Instructor: Jamie Jones
Office: 1338 Grandview, Room C1B85
E-mail: Jamie.Jones@Colorado.EDU (This is the best way to reach me. I will not respond to e-mails after 9PM.)
Office Phone: (303) 492-6586
Office Hours: TBD
Mailbox: Located in the basement of ENVD

Required Materials:

*Abbreviated Media/Society in class schedule

*Abbreviated TC in class schedule

• Access to Desire2Learn course website
• Access to Television Programming
• A two-pocket folder for the Critique Portfolio

Course Description:
In 1961, Newton Minow (Federal Communications Commission (FCC) chairman) referred to television as a “vast wasteland,” which is a description that has long since been associated with the medium. Despite this assessment, television has become more ubiquitous and influential. As a result, the medium requires increased critical attention. This class will use a variety of approaches to assess the rhetorical, cultural and material impact of a medium that many people have been eager to dismiss. In this class, we will seek to answer such questions as: How do we discuss and critically evaluate television? How do audiences of the 21st century tune in and why? How do we define the contemporary viewing experience(s)? How does that experience differ from earlier decades? How has the TV industry changed through the years? We will address these queries through readings and pertinent class discussions, weekly critiques, along with plenty of writing and analysis.

A note about the title of this course: As our lectures and readings progress, you will notice that I often discuss television with consideration to other media because television cannot be evaluated within a vacuum. I welcome this synergistic approach and challenge you to understand the connectedness of modern media.

Course Objectives:
Throughout the semester, students should:
• Negotiate multiple genres, both popular and academic, and their respective practices
• Identify specific rhetorical situations and assess the available persuasive strategies
• Assess and develop strategies for writing with real audiences, including the ability to adapt to feedback from those audiences
• Apply the disciplinary expertise to issues in television, media, and culture
• Hone critical thinking and cultural analysis skills
• Engage in thoughtful dialogue about popular culture
• Use different media rhetorically to engage their audiences in a variety of ways
• Learn to critique their own and others’ work
• Understand composition as a social act and collaborative process
• Develop an awareness of the rhetorical impact of the elements of composition and word choice, sentence length and organization
• Further their understanding of the conventions of standard linguistic usage and their application, including proper grammar, syntax, and punctuation, as they compose, revise, and edit their writing across a range of rhetorical tasks and genres.

**Major Assignments and Grading:**

Participation: 50 points  
Weekly Critiques: 100 points (10 pts. per critique)  
Analysis Paper: 50 points  
Research Paper: 100 points  
Pitch Project: 250 points  
Critique Portfolio: 50 points  
TOTAL: 600 points

*To complete this course successfully, you must attend class, complete assignments on time, and participate in class activities and discussions. All major papers are due at the beginning of class. Otherwise, they will be counted late. You will format all major papers according to the most recent APA or MLA style guide. Further, all work submitted to me must be typed, double-spaced, in 12-point Times New Roman font; your work must also be stapled. In addition, you will submit all major papers in class, as a hard copy, AND to the appropriate Dropbox folder in D2L. When you post papers to D2L, they will be run through a third-party, plagiarism detection site. You can find a more in depth discussion of plagiarism and its implications in the “Plagiarism” section of this syllabus. I do not accept papers through e-mail.*

**24-hour Media Log**

I want you to begin by logging your media use for 24 hours. You should include time spent texting, talking, watching television, reading, doing work online, etc. After you have tracked your media use, I want you to make some notes of your behavior. Do you notice any patterns? Were you surprised by any data? What did you expect to witness? The goal of this assignment is to draw inferences from evidence (in this case, your experience). Note: I will be collecting your logs.

**Participation:**

Much of our class will consist of large discussions, so be prepared to participate often. In addition to your feedback, I will count your completion of smaller exercises within your participation grade. If you do not fulfill the short assignment guidelines, your grade will be negatively impacted.

