," (Showtime, 2004).

Roseanne, "Hair," (ABC, 1990).

The Women of Brewster Place, (ABC, 1989).

Tour – Paramount Studios – Set of NBC's Community
-optional, starting happen outside of class starting this week through week eight-
(see sign-up sheet)

Week 5: Women as Subjects – Female Heroes, Women’s Genres and “Feminine” Narratives

Due This Week: Reading Presentations – Group Four (in class). Begin rough drafts.

Discussion Topics: Are certain televisual genres inherently feminine? How has the narrative structure of the “women’s” genre of soap operas affected supposedly masculine genres and “serious,” or “Quality TV”? How did movies of the week come to be associated with women, and why are stories of “women in jeopardy” so prevalent within MOW’s and news magazines such as *Dateline* and *20/20*? Who do we consider to be strong female characters on TV, and what beliefs about womanhood, femininity or feminism do these characters reproduce? What fantasies, anxieties and desires do these characters reflect, and are they primarily male or female fantasies, anxieties and desires?

Assigned Reading:

Allen, Robert C. “Making Sense of Soaps.” *The Television Studies Reader*, p. 242-257.
 Kuhn, Annette. “Women’s Genres.” *Feminist Television Criticism: A Reader*, p. 145-155.
 Mackgoulick, Mary. “Frustrating Female Heroism: Mixed Messages in Xena, Nikita and Buffy.” *The Journal of Popular Culture*, p. 729-755.
 Modleski, Tania. “The Search for Tomorrow in Today’s Soap Operas.” *Feminist Television Criticism: A Reader*, p. 36-48.
 Sconce, Jefferey. “What if?: Charting Television’s New Textual Boundaries.” *Television After TV*, p. 93-112.

Optional Reading:

Hilmes, Michelle. *Only Connect: A Cultural History of Broadcasting in the United States*, 243-261.

Screening:

Buffy the Vampire Slayer, “Once More, with Feeling,” (WB, 2001).
Dateline, excerpts, (NBC, 2011).
Lost, “Tabula Rasa” excerpt, (ABC, 2004).
Mother, *May I Sleep With Danger?* (NBC, 1996).
Nikita, “Pilot,” (CW, 2010).

Week 6: Women Watchers – Reception Contexts

Due This Week: Reading Presentations – Group Five (in class). Continue rough drafts.

Discussion Topics: Why was watching television conceived of for so long as solely a passive activity in which viewers unquestioningly received and unproblematically accepted televisual information? How did cultural studies and reception studies complicate these prevailing notions of viewership? What kinds of reception contexts and practices accompany the activity of watching television, and how are they particularly important to an understanding of how women watch television? How do women

negotiate their reading of texts that are aimed primarily at men or that otherwise fail to reflect their experiences? Does female narrative pleasure exist? How do female viewers actively shape televisual texts through their reception and other forms of feedback? How have new technologies affected their feedback capabilities?

Assigned Reading:

Ang, Ien. *Watching Dallas: Soap Opera and the Melodramatic Imagination*, p. 87-115.

Fiske, John. "Active Audiences," *Television Culture*, p. 62-83.

Hall, Stuart. "Encoding/Decoding." *Culture, Media, Language*, p. 166-176.

McCarthy, Anna. *Ambient Television: Visual Culture and Public Space*, p. 1-26.

Screening:

(NOTE: in light of today's reception discussion, students are encouraged to talk to and about shows as they are being screened if so inclined, just as they might do at home)

Dallas, "Who Shot JR?" (CBS, 1980).

Mary Hartman, Mary Hartman, "Pilot," (Norman Lear, 1976).

The Swan, "Finale," (Fox, 2007).

Week 7: Women Watchers – Female Fans

Due This Week: Rough Drafts (in class).

