

COMM 384: INTERPRETING POPULAR CULTURE
SUMMER 2014
FOCUS: CONTEMPORARY AMERICAN TELEVISION & AUDIENCES

Instructor: Ritesh Mehta
Time & Place: MWF 1-3.50pm | GFS 104
Email: riteshm@usc.edu (please allow 24 hours for response)
Office Hours: Wednesday 4-5pm (let me know if you're coming);
alternatively, by appointment

COURSE DESCRIPTION

This is a class where you as an audience member will critically watch and discuss television. This class will help you understand ways in which audiences watch television, what is popular about watching TV, and how audiences do more than just watching. Finally, this is a class that will help you determine what kind of audience member you are, and what that means for television's role in culture.

At first, you will learn to interpret what you watch in terms of *theories* and *understandings* about:

- Contemporary audiences, what they do and what they can do
- Contemporary popular culture (and its reviled or revered sibling, high culture)
- Contemporary television programs, and media industries

By the end of the course you should be able to articulate via writing and class participation:

1. What are ways to think about popular culture?
2. What does it mean to think and talk about television programs and watching them?
3. What are ways to think about audiences? Why is it important to have diverse understandings of audiences?
4. How do I as an audience member participate in popular culture and watch television? What does that say about me and about popular culture?

The class will also help you systematically and critically analyze what you read and watch. It is important for upper-level undergraduates to be able to

- i. Interpret,
- ii. Analyze,
- iii. Critique, &
- iv. Reflect,

especially during writing. This course takes seriously your writing ability and skills.

COURSE MATERIALS

There are 3 types of materials (see breakdown of classes):

- a. **Readings:** No textbook. All readings—required and recommended—are on Blackboard
- b. **Viewings:** These are TV episodes that you watch as homework. Treat as seriously as readings.
 - You are **required to obtain a subscription to Netflix** (online watching only; no DVDs) for the duration of the class. Most “viewings” are on Netflix
- c. **Screenings:** Some TV episodes we will watch together in class (not indicated on syllabus).
 - **STRICTLY NO USAGE OF LAPTOPS / MOBILE DEVICES** during in-class screenings.

ASSIGNMENTS & GRADE BREAKDOWN

Attendance	#communicateB4class	(downgraded)
Class Participation	#incl.7minPresentation	20%
Discussion Qs	#by9AMonblackboard	5%
3 Response Posts	#onblackboard	15%
4 Quizzes	#lowestquizdropped	27%
Selfie Essay	#youTV&culture	8%
Final Paper	#takehome	25%
Extra Credit	#TBA #CriticalMediaProject	1-3%

- You must complete ALL assignments in order to pass the class.

DESCRIPTION OF ASSIGNMENTS & GRADING COMPONENTS

Note: Detailed guidance and grading criteria for assignments provided separately or discussed in class.

Attendance

- Students are required to do all the reading, attend all classes, complete all assignments, and participate fully in class discussion. Because this is a summer class, we will cover a lot of material in each 3-hour period. Thus, attendance is mandatory.
- Punctuality is important. Try to let me know in advance if you plan to come late or leave early. Although, repeated lack of punctuality or leaving class early will take away from your grade.
- Policy: More than one unexcused absence** results in lowering of a grade by one level (so a B would become a B-). I can excuse absences with proper documentation or if you have a legitimate excuse (religious holiday, university-sanctioned activities, personal emergency). In all cases, email me about your situation before class (1pm).