**Weekly Critiques:**

Throughout the semester, you are expected to write ten media critiques (minimum of 2 typed pages) that engage with some aspect of the television (or media) industry. These entries should be varied; they can be a weekly program review, thoughts on the upcoming seasonal lineup, reviews of premieres, or thoughts on recent industry happenings. I do expect your writings to be critical, thoughtful, rhetorically appropriate, engage class themes, and reflect you as a writer. Initially, this type of writing can be challenging. Many assume that discussing television allows for informality, and this is a myth I hope to break during the semester. Television is an academic text and it must be discussed using formal conventions. In these critiques, you may impart your personal voice by including your opinions, research
and experience. However, you must frame these inclusions in an academically sound and relevant manner. We will be looking at examples to clarify these expectations.

Typically, you will choose the topic of your media critiques. However, Critiques 8, 9 and 10 will have assigned topics, and further, I reserve the right to assign subject matter at any time. Also, you will be required to share your critiques and receive feedback from your peers at points during the semester.

The weekly critiques will help you sharpen your critical thinking and cultural analysis skills, negotiate popular and academic genres, and convey meaning through concise language.

**Analysis Paper:**
You will write a *5-6 page* analysis of a television program of your choosing. As with any critical analysis, you will analyze the details of the text and attempt to draw conclusions based upon your analysis of those details. A thorough analysis will consider the context of the show (time period, network, ownership, etc.), the audience and the purpose. Remember that analysis is subjective, which means that your reader may not agree with your conclusions, so it is your job to provide ample evidence to support your conclusions and anticipate any objections the reader may have.

Again, the goal is to analyze your chosen program in a way that tells us something new about it, something we might not have thought of on our own. For example, a political economist might look into the prevalence of spinoffs, synergy, etc. in *The Bachelorette* and ABC. Or, a cultural studies perspective may examine the performance of femininity and masculinity by comparing two participants.

This is an academic paper, meaning that you need to use scholarly sources when necessary and adhere to current APA/MLA guidelines. Carefully consider which program you want to analyze; ideally, it should be one that you are familiar with, and one that is complex enough to approach in a number of critical ways.

This paper will help you develop topic-specific language and apply disciplinary expertise, understand writing as an ongoing process that requires multiple drafts, and recognize a thesis and understand the organic relationship between thesis and support in an essay.

**Research Paper:**
To understand the current state of media, you will pick an aspect of the industry to research, such as the role of advertising, the emergence of reality television, audience participation, the challenges of new media, etc., and write an *8-10 page* critical inquiry that details the history and complexities of your issue. The goal of this paper is to give you some background of the industries and their business practices. I do not want you to take a stand on your issue. Therefore, you should consider the industrial, social and political dynamics that drive your issue, how the industry has historically justified their position, the individual, local, national, and international impact of your issue, and how the future of your issue might unfold. This paper is going to be similar to a literature review. For example, because I am interested in media audiences and their range of participation, I may first begin by looking at what scholars have said about audiences and how they consume media.

This assignment will help you pose and shape a question at issue, locate and use resources to explore your line of inquiry, draw inferences from a body of evidence, distinguish description from argument, learn to critique your own and others’ work.

**Pitch Project (Two Parts):**
**Part I: Written Component:** For the final project, you will divide yourselves into three groups of 5 people and one group of 4 people. I recommend that you opt for partners who are reliable and share your work.
ethic. As a group, you will study and analyze a channel, or network, to determine their ownership structure, business strategies, programming techniques, target demographic and how they engage audiences (this section should include a look at how they invite participation online or in digital forums). This information will be compiled into a **15-page** document containing three parts: (1) background and industrial context, (2) an audience and online analysis, and (3) an original TV pitch (see next paragraph for more detailed information). You will use this document to provide background information and framing for a television pitch. In addition, this document will function as the rhetorical justification for your pitch of an original television program. For your background section, you may consider examining your network’s 10-K SEC (Securities and Exchange Commission) filing. Projects can be submitted in APA or MLA; however, they must adhere to the most recent style guide. Do not forget to attach a Works Cited/Bibliography page and use in-text citations.