Discussion Topics: What is television fandom and how does it differ from other types of fandom? How have cultural notions of fans and fandom changed in the last 30 years? What has women's role been in the development of fannish practices around televisual texts? Why is the "fangirl" so associated with television while the "fanboy" dominates film fandom? What is slash fiction and why is it female-dominated? How have fangirls' innovations changed the way that television is produced and understood? How has new media technology, specifically social media and participatory new media cultures of collective authorship, affected fannish remediation of texts and influence over TV narratives.

Assigned Reading:

Selected slash fiction and fan art.

Bacon-Smith, Camille. *Enterprising Women: Television Fandom and the Creation of Popular Myth*, p. 1-25.

Hill, Erin. "Fan Fiction Glossary." P. 1-4.

Jenkins, Henry. "Interactive Audiences?" *The New Media Book*, p. 157-170.

Jenkins, Henry. "Star Trek Rerun, Reread, Rewritten: Fan Writing as Textual Poaching." *Television: The Critical View*, p. 563-572.

Pullen, Kirsten. "I-love-Xena.com: Creating Online Fan Communities." *web.studies*, p. 52-61.

Optional Reading:

Hilmes, Michelle. *Only Connect: A Cultural History of Broadcasting in the United States*, 279-301.

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*, 1-25.

Screening:

Lord of the Rings: The Two Towers, Behind the Scenes Featurettes, (New Line 2002).

Lost, excerpts (ABC, 2004).

Star Trek, "The Enemy Within," (NBC, 1966).

X-Files, "Post-Modern Prometheus," (Fox, 1997).

Week 8: Women Producers – Women and the Glass Ceiling

Due This Week: No assignments due. Rough drafts will be returned this week. Begin revision.

Discussion Topics: What barriers to entry have existed for women attempting to work in television? Which television jobs were/are feminized, and what industrial logic underlies feminization? What was the status of TV jobs traditionally considered "women's work" within the creative process? When and in response to what external factors were women first admitted to the executive ranks of TV networks? When and how did women begin to integrate male-dominated television crews to become writers, camera operators, assistant directors and cinematographers? What role have guilds and unions played in gender integration? What is/was women's experience in the television workplace?

Assigned Reading:

Abromowitz, Rachel. *Is That a Gun In Your Pocket?: The Truth About Female Power in Hollywood*, p. 185-221.

Banks, Miranda. "Gender Below the Line." *Production Studies: Cultural Studies of Media Industries*, p. 87-98.

Caldwell, John. *Production Cultures: Industrial Reflexivity and Critical Practice in Film and Television*, p. 1-15.

Gregory, Mollie. *Women Who Run the Show: How a Brilliant and Creative New Generation of Women Stormed Hollywood*, p. 170-189.

Henderson, Felicia. "'Both Sides of the Fence': The Writer's Room," in *Production Studies: Cultural Studies of Media Industries* p. 224-231.

Hill, Erin. "'Both Sides of the Fence': Hollywood Assistanting." *Production Studies: Cultural Studies of Media Industries*, p. 220-224.

Hill, Erin. Personal Interviews with Female AD's and Camera Operators on union and non-union TV crews, p. 1-15.

Optional Reading

Gregory, Mollie. *Women Who Run the Show: How a Brilliant and Creative New Generation of Women Stormed Hollywood*, p. 1-60.

Screening:

America's Next Top Model, "Cycle 4 Finale," (CW, 2007)

The Biggest Loser Couples, "Finale," (NBC, 2009)

Gossip Girl, "Pilot," (CW, 2008)

Week 9: Women Producers – Showrunners, Executives, Creators and Chairwomen

Due This Week: Questions for Guest Speaker (in class). Continue draft revisions.

Discussion Topics: What was the experience of women in positions of power in early television, such as Lucille Ball and Gertrude Berg. How did they impact the medium through their work? When did women begin to reach positions of creative power in larger numbers? What kinds of television have they produced and has it better reflected women's experience? What is the responsibility, if any, of the female showrunner, executive or chairwoman to redress gender imbalances either through her work or through her corporate practices? What about an entire network created for and by women? How have contemporary female showrunners and women in other positions of creative power impacted the medium of television, and does their existence signify that the playing field has been leveled for women?

