WRTG 3020
TV and American Culture
Spring 2014
Sec. 003, MWF 9-9:50AM, HUMN 270
Sec. 014, MWF 11-11:50AM, ECCR 108

Instructor: Jamie Jones
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Required Materials:
*Abbreviated TC in class schedule

- Access to Desire2Learn course website
  - You can access course readings, which are organized to title, by clicking on “Content”, and then the “Readings” tab.
- 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, class discussions, digital composition, and plenty of writing.

At the end of this course, having honed critical thinking and cultural analysis skills, students will be able to negotiate multiple genres (both popular and academic) in order to engage in thoughtful critiques about popular culture. To accomplish this objective, students learn disciplinary-specific language, analysis, and research methods. In writings and class discussions, they strengthen their ability to identify rhetorical situations, assess persuasive strategies, and learn to develop approaches for real audiences. Specifically, students explore multimodality, using various media rhetorically to engage their audiences in a variety of ways. Throughout each assignment, students have the opportunity to give and receive feedback from their peers, helping them to better know their audiences, and better understand composition as a collaborative and social act. Upon completion, students will be proficient in the basic tenets of effective academic and professional writing: clear, concise, audience-minded and rhetorically sound language.

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.

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.

**Major Assignments and Grading:**
Participation/Reading Quizzes: 50 points
Weekly Critiques: 100 points (10 pts. per critique)
Program Analysis: 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. Also, when I specify a page requirement, I expect full pages. For example, if a paper is to be 3-4 pages, your final draft should be at least 3 full pages. 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 will not accept papers through e-mail unless you have made arrangements ahead of time.*

**Participation/Reading Quizzes:**
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 complete the smaller assignments, your grade will be negatively impacted. Finally, I will be administering “pop” quizzes that test your understanding of class material. By engaging in class discussions, you will have the opportunity to view academic pursuits as a dialogue and understand differing opinions.

**Media Critiques:**
Throughout the semester, you are expected to write ten media critiques (expect each to be around 2 pages; do not exceed 3 pages) that analyze some aspect of the television (or media) industry. These entries should be varied; they can be a character critique, thoughts on the upcoming seasonal lineup, or thoughts on recent industry happenings. **I do expect your writings to be critical, thoughtful, rhetorically appropriate, engage class themes, and demonstrate a clear purpose.** I do not simply want you to summarize a television show, plot, or character; I want you to write about the potential implications as well. Ultimately, the goal is for you to notice the intersections between media and other institutional frameworks.

Initially, this type of writing may 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 content of your media critiques, so you can become skilled at brainstorming a topic, developing it, and presenting it in a cohesive, edited manner. However, I will occasionally assign specific prompts. Also, Critiques 8, 9 and 10 will have assigned topics that
correspond to your final pitch project. During the semester, you will be required to share your critiques and receive feedback from your peers.

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. They also help students pose and shape a question at issue.

**Program Analysis:**
You will write a *5-6 page* analysis of a television program of your choosing. 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. Once you have determined your program, you will consider the details of the text and attempt to draw conclusions based upon your analysis of those details. A thorough examination will: avoid unnecessary summary, omit generalizations (try using modal verbs), consider the context of the show (time period, network, competition, ownership, etc.), and look at the targeted audience. Remember, analysis is subjective; your reader may not agree with your conclusions, so you must 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 student could assert that although Hank Hill seems to represent a stereotypical male, certain situations and interactions within the program challenge this notion, and ultimately, this “playful” character depiction can encourage the audience to consider the fluidity of gender. Or, a student could identify and trace an ideology within a particular program by examining the representational strategies (narrative, genre, camerawork, audio, characters, editing, etc.). In any case, your paper should have a clear purpose that connects to larger social issues or frameworks.

This is an academic paper, meaning that you need to use scholarly sources when necessary and adhere to current APA/MLA guidelines. If you include quotes from specific episodes, or if you examine other sources, you must cite. 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 (and to potentially explain some revelations stemming from your Program Analysis), you will choose an aspect of the industry to research, such as the role of advertising, emerging trends in advertising, the rise of reality television, audience participation, new media, audience measurement, fandom, regulation, etc., and write an *8-10 page* critical inquiry that details the history and complexities of your issue. Because of the page length, you should easily amass between 12-15 sources, which can represent a mix of scholarly and popular sources. 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 groups. 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. Remember to consider how your research and media industry knowledge will affect your choice of language and persuasive strategies. 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 convey 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.