You must pitch a show that you believe would be appropriate and successful for the channel/network you have chosen. The pitch should involve a clear, concise rationale for the show (based on your research) and a detailed description: title, plot line, scheduling, trajectory, and other relevant details. You need to be as specific as possible and tailor your idea to the channel/network you are pitching to. Consider whether the channel/network has migrated toward reality programming, a specific demographic, or medical dramas. What have they had success with? What audience might they be courting (given recent shows that have retired, been cancelled, or been huge success, either on your channel or off)? You will turn in your document and program proposal to me, which will be graded on the strength of the writing, attention to detail, analysis, and rhetorical sophistication. The written component will be worth 150 points.

**Part II: Presentation:** For the presentation, you will have 25 minutes to present your pitch during the last week of class, which should acknowledge and integrate the information from your background document. You must think through all the details of the program and be prepared to answer any questions the network executives (the rest of the class) might ask. As part of the presentation, you will also unveil a trailer that gives us an idea of the plot and who the characters are. I do not expect you to shoot original footage (although you certainly can). You are free to construct a script and act out the trailer, or you can use clips, videos, pictures, audio, and/or music to give us a feel for the program. The goal of the trailer is to give us a better sense of tone, something that is difficult to get across in the pitch. Overall, you should use any media that you deem appropriate, and you must present in a professional manner. While you will need to think about your pitch rhetorically (persuasively), you will also need to approach your presentation from a rhetorical perspective. Think about ways to keep your audience engaged by asking them questions, avoiding long monologues, and using different types of media. How can you effectively communicate your ideas? The presentation will be worth 100 points.

After we have watched the presentations, the class will vote on the most creative group, and the winning group will win 5 extra credit points.

This project will help you understand composition as a collaborative process, identify specific rhetorical situations and persuasive strategies, make informed decisions about the form and style of your writing and apply the basics of grammar, sentence-structure, and other mechanics.

**Critique Portfolio:**
For your final exam, you will revise three critiques and place both your original and edited critiques in a two-pocket folder. Please revise your critiques thoughtfully and carefully, because I will consider the depth of your revisions when grading. For example, if you simply make the line-level corrections I had suggested, you will not be awarded full credit. However, if you recognize, and then correct the content and sentence-level issues, you will stand to gain full credit.
And finally, you are to write a 2-page reflection on your experience in this class. In this reflection, you will survey your strengths and weaknesses, constructing a document that defines your understanding of course goals and demonstrates how your writing fulfills these goals. I do expect this critique to be well-written and formal.

Workshopping:
Everyone needs to participate for the class to be successful. Writing is inherently collaborative, and we will work in groups as much as possible at every step in the writing process. Perhaps the most important group work we do, however, is workshopping.

The goal of workshopping each assignment is to make revision easier. You will gain feedback from me and your colleagues for each of the major assignments through workshopping that will occur in class. You will submit drafts to a partner, or group, ahead of time and discuss the drafts in person. Therefore, all drafts are due before our scheduled review dates. If you do not submit your draft by the designated time, your draft will not be workshopped.

Please take the workshop seriously by engaging with the drafts, asking content-related questions, providing constructive feedback and concrete suggestions for improvement, and presenting your responses in a respectful manner. If you miss a workshop, I will deduct 5% from your final paper grade.

Classroom Policies

Attendance
Attendance is mandatory. Excessive absences will seriously hurt your grade. Your first three absences do not count against you. However, I will deduct a half of a letter grade from your final semester grade for every absence over three. For example, if you finish the semester with a B-, you will be dropped down to a C+ if you have missed more than three classes. In addition, accumulating six or more absences is grounds for immediate failure of the course, regardless of your grade average.

Three tardies will count as one absence.

In the event of your absence, contact a classmate for the information and assignments that you have missed. I will not allow you to make up in-class work for the period that you missed.

Late Work
Unless you have spoken with me beforehand to arrange for an extension, I will deduct 5% from the total grade for each day that the paper is late. I will not grant extensions for any simple reason, but if you absolutely cannot meet the deadline because of something unavoidable, contact me as soon as possible so we can discuss the situation. Computer problems are not an acceptable excuse for a late assignment.

Classroom Behavior and Participation
Everyone enrolled in this course is expected to conduct themselves in an appropriate, respectful and formal manner. This courtesy needs to be extended to your instructor and your peers. Further, this decorum pertains to all classroom communication, including e-mail. Because this is a writing course, I expect your e-mail exchanges to be written using proper grammar and salutations.