Assigned Reading:

Abromowitz, Rachel. *Is That a Gun In Your Pocket?: The Truth About Female Power in Hollywood*, p. 315-335.

Byars, Jackie and Eileen R. Meehan. "Telefeminism: How Lifetime Got Its Groove, 1984-1997." *The Television Studies Reader*, p. 92-104.

Gregory, Mollie. *Women Who Run the Show: How a Brilliant and Creative New Generation of Women Stormed Hollywood*, p. 291-312

Henderson, Felicia. "South Central: Black Writers and the Responsibility and Burden of Creating Black Characters for a Black Audience." *Emergences*, p. 235-246.

Mayer, Vicki. "Bringing the Social Back In." *Production Studies: Cultural Studies of Media Industries*, p. 15-24.

Sanders, Coyne Steven and Tom Gilbert. *Desilu: The Story of Lucille Ball and Desi Arnaz*, p. 123-140.

Smith, Glenn D. "Something on my own": *Gertrude Berg and American Broadcasting, 1925-1956*, p. 110-125.

Guest – [TBD Showrunner] will speak for the second hour of class. Please review her filmography and prepare two questions for the Q&A portion of her talk.

Screening:

The Days and Nights of Molly Dodd, excerpts (Lifetime, 1991).

Designing Women, excerpts, (CBS, 1986).

Grey's Anatomy, excerpts, (ABC, 2005).

Murphy Brown, excerpts (CBS, 1988).

Weeds, "Pilot," (Showtime, 2005).

Yoo-Hoo Mrs. Goldberg, excerpts, (Aviva Kempner, 2009).

Week 10: Catch-up, Wrap-up and a Look Forward

Due This Week: No assignments due. Continue revisions and prepare presentations for mini-conferences.

Discussion Topics: What insights has the study of Women's TV generated about the medium in general? What can our new, historical understanding of the relationship between women and television tell us about current and predicted televisual developments? How does contemporary TV and the discourse around it reflect on or reformulate earlier conceptions of production, reception and consumption? How does technology blur boundaries between the three, and what is the impact of those blurred boundaries on women's continued impact on television? Has your own understanding of gender and/or contemporary television through this course? What about the way you watch TV? What are possible future directions for television scholarship?

Assigned Reading:

Everett, Anna. "Double Click: The Million Woman March on Television and the Internet." *Television After TV: Essays on a Medium in Transition*, p. 133-160.
Parks, Lisa. "Flexible Microcasting: Gender, Generation and Television-Internet Convergence." *Television After TV: Essays on a Medium in Transition*, p. 90-109
Spigel, Lynn. "Television, the Housewife, and the Museum of Modern Art," *Television After TV: Essays on a Medium in Transition*, p. 349-385.

Optional Reading:

Hilmes, Michelle. *Only Connect: A Cultural History of Broadcasting in the United States*, 325-355.

Screening:

30 Rock, "Rosemary's Baby," (NBC, 2007).
The Comeback, "Pilot," (Showtime, 2006).
The Larry Sanders Show, "Spiders," (HBO, 1992).
Sports Night, "Ordinance Tactics," (ABC, 1999).

Week 11: Women's TV Mini-Conference Presentations

Due This Week: Presentations (in class), Final Papers (end of week)

Women's TV – Bibliography

Abromowitz, Rachel. *Is That a Gun In Your Pocket?: The Truth About Female Power in Hollywood*, 185-221, 315-335. New York: Random House, 2000.

Allen, Robert C. "Making Sense of Soaps," in *The Television Studies Reader*, edited by Robert C. Allen and Annette Hill, 242-257. London: Routledge, 2004.

Anderson, Robin. "Thirtysomething, Lifestyle Consumption and Therapy," in *Consumer Culture and TV Programming*, 118-145. Boulder: Westview Press, 2009.