Class Participation

- This class relies on your active, thoughtful participation. Therefore, 20% of your grade derives from how engaged you are during class. Doing so requires you to have done the assigned readings and viewings. If you don't, you will not benefit, and in fact, neither will the rest of us.
- Optional – Presentation on a TV show:** In Week 2, I will pass around a sign-up sheet for a 7-10 minute, informal presentation on a TV show that you think relates to some aspect of the class.
 - This could be your favorite TV show, a show you hate, or a show that you think is relevant, but not on the syllabus. You will talk about your experience with the show, present a clip, and explicitly apply to some academic aspect of the class materials.
 - This counts towards the class participation part of your grade. You will not be penalized if you choose not to present. But if you do present, and present well, this might help your grade

Discussion Questions

- By midnight of the day of the class**, you must post at least one discussion question on Blackboard.
 - Forums for each class will be created on Blackboard.
 - Earlier you post (previous day preferred), the better
- The question could be about the reading or the viewing: something that intrigues, puzzles or concerns you, something you liked or did not like, or something you agreed or disagreed with.
 - I will look at these questions to decide how to frame our group discussion for that day.
- You must post at least 10 times a semester (10 different class periods)
- You will be evaluated on whether you have posted regularly and on the quality of your questions.

Quizzes

- Instead of a midterm or a final, your *3 highest scores* of four in-class, closed-book quizzes will be used as one metric to gauge how well you are keeping up with the reading and viewings.
- I have tried to keep the number of readings to a minimum. So your end of the bargain is to do all of them. And for me to know that you are doing them all is to quiz you periodically, especially since concepts early on in the class are used later.
- *Format*: Short answer, multiple-choice, true-false, and other types of questions.
- Quizzes are non-cumulative.
- I will try to provide you with guidance on how to prepare. No promises, though!
- You will have anywhere between 20 to 40 minutes to write the quiz.
- There will be no makeups.

Response Posts

- Between 400-500 words (4 to 6 paragraphs), an original response post can be about the assigned reading and/or viewing.
 - Cite properly! Be careful about plagiarism!
- You will be judged on your ability to clearly and compellingly make thoughtful and critical responses to the reading. These are *not* summaries of the reading; rather, you should only explain the part of the reading or viewing that you in turn *interpret, critique, analyze* or *reflect* on.
- Maximum 1 post per class, for a total of 3 throughout the course.
- Post these to blackboard so others can read them AND bring a printout to class so I can grade them.

Selfie Essay [3 pages, Due: Friday May 30 (Class 4)]

- For the first day of class you have been assigned a reading by JoEllen Fisherkeller. In that reading, Fisherkeller presents her portrait of a young man named Christopher who she interviewed at different times over a decade. She portrays Christopher's relationship to television, in the context of his personal life, his personality and interests, and the places, culture, and people he grew up around.
- Inspired by this reading, I want you to write a 3-page self-portrait.
 - Cite properly. Provide a bibliography. Use 12 Times New Roman point font, 1" margins.
- In addition, you must use at least two concepts or ideas discussed in the readings for Class 2 (5/23) and Class 3 (5/28).
- **Feel free to write in a playful, creative style, while maintaining standards of good writing.**
- Remember, since it's only 3 pages, don't focus on everything of interest. Like Fisherkeller does with Christopher, pick a few things you want to say about your relationship with television, popular culture, and the places and people with whom you grew up.
- Say them in an intelligent, accessible fashion that takes into consideration some of what we have discussed in class **and reveals to yourself what relationship you have to these domains.**
- *Optional*: In addition to 3 pages, you can include appendices that consist of images and web links.

Final Paper [6-8 pages, Due: July 2]

- This is a take-home paper.
- More details will be provided in the second half of the course.

Extra Credit

- You will be prepare one post worthy of submission to <http://www.criticalmediaproject.org/>
- More details will be provided in class.

COURSE EXPECTATIONS & POLICIES

Conduct in the Classroom

Respect for others (and yourself) is absolutely essential in this class, as in life. The classroom is meant to be a **safe space to express your views**. This means you should recognize that others have legitimate reasons to have different views, and must be considerate and courteous towards them. My expectation is that you will not only respect me, but your classmates as well as we jointly discuss course material.

Technology in the Classroom

You may bring your **laptops to class for note-taking purposes only**. DO NOT use them for browsing the Internet and engaging in non-class related activities. Although you may think you are being discreet, most students give themselves away (through inappropriate facial expressions, lack of eye contact, out of sync typing, etc.) My eye is trained to notice this kind of misconduct. And it is misconduct because it is disrespectful of me and your fellow students who are paying attention.