Behaviors during class time that disrupt the teaching of the class, such as texting/talking on a cell phone, reading the newspaper, listening to headphones, using a laptop for non-course related work, socializing...
with peers during lectures or working on outside assignments will not be tolerated. You may be asked to leave and counted absent for the day in such instances. If this happens, I will send you an e-mail within 24 hours, and you will be required to come to my office to discuss ways for you to be more engaged in the course.

**Plagiarism**

Plagiarism is the act of passing off another’s work as your own. Stealing, buying or otherwise using someone else’s work, in whole or in part, constitutes plagiarism, and it is against university policy. Such behavior is taken very seriously and all suspected cases are reported to the Honor Code Office. **If you plagiarize, you will fail this course.**

Plagiarism does not always take such blatant forms, however. For example, you probably know that all words taken directly from a source need to be quoted and cited, and that there are specific conventions for doing this properly. However, you may not know that merely changing a few words in a passage does not protect you from the charge of plagiarism. Passages that are similar to their sources in syntax, organization, or wording, but are not cited, are considered to be plagiarized. In fact, even if you cite the source but do not make it clear to your readers that the phrasing of a passage is not your own, the source is still considered to be plagiarized.

Any time you use another’s work (ideas, theories, statistics, graphs, photos, or facts that are not common knowledge) you must acknowledge the author.

In the PWR, we see plagiarism as more than merely a matter of policy or legality. It is also an issue of respect and regard for other readers and writers. Some students are reluctant to cite their sources because they mistakenly believe that in college all of their ideas must be original. However, the university is a community of thinkers; as such, the writing we produce may be thought of as a conversation with other thinkers. As in any conversation, your “listeners” expect you to build on what has already been said.

We all build on each other’s ideas, making our own small contribution to the discussion. At the same time, we all like to see our ideas acknowledged. Acknowledging other people’s work can only enhance your reputation as a credible, thoughtful, honest writer. Although the ideas in your paper may come from others, the way you put them together and make sense of them will be uniquely your own.

**Campus Resources and Policies**

**The Writing Center**

All students are invited to bring their writing to the Writing Center in Norlin Library for feedback and advice. Students are welcome to bring writing from any discipline at any stage of the writing process. Fifty-minute consultations with experienced writing consultants are available by appointment at no charge to CU students. Because the Writing Center is a very popular campus resource, please plan to make reservations at least one week in advance. Reservations can be made through the Writing Center website or in person. The Writing Center can help: (1) Improve your planning, logic, and organization, (2) Refine your clarity, style, citation, and grammar, and (3) Prevent procrastination and writing anxiety. For more information, please visit [http://www.colorado.edu/pwr/writingcenter.html](http://www.colorado.edu/pwr/writingcenter.html).

**Disability Services**

If you qualify for accommodations because of a disability, please submit to your professor a letter from Disability Services in a timely manner (for exam accommodations provide your letter at least one week prior to the exam) so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability Services at 303-492-8671 or by e-mail at [dsinfo@colorado.edu](mailto:dsinfo@colorado.edu).
If you have a temporary medical condition or injury, see Temporary Injuries under Quick Links at Disability Services website (http://disabilityservices.colorado.edu/) and discuss your needs with your professor.

**Religious Holidays**

Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, you MUST NOTIFY ME IN WRITING BEFORE the absence and make (and follow through on) arrangements to complete missed work. See policy details at http://www.colorado.edu/policies/fac_relig.html.

**Classroom Behavior**

I have already detailed my expectations for classroom behavior. However, these are the expectations dictated by the University of Colorado at Boulder, and they will be upheld in my classroom.

Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences in race, color, culture, religion, creed, politics, veteran’s status, sexual orientation, gender, gender identity and gender expression, age, disability and nationalities. Class rosters are provided to the instructor with the student’s legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at http://www.colorado.edu/policies/classbehavior.html and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code

The University of Colorado Boulder (CU-Boulder) is committed to maintaining a positive learning, working, and living environment. The University of Colorado does not discriminate on the basis of race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status in admission and access to, and treatment and employment in, its educational programs and activities. (Regent Law, Article 10, amended 11/8/2001). CU-Boulder will not tolerate acts of discrimination or harassment based upon Protected Classes or related retaliation against or by any employee or student. For purposes of this CU-Boulder policy, "Protected Classes" refers to race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, or veteran status. Individuals who believe they have been discriminated against should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Student Conduct (OSC) at 303-492-5550. Information about the ODH, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at http://hr.colorado.edu/dh/

**Sexual Harassment**

The University of Colorado at Boulder policy on Discrimination and Harassment, the University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships apply to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, age, disability, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at http://www.colorado.edu/odh.

**Honor Code**

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-735-2273). Students who are found to be in violation of the academic integrity policy will be subject to both
academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at http://www.colorado.edu/policies/honor.html and at http://honorcecode.colorado.edu

Program Curricular Course Goals:
This course satisfies upper-division core requirements in the College of Arts & Sciences. Open to Juniors and Seniors in the College of Arts and Sciences, WRTG 3020 (Topics in Writing) sharpens critical thinking and critical writing skills. The course focuses upon rhetorical forms students will use in academia, in the workplace, and in the civic domain, across a full spectrum of persuasive strategies, including analysis and argument. This course reinforces skills taught in first-year classes and builds upon them, with a greater emphasis upon the situational quality of writing or upon rhetorical context: the relationship between writer, reader, subject, and purpose in the formation of the text.

Topics in Writing focuses upon specific subjects, but this course is not intended to supplement one’s knowledge in a major. Rather, the topic serves as a means to an end—to create a knowledgeable audience and a context for discussion and writing: a discourse community. In a workshop setting, students engage in a dialogue with their audience, working out meaningful theses, testing rhetorical strategies, responding to objections and potential objections, and revising to meet the needs of their readers. Instructors of 3020 demand a high level of student participation and emphasize each student’s role as both writer and as audience: observant, inquisitive readers of the writing of others. Students should leave 3020 as more sophisticated writers who understand that the rhetorical situation, rather than a rule book, will invite unique responses based upon their particular goals.

To that end, WRTG 3020 has established goals within four key areas: Critical Thinking and its Written Application, The Writing Process, Rhetorical Situation, and Mechanics and Style.

Critical Thinking and Its Written Application
As writers and readers, students should leave 3020 able to:

• See writing as a form of personal engagement, demanding an awareness of the inherent power of language and its ability to bring about change.
• Pose and shape a question at issue.
• Locate and use resources when necessary to exploring a line of inquiry.
• Critically evaluate information sources for credibility, validity, timeliness, and relevance.
• Draw inferences from a body of evidence.
• Distinguish description from analysis and argument.
• Distinguish flawed from sound reasoning, and be able to respond to and challenge claims.
• Recognize a thesis, and understand the organic relationship between thesis and support in an essay.
• As writers, structure and develop points of argument in a coherent order to build a case; as readers, recognize this structure and development within texts.
• Critique one’s own works in the progress and those of others.
• Recognize that academic and public writing is dialogic, addresses an audience, and anticipates the thinking, the questions, and the possible objections of the readers.

The Writing Process
As writers, students should be able to:

• Understand writing as an ongoing process that requires multiple drafts and various strategies for developing, revising, and editing texts.
• Understand that revision is informed by dialogue.
• See the critical analysis of others’ work as relevant to one’s own writing.

Rhetorical Situation
Students should learn to:
• Exercise rhetorical skills: frame issues, define and defend theses, invent and arrange appeals, answer counterarguments, and contextualize conclusions.
• Value writing as a collaborative dialogue between authors and audiences, critics, and colleagues.
• Make decisions about form, argumentation, and style from the expectations of different audiences.
• Recognize that a voice or style appropriate to one discipline or rhetorical context might be less appropriate for another.
• Develop “topic”-specific language that is appropriate for the defined audience while also intelligible to a non-expert audience.

Mechanics and Style
Students in WRTG 3020 should learn to:

• Convey meaning through concise, precise, highly readable language.
• Apply the basics of grammar, sentence-structure, and other mechanics integral to analytical and persuasive writing.
• Use voice, style and diction appropriate to the discipline or rhetorical context.
• Use paragraph structure and transitional devices to aid the reader in following even a complex train of thought.