Ang, Ien. *Watching Dallas: Soap Opera and the Melodramatic Imagination*, 87-115. London: Routledge, 1989.

Arthurs, Jane. "Sex and the City and Consumer Culture: Remediating Post-feminist Drama" in *Television: The Critical View*, 7th ed., edited by Horace Newcomb, 315-331. New York: Oxford University Press, 2004.

Bacon-Smith, Camille. *Enterprising Women: Television Fandom and the Creation of Popular Myth*, 1-25. Philadelphia: University of Pennsylvania Press, 1992.

Banks, Miranda. "Gender Below the Line," in *Production Studies: Cultural Studies of Media Industries*, edited by Vicki Mayer, Miranda Banks, and John T. Caldwell, 87-98. London: Routledge, 2009.

Bean, Jennifer. "Introduction: Toward a Feminist Historiography of Early Cinema." In *A Feminist Reader in Early Cinema*, eds. Jennifer M. Bean and Diane Negra. Durham: Duke University Press, 2002. p. 1-14.

Bobo, Jaqueline and Ellen Seiter. "Black Feminism and Media Criticism: The Women of Brewster Place," in *Feminist Television Criticism: A Reader*, Edited by Charlotte Brundson, Julie D'Acci and Lynn Spigel, 167-183. Oxford: Clarendon Press, 2003.

Braxton, Greg. "Hollywood Loves BBF's Forever," In *Signs of Life in the USA*, 6th ed., edited by Sonia Maasik and Jack Solomon, 667-671. Boston: Bedford/St. Martin's, 2009.

Byars, Jackie and Eileen R. Meehan. "Telefeminism: How Lifetime Got Its Groove, 1984-1997," in *The Television Studies Reader*, edited by Robert C. Allen and Annette Hill, 92-104. London: Routledge, 2004.

Caldwell, John. *Production Cultures: Industrial Reflexivity and Critical Practice in Film and Television*, 1-15. Durham: Duke University Press, 2008.

D'Acci, Julia. "Television, Representation and Gender," in *The Television Studies Reader*, edited by Robert C. Allen and Annette Hill, 373-388. London: Routledge, 2004.

Everett, Anna. "Double Click: The Million Woman March on Television and the Internet," in *Television After TV: Essays on a Medium in Transition*, edited by Lynn Spigel and Jan Olsson, 133-160. London: Duke University Press, 2006.

Fiske, John. "Active Audiences," in *Television Culture*, 62-83. NY: Methuen, 1987.

Gregory, Mollie. *Women Who Run the Show: How a Brilliant and Creative New Generation of Women Stormed Hollywood*, 1-68, 170-189, 291-312. New York: St. Martin's Press, 2002.

Hall, Stuart. "Encoding/Decoding," in *Culture, Media, Language*, edited by Stuart Hall, Dorothy Hobson, Andrew Lowe and Paul Willis, 166-176. London: Hutchinson, 1980.

Henderson, Felicia. "'Both Sides of the Fence': The Writer's Room," in *Production Studies: Cultural Studies of Media Industries*, edited by Vicki Mayer, Miranda Banks, and John T. Caldwell, 224-231. London: Routledge, 2009.

Henderson, Felicia. "South Central: Black Writers and the Responsibility and Burden of Creating Black Characters for a Black Audience." *Emergences*, 11 (2001): 235-246.

Hill, Erin. "'Both Sides of the Fence': Hollywood Assistanting," in *Production Studies: Cultural Studies of Media Industries*, edited by Vicki Mayer, Miranda Banks, and John T. Caldwell, 220-224. London: Routledge, 2009.

Hill, Erin. "Fan Fiction Glossary." Unpublished reference guide written in 2007, p. 1-4.

Hill, Erin. Personal Interviews with Female AD's and Camera Operators on union and non-union TV crews. Unpublished raw interviews. Conducted and transcribed 2011.