Thus, the use of laptops in the classroom is a privilege. If you abuse this privilege, you will be marked absent for that class period and your participation grade will be reduced. Depending on the circumstances, I might even request a copy of your notes. Or if things get out of hand, I might entirely ban the use of laptops in the classroom.

In addition, **under no circumstances you must use mobile devices during class time**. If you feel like you need to use your cellphone, please step outside the class and do so.

Assignment of Grades

Special instructions for individual assignments will be uploaded to Blackboard. Expectations, hints, and criteria for grading will be spelled out in great detail, and you are expected to be familiar with these documents. In general, you must complete all assignments on time to avoid a grade reduction. If you are unable to turn in the assignment due to illness or personal emergency, you must provide written documentation that will allow you to be excused, or discuss the situation with me in a timely manner. Do not wait until the end of the semester to sort things out. Remember: this is YOUR responsibility.

Satisfactory completion of and performance in assignments *does not* mean that you will receive an A. While I will spell out criteria in the documents for individual assignments, in general please be aware of the following general criteria for grade assignments:

A	Outstanding work, analysis, participation, and presentation. Display of insight and an ability to think beyond the basic course material.
A- / B+ / B	Above average work, demonstrating effort and a keen understanding of ideas
B- / C+	Satisfactory or average work; needs improvement in ideas, presentation, analysis
C / C-	Lacking in clear analysis or sufficient engagement with course material
D+ / D	Fulfilling the bare minimum and showing little understanding or care
D- / F	Falling below most or all expected standards

Your percentage scores on assignments will be converted to the following letter grades:

A	94 and above	B-	80-82	D+	67-69
A-	90-93	C+	77-79	D	63-66
B+	87-89	C	73-76	D-	60-62
B	83-86	C-	70-72	F	Below 60

Timely Completion of Assignments

Late submissions of papers and response posts on Blackboard will be penalized. The policy will spelled out in the individual guidance document for that assignment. There will not be any make-up quizzes, which is one of the reasons why I will count the highest three scores of the four in-class quizzes. In case you cannot make class on the day of your individual oral presentation, please let me know in advance.

Academic Integrity

When taking this class, you enter into a contract that states that all the work you are turning in is your own and no one else's, and that you have not turned in any work for which you have received credit in another class. Please take this policy seriously!

The School of Communication is committed to the highest standards of academic excellence and ethical support. It endorses and acts on the SCampus policies and procedures detailed in the section titled "University Sanction Guidelines." These policies, procedures and guidelines will be assiduously upheld. They protect your rights, as well as those of the faculty. It is particularly important that you be aware of and avoid plagiarism, cheating on exams, submitting a paper to more than one professor, or submitting a paper authored by anyone other than yourself. Violations of this policy will result in a failing grade in the course, and be reported to the Office of Student Conduct. If you have any doubts about any of these practices, you must confer with the professor.

To familiarize yourself with the policy, please peruse the following documents:

- (1) <http://www.usc.edu/student-affairs/SJACS/forms/AcademicIntegrityOverview.pdf>
- (2) http://scampus.usc.edu/files/2012/08/appendix_a.pdf

Plagiarism includes, but is not limited to:

- Borrowing another person's ideas or words without acknowledging them
- Not attributing paraphrased ideas and not citing quoted material
- Copying from any source, but presenting the copied work as your own
- Downloading or copying sentences or paragraphs off the web
- Using someone else's paper, outline, or website to fulfill any course requirements

Cheating includes, but is not limited to:

- Using or providing external assistance, or communicating with another student during an exam
- Unauthorized collaboration on exams or assignments
- Possessing or providing unauthorized notes or other materials during an exam
- Changing answers, content or form after an exam has been returned
- Using an essay or response post in more than one course

Disability

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m. – 5:00 p.m., Monday through Friday. Phone number: (213) 740-0776.