CCHE CO3 Requirements
WRTG 3020 also meets Colorado Commission on Higher Education (CCHE) criteria for an Advanced Writing Course (Guaranteed Transfer CO3) in the Colorado system of higher education.

CCHE CO3 criteria upper-division courses
1. Extend rhetorical knowledge
   • Use texts from rhetoric, discourse studies, communication, or related disciplines to extend understanding of rhetorical concepts to the discipline that is the focus of the course.
   • Develop sophisticated strategies for critical analysis of disciplinary or specialized discourse.
   • Learn more sophisticated ways to communicate knowledge to appropriate audiences.
   • Apply reflective strategies to the synthesis and communication of knowledge.

2. Extend experience in writing processes
   • Use multiple drafts.
   • Hone strategies for generating ideas, revising, editing, and proofreading for disciplinary or specialized discourse.
   • Use a variety of technologies (writing and research tools).
   • Learn to evaluate sources for accuracy, relevance, credibility, reliability, and bias.
3. Extend mastery of writing conventions
   • Select and adapt genre conventions for disciplinary or specialized discourse.
   • Use specialized vocabulary, format, and documentation appropriately.
   • Control features such as style, syntax, grammar, punctuation and spelling.

4. Demonstrate comprehension of content knowledge at the advanced level through effective communication strategies including the following:
   • Ability to compose messages for specific audiences and purposes.
   • Ability to communicate to the variety of audiences in disciplinary or specialized discourse.
   • Ability to adapt content and style to respond to the needs of different audiences and rhetorical situations in disciplinary or specialized discourse.
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<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Day</th>
<th>Due That Day</th>
<th>Lecture/Discussion Topic(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>1/14</td>
<td>Mon.</td>
<td>Thoroughly Read Syllabus and Complete Media Log Assignment</td>
<td>Introductions</td>
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<td></td>
<td>1/16</td>
<td>Wed.</td>
<td>Read Media/Society Ch. 1</td>
<td>Discuss Syllabus and Findings</td>
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<td></td>
<td>1/18</td>
<td>Fri.</td>
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<td>Film: <em>Wrestling With Manhood: Boys, Bullying and Battering</em></td>
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<td>2:</td>
<td>1/21</td>
<td>Mon.</td>
<td>NO CLASS: Martin Luther King Jr. Day</td>
<td>NO CLASS: Martin Luther King Jr. Day</td>
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<td></td>
<td>1/23</td>
<td>Wed.</td>
<td>Read TC Ch. 1 and skim Ch. 10</td>
<td>Finish Film and Discussion: How Do We Talk About TV?</td>
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<td></td>
<td>1/25</td>
<td>Fri.</td>
<td>Read TC Ch. 6</td>
<td>Discussion: The Rhetoric of Television</td>
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<td>3:</td>
<td>1/28</td>
<td>Mon.</td>
<td>Skim TC Ch. 3</td>
<td>Look at Media Critiques</td>
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<td></td>
<td>1/30</td>
<td>Wed.</td>
<td>Read TC. Ch. 4</td>
<td>Discuss Clarity and Cohesion/Look at examples</td>
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<td></td>
<td>2/1</td>
<td>Fri.</td>
<td><strong>Due: Critique 1</strong></td>
<td>Discussion/Watch Clips</td>
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<td>Bring Program Analysis Topic and Rough Outline</td>
<td>-have Farsh discuss his experience trying out?</td>
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<td>Group Workshop of Program Analysis Topics</td>
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<td>Week</td>
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<td>Due That Day</td>
<td>Lecture/Discussion Topic(s)</td>
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| 4:   | 2/4    | Mon. | Read Grammar/Workshop Handouts  
**Due: Rough Draft of Program Analysis**  
Read Partner’s Draft and Prepare Feedback  
**Due: Critique 2** | Discussion: Grammar and Workshop Expectations  
Model Workshop  
Workshop  
General Queries/Discuss Workshop Results |
|      | 2/6    | Wed. |                                                                              |                                                                                             |
|      | 2/8    | Fri. |                                                                              |                                                                                             |
| 5:   | 2/11   | Mon. | Read TC Ch. 7  
**Due: Program Analysis**  
Bring 3 Potential Research Questions | Discussion: Televisual Representations  