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 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 also learn how to discuss your work, negotiate critiques, and find solutions to potential problems. To participate in the workshops, you will submit drafts to a partner, group, or me ahead of time and then 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, and it will be counted as a missed workshop. **If you miss a workshop without contacting me, I will deduct 5% from your final paper grade.**

You will gain feedback from me and your colleagues for each of the major assignments. While the peer workshops will occur during class time, you will also be required to attend a one-on-one conference with me, for which you will sign up. When receiving any feedback, I do not expect you to accept all of the suggestions, because becoming a strong writer requires you, at some level, to rely on your instincts. However, if you neglect to correct significant errors, your final paper grade will be negatively impacted. When you receive any feedback from me, do not expect that I have noted every error. Again, this class is focused on developing your skills, so be sure to look beyond my comments. Finally, take the workshops seriously by respectfully engaging with the drafts, asking content-related questions, providing constructive feedback and concrete suggestions for improvement. When a workshop is conducted with dedication and diligence, it can be highly rewarding.

**Evaluation:**

93-100=A  90-92=A-  
-Excellent content, form and style  
-Original, precise, persuasive, clear, and free from mechanical errors  
-Poses significant critical challenges to assumptions and attends to differing points of view  
-Correct in text citations and Works Cited Page/Bibliography

87-89=B+  83-86=B  80-82=B-  
-Very good content, form and style, without major flaws  
-Original, with above average thought and expression  
-Does not exhibit major citation flaws

77-79=C+  73-76=C  70-72=C-  
-Basic fulfillment of the assignment  
-Adequate or reasonably competent  
-Uneven with a mixture of strengths and weaknesses  
-Exhibits small citations errors and/or Works Cited Page/Bibliography errors

67-69=D+  63-66=D  60-62=D-  
-Inadequate to fulfill assignment  
-Poor content, form, or style  
-Disorganized, illogical, confusing, unfocused, or containing pervasive errors that impair readability  
-Incorrect citations and/or Works Cited Page/Bibliography

TV & American Culture  
Jones
Classroom Policies

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.

I will not tolerate behaviors that disrupt the teaching of this class, which include, but are not limited to: texting/talking on a cell phone, reading the newspaper, listening to headphones, using a laptop for non-course related work, persistently interrupting students or faculty, consistently failing to comply with direction, socializing with peers during lectures, or working on outside assignments. In such cases, you may be asked to leave and counted absent for the day. If this occurs, 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.

I will absolutely not allow any physical threats, personal insults, or harassing behavior towards other students or me. In these cases, disruptive students will be immediately asked to leave, and a report will be filed with The Office of Judicial Affairs and the Assistant/Associate Dean of the College or Department Chair. Such a filing can result in exclusion from the classroom, probation, suspension, or expulsion.

Attendance
Attendance is mandatory, and 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.

Furthermore, tardiness will not be accepted. 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
All assignments are due at the beginning of class. Otherwise, they will be counted late. 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.

Grades and Grade Disputes
After receiving any grades, you must wait 24 hours before discussing them with me. If you would like to challenge your grade, you must arrange to meet outside of class. For our meeting, come prepared with the graded assignment and specific reasons for your disagreement. I recommend referencing my grading breakdown in this syllabus, which can be found under “Evaluation”.

My grade dispute policy is such, because I believe that grading discrepancies can lead to worthwhile conversations. However, for these conversations to occur, students must approach the situation with
rhetorical awareness and sophistication. Note that I will not discuss grades over e-mail, as doing so violates the Family Educational Rights and Privacy Act (FERPA).

**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; including in text citations, but failing to add a References page (or vice versa) is also considered plagiarism; and incorrect citations constitute plagiarism.

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 elaborate 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.

If you have a temporary medical condition or injury, see Temporary Injuries under Quick Links at the Disability Services website ([http://disabilityservices.colorado.edu/](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 are each responsible 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://honorcode.colorado.edu
**CCHE CO3 Requirements**

WRTG 3020 also meets the 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 will help you:

1. **Extend rhetorical knowledge**

   - To extend an understanding of rhetorical concepts, we situate television programming within economic, social, and technological frameworks. From there, we can easily evaluate television as a production and assess its rhetorical situation. We also look toward audience studies and effects research to learn how audiences are theorized to interact with the medium.