ESL Students

Please inform me as soon as possible if you require special accommodations based on your understanding of the English language.

PERSONAL NOTE

I am here to help you, listen to you and talk to you ☺ Please feel free to contact me to talk in person. Be responsible and take the initiative to contact me early. This class is a learning experience for me as well, and has the potential to be educational and great fun! It's a collective effort though; it always is.

IMPORTANT DATES

Selfie Paper	Friday May 30 (Class 4)
Quiz 1	Monday June 2 (Class 5)
NO CLASS ☺	Friday June 6
Quiz 2	Friday June 13 (Class 9)
Quiz 3	Monday June 23 (Class 13)
Quiz 4	Monday June 30 (Class 16)
Final Paper	Wednesday July 2

COURSE SCHEDULE

**** subject to change at the instructor's discretion ****

Episode 1 [Wednesday May 21]**PILOT**Assigned Reading

- JoEllen FisherKeller. 2002. "It's just like teaching people 'do the right things': Using TV to become a good and powerful man," in *Say it Loud! African American Audiences, Media, and Identity*.

Recommended Reading

- "The Television is better than The Movies": <http://cstonline.tv/telegenic-5>
- "The Lord of the Rings and modern surveillance".
http://www.slate.com/articles/news_and_politics/jurisprudence/2013/07/tolkien_v_orwell_who_und_erstood_modern_surveillance_best.html
- "Why is *Downton Abbey* so popular in America?"
<http://www.standard.co.uk/lifestyle/esmagazine/oh-my-lord-why-americans-cant-get-enough-of-downton-abbey-8465226.html>

Episode 2 [Friday May 23]**BASICS - WHO IS THE AUDIENCE? WHAT DOES THE AUDIENCE EXPERIENCE?**Assigned Readings

- David Grazian. 2010. "Friday Night Lights: A Functionalist Approach to Popular Culture," in *Mix It Up: Popular Culture, Mass Media, and Society*.
- Stuart Hall. 1980. "Encoding/Decoding"

Optional Background Reading

- Greg Smith. 2011. "It's just a movie': Why you should analyze film and television," in *What media classes really want to discuss: A student's guide*.

Production Hiatus - Monday May 26 (Memorial Day) [NO CLASS ☺]

Episode 3 [Wednesday May 28]

BASICS - WHAT IS THE (POPULAR) CULTURE IN WHICH AUDIENCES ARE EMBEDDED?

Assigned Readings

- Raymond Williams. 1958. "Culture is Ordinary"
- Theodore Adorno. 1975. "Culture Industry Reconsidered".
- Heather Hendershot. 2013. "Parks and Recreation: The Cultural Forum," in *How to Watch TV*
- David Grazian. 2010. "The Straight Story: Social Organization of Popular Culture," in *Mix It Up: Popular Culture, Mass Media, and Society*

Assigned Viewing

- *Parks and Recreation*. "Pawnee Zoo" (2:1) and "Time Capsule" (3:3)

Optional Background Reading

- Henry Jenkins. 2013. "Two Approaches to Culture" in *Flows of Reading*.
http://scalar.usc.edu/anvc/flowsreading/3_4_two-approaches-to-culture?path=3-negotiating-cultural-spaces
- John Storey. 2009. *What is Popular Culture?*

Episode 4 [Friday May 30]

BASICS – HOW DOES TELEVISION ENTERTAIN US?

ASSIGNMENT DUE: SELFIE PAPER

Assigned Readings

- John Fiske. 1987/2004. "The codes of television," in *The media studies reader*

Assigned Viewing

- *Ugly Betty*. "Pilot" (1:1)

Optional Background Reading

- Marshall MacLuhan. 1964. "The medium is the message," in *The media studies reader*
- Pierre Bourdieu. 1984. "Introduction," in *Distinction*
- Jason Mittell. (in press). "Complexity in Context," in *Complex TV*
<http://mediacommons.futureofthebook.org/mcpres/complextelevision/complexity/>
- Jason Mittell. (in press). "Beginnings," in *Complex TV*
<http://mediacommons.futureofthebook.org/mcpres/complextelevision/beginnings/>

Episode 5 [Monday June 2]

HOW DO AUDIENCES UNDERSTAND & INTERACT WITH CHARACTERS ON TV?