Discuss Research Assignment and What Makes a Question Researchable/Ways to Construct Research/  
Share Research Topics |
|      | 2/13   | Wed. |                                                                              |                                                                                             |
|      | 2/15   | Fri. |                                                                              |                                                                                             |
| 6:   | 2/18   | Mon. |                                                                              | Share Research Topics  
Discussion: Media Industries  
Discussion (contd.): Media Industries |
|      | 2/20   | Wed. | Read Media/Society Ch. 2  
**Due: Critique 3** |                                                                                             |
<p>|      | 2/22   | Fri. | Read Ch. 1 from <em>Media Industries</em> (e-mailed) |                                                                                             |</p>
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<th>Due That Day</th>
<th>Lecture/Discussion Topic(s)</th>
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<tr>
<td>7:</td>
<td>2/25</td>
<td>Mon.</td>
<td>Read Ch. 5 from <em>Media Industries</em> (e-mailed)</td>
<td>Discussion (contd.): Media Industries</td>
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<td></td>
<td>2/27</td>
<td>Wed.</td>
<td>Read Partner’s Draft and Prepare Feedback</td>
<td>Workshop</td>
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<td></td>
<td>3/1</td>
<td>Fri.</td>
<td><strong>Due: Critique 4</strong></td>
<td>Library Seminar (?)</td>
</tr>
<tr>
<td>8:</td>
<td>3/4</td>
<td>Mon.</td>
<td>Read Media/Society Ch. 8</td>
<td>Discussion: Media Audiences</td>
</tr>
<tr>
<td></td>
<td>3/6</td>
<td>Wed.</td>
<td>Read Media/Society Ch. 9</td>
<td>Discussion: The Changing Nature of Audience Participation</td>
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<td>3/8</td>
<td>Fri.</td>
<td><strong>Due: Critique 5</strong></td>
<td>Writing Center Activity</td>
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<td>9:</td>
<td>3/11</td>
<td>Mon.</td>
<td>Reading TBA</td>
<td>Discussion: Media Ethics</td>
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<tr>
<td></td>
<td>3/13</td>
<td>Wed.</td>
<td><strong>Due: Critique 6</strong></td>
<td>Discussion: Who’s Responsible?</td>
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<td>3/15</td>
<td>Fri.</td>
<td>NO CLASS</td>
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<td>Week</td>
<td>Date</td>
<td>Day</td>
<td>Due That Day</td>
<td>Lecture/Discussion Topic(s)</td>
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<td>10:</td>
<td>3/18</td>
<td>Mon.</td>
<td>Due: Second Draft of Research Paper</td>
<td>Discussion</td>
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<td>3/20</td>
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<td>Read Partner’s Draft and Prepare Feedback</td>
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<td>3/22</td>
<td>Fri.</td>
<td>Due: Research Paper</td>
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<td>11:</td>
<td>3/25-3/29</td>
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<td><strong>SPRING BREAK</strong></td>
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<td>12:</td>
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<td>Mon.</td>
<td>Reading TBA</td>
<td>Discussion: Now What?</td>
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<td>4/3</td>
<td>Wed.</td>
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<td>Discuss Final Projects; Show Examples</td>
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<td>4/5</td>
<td>Fri.</td>
<td>Due: Critique 7</td>
<td>Dave Underwood Presentation</td>
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<td>4/12</td>
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<td>Due: Critique 8</td>
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<td>Lecture/Discussion Topic(s)</td>
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<td>4/17</td>
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<td>4/19</td>
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<td>4/24</td>
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<td>4/26</td>
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<td>5/1</td>
<td>Wed.</td>
<td>Presentations</td>
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<td></td>
<td>5/3</td>
<td>Fri.</td>
<td>FINAL PROJECT DUE &amp; Presentations</td>
<td>Presentations</td>
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<tr>
<td>Finals Week</td>
<td>5/9</td>
<td>Thur.</td>
<td>Critique Portfolios Due at 5PM to Mailbox</td>
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