   - First, we will define our discourse community by comparing popular and scholarly critiques of television. Then, we will look toward examples of media criticism (academic articles, films, textbook chapters) to develop sophisticated strategies for the critical analysis of disciplinary or specialized discourse.

   - Through digital composition and assignments targeted at various audiences, students learn more sophisticated ways to communicate knowledge to appropriate audiences.

   - Class discussions will help apply reflective strategies to the synthesis and communication of knowledge by providing diverse opinions and instructor support.

2. **Extend experience in writing processes**

   - In each of our major assignments (Program Analysis, Research Paper, and Pitch Project), you will develop and use multiple drafts.

   - Through small and large group discussions, and one-on-one conferences with your instructor, you will hone strategies for generating ideas, revising, editing, and proofreading for disciplinary or specialized discourse.

   - Media Studies is inherently interdisciplinary and often evolving. Further, as a discipline rooted in visual communication and technology, scholars must assess new media to understand potential implications. To explore the history and future of television, we will use a variety of technologies (writing and research tools).

   - Because television studies often relies on more popular sources, students will learn to evaluate sources for accuracy, relevance, credibility, reliability, and bias through the class discussions and through the integration of popular sources into the course.

3. **Extend mastery of writing conventions**

   - The variety of essays you write and media you explore will help you select and adapt genre conventions for disciplinary or specialized discourse.

   - In class discussions, Weekly Critiques, Program Analysis, Research Paper, and Pitch Project, you will use specialized vocabulary, format, and documentation appropriately.

   - Through class lessons, extensive instructor feedback, and individual instruction, students will learn to 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:**

   - During the final Pitch Project, students must research a specific television network and pitch a program to network executives, showcasing their ability to compose messages for specific audiences and purposes. They will have to apply their knowledge of the media industry in order to communicate to the variety of audiences (media executives) in disciplinary or specialized discourse, demonstrating their ability to adapt content and style to respond to the needs of different audiences and rhetorical situations in disciplinary or specialized discourse. To further their credibility, students will have to compose a video trailer of their pitch to present to “executives.”

**Italicized text is taken directly from CCHE “Guaranteed Transfer” Course Criteria.**
Course Schedule:

**Week One:**

Monday, 13 January: Introductions

Wednesday, 15 January: Course Overview, Writing Expectations and Grading

**Due:**
- Thoroughly read the syllabus
- Thoroughly read “Guidelines for Discussing Media”

Friday, 17 January: Why, and How Do We Discuss TV?

**Due:**
- Read “Some Television, Some Topics, and Some Terminology” (D2L)
- Write or type one discussion question based on the reading

**Week Two:**

Monday, 20 January: NO CLASS

Wednesday, 22 January: Discuss Film, Address Brainstorming, Organizational Methods, Citations

**Due:**
- Watch Film: *Wrestling with Manhood: Boys, Bullying, and Battering* (D2L)

**Critique 1**

Friday, 24 January: Televisual Representations

**Due:**
- Read TC Ch. 7

**Week Three:**

Monday, 27 January: Understanding and Correcting Common Writing Mistakes, Group Workshop of Program Analysis Topics

**Due:**
- Bring potential topics and outlines

Wednesday, 29 January: Group Workshop of Program Analysis Topics

**Due:**

**Critique 2**

Friday, 31 January: Formal Elements of TV

**Due:**
- Start drafting your Program Analysis

**Week Four:**

Monday, 3 February: Defining Workshop Expectations

**Due:**
- Bring 1 printed copy of your Program Analysis rough draft (minimum 4 full pages)

Wednesday, 5 February: Workshop

**Due:**
- Read partner’s draft and respond using handout

Friday, 7 February: The Business of TV

**Due:**

**Critique 3**
Week Five:
Monday, 10 February: Check-In, Television Ratings and Audiences
Due:
Read TC Ch. 2
Prepare a list of specific questions, issues, or writing queries concerning your Program Analysis

Wednesday, 12 February: Introduce Research Paper
Due:
Final Copy of Program Analysis (submit a hard copy in class and a hard copy to the D2L Dropbox)