Hilmes, Michelle. *Only Connect: A Cultural History of Broadcasting in the United States*, 144-167, 181-194, 208-227, 243-261, 279-30, 325-355. Belmont: Thompson Wadsworth, 2007.

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*, 1-25. New York: New York University Press, 2006.

Jenkins, Henry. "Interactive Audiences?" in *The New Media Book*, edited by Dan Harries 157-170. London: BFI, 2002.

Jenkins, Henry. "Star Trek Rerun, Reread, Rewritten: Fan Writing as Textual Poaching," in *Television, The Critical View, 6th ed.*, edited by Horace Newcomb, 563-572. New York: Oxford University Press, 2000.

Kaplan, E. Ann. "Feminist Criticism and Television," in *Channels of Discourse, Reassembled: Television and Contemporary Criticism*, edited by Robert C. Allen, 247-283. London: University of North Carolina Press, 1992.

- Kuhn, Annette. "Women's Genres," in *Feminist Television Criticism: A Reader*, Edited by Charlotte Brundsdon, Julie D'Acci and Lynn Spigel, 145-155. Oxford: Clarendon Press, 2003.
- Lipsitz, George. "The Meaning of Memory: Family, Class and Ethnicity in Early Network Television Programs." in *Private Screenings*, edited by Denise Mann and Lynn Spigel, 71-108. Minneapolis: University of Minnesota Press, 1992.
- Lotz, Amanda. "Women's Brands and Brands of Women: Segmenting Audiences and Network Identities," in *Redesigning Women: Television after the Network Era*, 37-67. Chicago: University of Illinois Press, 2006.
- Mackgoulick, Mary. "Frustrating Female Heroism: Mixed Messages in Xena, Nikita and Buffy." *The Journal of Popular Culture* 39.5 (2006): 729-755.
- Mayer, Vicki. "Bringing the Social Back In," in *Production Studies: Cultural Studies of Media Industries*, eds. Vicki Mayer, Miranda Banks, and John T. Caldwell, 15-24. (New York and London: Routledge Press, Spring, 2009.
- McCarthy, Anna. *Ambient Television: Visual Culture and Public SPace*, 1-26. London: Duke University Press, 2001.
- Meehan, Eileen R. "Conceptualizing Culture as Commodity: The Problem of Television," in *Television: The Critical View*, 5th ed., edited by Horace Newcomb, 563-572. New York: Oxford University Press, 1994.
- Mellencamp, Patricia. "Situation Comedy, Feminism, and Freud: Discourses of Gracie and Lucy," in *Feminist Television Criticism: A Reader*, Edited by Charlotte Brundsdon, Julie D'Acci and Lynn Spigel, 60-74. Oxford: Clarendon Press, 2003.
- Modleski, Tania. "The Search for Tomorrow in Today's Soap Operas," in *Feminist Television Criticism: A Reader*, Edited by Charlotte Brundsdon, Julie D'Acci and Lynn Spigel, 36-48. Oxford: Clarendon Press, 2003.
- Moore, Candace. "Having it all Ways: The Tourist, the Traveler, and the Local in the L-Word." *Cinema Journal* 46.4 (2007): 3-22.
- Parks, Lisa. "Flexible Microcasting: Gender, Generation and Television-Internet Convergence" in *Television After TV: Essays on a Medium in Transition*, edited by Lynn Spigel and Jan Olsson, 90-109. London: Duke University Press, 2006.
- Pullen, Kirsten. "I-love-Xena.com: Creating Online Fan Communities," in *web.studies*, edited by David Guantlett, 52-61. London: Arnold, 2000.
- Rowe, Kathleen K. "Roseanne: Unruly Woman as Domestic Goddess," in *Television, The Critical View*, 5th ed., edited by Horace Newcomb, 200-211. New York: Oxford University Press, 1994.