~ QUIZ # 1

Assigned Readings

- Greg Smith. 2011. "How do we identify with characters?," *What media classes really want to discuss: A student's guide*.

Assigned Viewing

- *The Walking Dead*. "Days Gone Bye" (1:1)

Optional Background Reading

- Kristyn Gorton. 2009. "Theorising emotion in film and television," in *Media audiences: television, meaning, and emotion*. Skip pp. 73-76 [section called 'Television aesthetics and the quality debate']
- Jason Mittell. (in press). "Character" in *Complex TV* [esp. paragraph 49]
<http://mediacommons.futureofthebook.org/mcpres/complextv/character/>

Episode 6 [Wednesday June 4]

HOW CAN WE UNDERSTAND THE REPRESENTATION OF RACE ON TELEVISION?

!! Guest Lecture: Dayna Chatman, PhD Candidate, Annenberg !!

Assigned Readings

- Philip Kretsedemas. 2010. "But she's not black!" Viewer interpretations of "Angry Black Women" on Prime Time TV. *Journal of African American Studies*, 14, 149-170.
- Dina Ibrahim. 2014. "Maybe brown people aren't scary if they're funny: Audience readings of Arabs and Muslims on cable television comedies," in *The Colorblind Screen*.

Assigned Viewing

- *Friday Night Lights*, "Blinders" (1:15)

Optional Background Reading

- Christine Acham. 2013. "*The Cosby Show: Representing Race*," in *How to Watch TV*
- Jonathan Gray. 2008. "Keeping it real: reality and representation," in *Television Entertainment*

Production Hiatus - Friday June 6 (Ritesh out of town) (NO CLASS ☺)

Episode 7 [Monday June 9]

HOW CAN WE UNDERSTAND THE REPRESENTATION OF GENDER & SEXUALITY ON TELEVISION?

!! Guest Lecture: Raffi Sarkissian, PhD Student, Annenberg !!

Assigned Readings

A lot of short readings in the suggested reading order:

1. Julie d'Acci, "Television, Representation and Gender," pp. 377 - 384 (recommended 373-377)
2. Amanda Lotz, from *Redesigning Women*, pp. 8-10 (plus charts on p. 4-5)
3. Aniko Imre, "Gender and Quality Television," pp. 391-395
4. Amanda Lotz, selections from *Cable Guys*, pp. 34-42; 52-59; 87-93 (recommended pp. 23-29)
5. Inkoo Kang, "The Golden Age of Television is Really White and Really Male,"
<http://blogs.indiewire.com/womenandhollywood/tv-the-golden-age-of-television-is-really-white-and-really-male>
6. Anna Gunn, "I Have a Character Issue," http://www.nytimes.com/2013/08/24/opinion/i-have-a-character-issue.html?_r=0

Assigned Viewing

- *Friday Night Lights*. "Best Laid Plans" (1:21)
- *Parks and Recreation*. "Woman of the Year" (2:17)
- *Orange is the New Black*. "Lesbian Request Denied" (1:3)

Recommended Readings

First, see "recommended" portions of above assigned selections. Plus...

- Meredith Blake, "Wife Bashing on AMC shows" _
<http://articles.latimes.com/2012/dec/06/entertainment/la-et-st-amc-wives-walking-dead-mad-men-breaking-bad-20121206>
- Rosie (Emily), "Is Parks and Rec the most feminist show on TV?" _
<http://rosiesays.com/2012/09/04/is-parks-and-rec-the-most-feminist-show-on-tv/>
- Elana Levine. 2013. "Grey's Anatomy: Feminism," in *How to Watch TV*

Recommended Viewing

- *Parks and Recreation*. "Beauty Pageant" (2:3)
- *The Good Wife*. TBA. (on Hulu+)

Episode 8 [Wednesday June 11]

HOW DO CLASS AND GLOBAL-LOCAL DYNAMICS IMPACT TELEVISION VIEWING?