Friday, 14 February: Effective Researching Methods, Evaluating Sources

Week Six:
Monday, 17 February: Library Seminar (meet in Norlin)
Due:
Begin thinking about any potential topics or keywords
Read “Confronting the Challenges of a Participatory Culture: Media Education for the 21st Century (Part One)” (D2L)

Wednesday, 19 February: The Changing Nature of Audience Participation and Contemporary Audiences
Due:
Read “Working Watching: The Creative and Cultural Labor of the Media Audience”
Write or type one discussion question based on the reading

Friday, 21 February: Research Check-In, Twitter overview
Due:
Critique 4

Week Seven:
Monday, 24 February: Connected Viewing Activity
Due:
Read the webpage “What is Connected Viewing” (D2L)
Read “What if Interactivity is the New Passivity?”
Bringing Computer or Smartphone to Class

Wednesday, 26 February: In Class Activity
Due:
Critique 5

Friday, 28 February: Catch Up
Due:
TBD

1 After you have participated in this live tweeting exercise, you will write Critique 5, summarizing and analyzing your experience in regards to our readings. You can consider the following questions: How do our discussions of Post-Network Era audiences apply? What was the value of live-tweeting? What were the challenges? How is the multi-screen experience changing the practice of watching television? Did you feel more in control? How may connected viewing experiences impact media industries? How did your experience compare to scholars’ conceptions of the audience commodity and audience labor? Do certain characters or plot elements teach viewers about American culture, expected behaviors, etc.? You can also consider using the questions posed on the connected viewing webpage to guide your writing.
Week Eight:
Monday, 3 March: Media Effects on the TV Industry, Civics, and Education
   Due:
   Read “Twitter is Changing the Way We Talk About TV, But Is It Also Changing the Way TV is Made?” (D2L)
   Read “Literacy Debate: Online, R U Really Reading?” (D2L)
   Read “Jenna Marbles’ Civic Education by Stealth” (D2L)

Wednesday, 5 March: Work Day
   Due:
   Critique 6
   Bring any necessary materials to the classroom

Friday, 7 March: Check-In, Work Day
   Due:
   Prepare a list of specific questions, issues, or writing queries concerning your Research Paper

Week Nine:
Monday, 10 March:
   Due:
   Rough Draft of Research Paper (minimum 6 full pages)

Wednesday, 12 March: Workshop
   Due:
   Read partner’s draft and respond using handout

Friday, 14 March: Finish “Is This the End of Television as We Know It?”
   Due:
   Watch the first 30 minutes of “Is This the End of Television as We Know It?” (D2L)

Week Ten:
Monday, 17 March: Conferences
   Due:
   Research Paper draft e-mailed by 5PM the night before your conference

Wednesday, 19 March: Conferences
   Due:
   Research Paper draft e-mailed by 5PM the night before your conference

Friday, 21 March: Introduce Pitch Project, Look at Examples, Choose Groups

Week Eleven: Spring Break NO CLASS

Week Twelve:
Monday, 31 March: Guest Lecture
   Due:
   Research Paper

Wednesday, 2 April: Group Work (At the end of class, groups must declare their channel/network)

Friday, 4 April: Group Work
   Due:
   Critique 7
Week Thirteen:
Monday, 7 April: Group Work

Wednesday, 9 April: Group Work

Friday, 11 April: Group Work
Due: 
Critique 8

Week Fourteen:
Monday, 14 April: Group Work

Wednesday, 16 April: Group Work

Friday, 18 April: Group Work
Due:
Critique 9

Week Fifteen:
Monday, 21 April: Group Work

Wednesday, 23 April: Group Work

Friday, 25 April: Group Work
Due:
Critique 10

Week Sixteen:
Monday, 28 April: Group Work

Wednesday, 30 April: Presentations

Friday, 2 May: Presentations

Final Examination:
Wednesday, 6 May
Due:
Critique Portfolio

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2 You will compose Critique 8, 9, and 10 as a group. You are to submit the first three pages of your background section, the first three pages of your audience and online analysis, and the first three pages of your original TV pitch, respectively. Each group is required to submit one copy, and each person in the group will receive the same grade. If someone in your group is not putting forth ample effort, please alert me as soon as possible so I can rectify the situation.