Rabinovitz, Lauren. "Ms.-Representation: The Politics of Feminist Sitcoms," in *Television, History and American Culture: Feminist Critical Essays*, Edited by Mary Beth Haralovich and Lauren Rabinovitz, 144-163. London: Duke University Press: 1999.

Sanders, Coyne Steven and Tom Gilbert. *Desilu: The Story of Lucille Ball and Desi Arnaz*, 123-140. San Francisco: Quill, 1993.

Sconce, Jefferey. "What if?: Charting Television's New Textual Boundaries," in *Television After TV*, edited by Lynn Spigel and Jan Olsson, 93-112. London: Duke University Press, 2004.

Smith, Glenn D. "*Something on my own*": *Gertrude Berg and American Broadcasting, 1925-1956*, 110-125. New York: Syracuse University Press, 2007.

Squire, Corinne. "Empowering Women? *The Oprah Winfrey Show*," in *Feminist Television Criticism: A Reader*, Edited by Charlotte Brundsdon, Julie D'Acci and Lynn Spigel, 98-114. Oxford: Clarendon Press, 2003.

Spigel, Lynn. "Installing the Television Set: Popular Discourses on Television and Domestic Space, 1948-1955" in *Private Screenings*, edited by Denise Mann and Lynn Spigel, 3-38. Minneapolis: University of Minnesota Press, 1992.

Spigel, Lynn. "Television, the Housewife, and the Museum of Modern Art," in *Television After TV: Essays on a Medium in Transition*, edited by Lynn Spigel and Jan Olsson, 349-385. London: Duke University Press, 2006.

Spigel, Lynn. "Women's Work." *Make Room For TV*, 73-99. Chicago: University of Chicago Pres, 1992.



New Course Proposal

Film and Television 98T Women's Television

Course Number Film and Television 98T

Title Women's Television

Short Title WOMEN'S 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 Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

Course Description Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Illumination of numerous ways in which women have shaped and been shaped by television throughout medium's history, exploring their roles not only as receivers of television texts, but as active participants in their creation and (re)mediation. Letter grading.

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

Syllabus File [Film & TV 98T syllabus.docx](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Professor Nick Browne is the faculty mentor for this seminar.

Grading Structure Participation 25%
Reading Presentation (ongoing in weeks 2-6) 5%
Women's Magazines Paper (due in week 3) 5%
Thesis Statement/Plan, Rough Draft (due in weeks 4 and 7) 20%
Research Presentation (due finals week) 10%
Final Research Paper (due at end of finals week) 35%

Effective Date Winter 2012

Discontinue Date Summer 1 2012

<u>Instructor</u>	Name	Title
	Erin Hill	Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department Film, Television, & Digital Media

<u>Contact</u>	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 6/20/2011 10:23:54 AM

Changes: Title, Description

Comments: Edited course description into official version.

Role: Registrar's Scheduling Office - Thomson, Douglas N (dthomson@registrar.ucla.edu) - 51441

Status: Added to SRS on 6/9/2011 6:01:29 PM

Changes: Short Title

Comments: No Comments

Role: FEC School Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 65282

Status: Returned for Additional Info on 6/7/2011 11:38:06 AM

Changes: No Changes Made

Comments: Routing to Registrar's Office

Role: FEC Chair or Designee - McClendon, Muriel C (mcclendo@history.ucla.edu) - 53918

Status: Approved on 6/7/2011 8:23:27 AM

Changes: No Changes Made

Comments: No Comments

Role: L&S FEC Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 65282

Status: Returned for Additional Info on 6/6/2011 5:38:56 PM

Changes: No Changes Made

Comments: Routing to Vice Chair Muriel McClendon for FEC approval

Role: CUTF Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998

Status: Approved on 6/6/2011 11:14:30 AM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen Komar, chair, Collegium of University Teaching Fellows

Role: Initiator/Submitter - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998

Status: Submitted on 6/6/2011 11:13:41 AM

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 or (310) 206-7045