!! Guest Lecture: Professor Nancy Lutkehaus, Department of Anthropology, USC !!

Assigned Readings

- Read 1 of the following:

- Andrea Press. 1991. "Middle class women discuss television," in *Women watching television: Gender, class and generation in the American television experience*, pp. 63-87 & p. 96 only
- Andrea Press. 1991. "Working class women discuss television," in *Women watching television: Gender, class and generation in the American television experience*, pp. 97-116 & pp. 137-139 only
- Read 1 of the following:
 - Lila Abu-Lughod. 1997. The interpretation of culture(s) after television. *Representations*, 59, pp. 109-127.
 - Purnima Mankekar. 2002. "Epic contests: Television and religious identity in India," in *Media Worlds*

Episode 9 [Friday June 13]

HOW DO WE UNDERSTAND TV GENRE? THE EXAMPLE OF 'QUALITY TV'

QUIZ # 2

Assigned Readings

- Greg Smith. 2011. "Genre, schmenre," in *What media classes really want to discuss: A student's guide*

Optional Background Reading

- Sarah Cardwell. 2007. "Is quality television any good?," in *Quality TV: Contemporary American Television and Beyond*.
- Ellen Seiter & Mary Jeanne Wilson. "Soap opera survival tactics," in Edgerton & Rose, *Thinking outside the box: a contemporary television genre reader*. Skip pp. 141-5
- Jason Mittell. (in press). "Serial Melodrama," [paragraph 40] in *Complex TV*
<http://mediacommons.futureofthebook.org/mcpress/complextelevision/serial-melodrama/>

Episode 10 [Monday June 16]

WHAT IS THE VIEWPOINT OF THE INDUSTRY REGARDING TV & AUDIENCES?

Assigned Readings

- David Grazian. "Risky business: How the media and culture industries work," in *Mix It Up: Popular Culture, Mass Media, and Society*.
- Suzanne Scott. 2013. "Battlestar Galactica: Fans and Ancillary Content," *How to Watch TV*
- Beejoli Shah. "In the White Room with Black Writers: Hollywood's "Diversity Hires"." Defamer.
<http://defamer.gawker.com/in-the-white-room-with-black-writers-hollywoods-dive-1486789620>

Assigned Viewing

- TV drama showrunners roundtable: http://www.youtube.com/watch?v=q8CPz_qkTYQ

Optional Background Reading

- Margaret Lyons. 2014. "How *Television Without Pity* shaped popular culture." *Vulture*.
<http://www.vulture.com/2014/03/how-television-without-pity-shaped-pop-culture.html>

Episode 11 [Wednesday June 18]

WHAT ARE SOME CONCEPTIONS OF 'ACTIVE' AUDIENCES?

!! Guest Lecture: Professor Henry Jenkins, Annenberg !!

Assigned Readings

- Henry Jenkins, Sam Ford, & Joshua Green. 2013. "Introduction: Why media spreads," in *Spreadable media: Creating value and making meaning in a networked culture*.
- Janet Staiger. 2005. "Fans and fan behaviors," in *Media Reception Studies*.

Optional Background Reading

- Henry Jenkins, Sam Ford, & Joshua Green. 2013. "What Constitutes Meaningful Participation?" in *Spreadable media: Creating value and making meaning in a networked culture*.

Episode 12 [Friday June 20]

HOW DO WE UNDERSTAND TV GENRE? THE EXAMPLE OF 'REALITY TV'

Assigned Readings

- Annette Hill. 2005. "Reality TV: Performance, Authenticity, and Television Audiences," in *A Companion to Television* (focus on sections "Performance" and "Authenticity"; skim rest)
- Beverly Skeggs & Helen Wood. 2012. "From affect to authority: the making of the moral person," in *Reacting to reality television: Performance, audience and value*, pp. 159-163 and 183-185 only
- Susan Douglas. 2013. "Jersey Shore: Ironic Viewing," in *How to Watch TV*.

Assigned Viewing

- *Jersey Shore*. "Sleeping with the Enemy" (2:7) (Watch on MTV.com)

Optional Background Reading

- Jonathan Gray. 2013. "The Amazing Race: Global 'Othering'," in *How to Watch TV*.

Episode 13 [Monday June 23]

HOW DO WE PROCESS TELEVISION PARATEXTS & NEW TELEVISION FORMATS?

QUIZ # 3

Assigned Readings

- Jonathan Gray. 2010. "From spoilers to spinoffs: A theory of paratexts," in *Show sold separately: Promos, spoilers and other media paratexts*, pp. 23-26 & 30-33 only
- Henry Jenkins. 2013. <http://henryjenkins.org/2013/05/is-this-the-end-of-television-as-we-know-it.html> (video optional)
- Kevin Sandler. 2013. "Modern Family: Product Placement," in *How to Watch TV*

Assigned Viewing

- *Awkward Black Girl*. "The Sleepover" <http://www.youtube.com/watch?v=TFmLGIvX7hc>
- *Whatever This Is*. "Reality 1" <http://whateverthisis.com/reality1/>

Optional Background Reading

- John Fiske. 1987/2010. "Intertextuality," in *Television Culture*

Episode 14 [Wednesday June 25]

HOW DOES *UGLY BETTY* HELP US UNDERSTAND RACE & GLOBAL ASPECTS OF TV?

Assigned Readings

- Jennifer Esposito. 2009. "What does race have to do with *Ugly Betty*: An analysis of privilege and postracial(?) representations on a television sitcom." *Television and New Media*.
- Jade Miller. 2010. "*Ugly Betty* goes global: Global networks of localized content in the telenovela industry." *Global Media & Communication*.

Assigned Viewing

- *Ugly Betty*. "When Betty met YETI" (3:9)

Optional Background Reading & Viewings

- Akass & McCabe. 2007. "Not so ugly: Local production, global franchise, discursive femininities, and the *Ugly Betty* phenomenon." <http://flowtv.org/2007/01/not-so-ugly-local-production-global-franchise-discursive-femininities-and-the-ugly-betty-phenomenon/>
- Divya McMillin. 2013. "*Jassi Jaisi Koi Nahin*: How *Ugly* can *Betty* be in India?," in *TV's Betty Goes Global: From Telenovela to International Brand*
- Xiaolu Ma & Albert Moran. 2013. "Towards a cultural economy of *Chou Nu (Nv) Wu Di*: The *Yo soy Betty, la fea* franchise in the People's Republic of China," in *TV's Betty Goes Global: From Telenovela to International Brand*

Episode 15 [Friday June 27]

HOW CAN WE UNDERSTAND ISSUES OF LABOR IN TV PRODUCTION & VIEWING?

!! Guest Facilitator: Katie Walsh, PhD Student, Annenberg !!

Assigned Readings

- Laurie Ouellette & Julia Wilson. 2011. Women's Work. *Cultural Studies*.
- Laurie Ouellette. 2013. "*America's Next Top Model*: Neoliberal Labor," in *How to Watch TV*

Optional Background Reading

- David Hesmondhalgh & Sarah Baker. 2008. Creative work and emotional labor in the television industry. *Theory, Culture and Society*.
- John Vanderhoef. (2013). "Guilds struggle to organize Reality TV labor"
<http://www.carseywolf.ucsb.edu/mip/article/guilds-struggle-organize-reality-tv-labor>

Episode 16 [Monday June 30]

COURSE REVIEW, STUDENT PRESENTATIONS, & INDIVIDUAL STUDENT MEETINGS

QUIZ # 4

Season Finale [Wednesday July 2]

FINAL PAPER DUE – 4pm on July 2