

**Eastern Illinois University**  
**Revised Course Proposal**  
**CMN 4770, Television Criticism**

**Banner/Catalog Information (Coversheet)**

1. ☐ New Course or ☒ Revision of Existing Course
2. Course prefix and number: CMN 4770
3. Short title: TV Criticism
4. Long title: Television Criticism
5. Hours per week: 3 Class 0 Lab 3 Credit
6. Terms: ☐ Fall ☐ Spring ☐ Summer ☒ On demand
7. Initial term: ☐ Fall ☐ Spring ☒ Summer Year: 2017
8. **Catalog Course Description:** Students will utilize a variety of theoretical lenses to critically analyze and evaluate television histories, systems and individual texts. The course includes lectures, discussions, presentations, selected viewings, intensive writing and examinations. WI
9. **Course attributes:**

General education component: N/A

☐ Cultural diversity ☐ Honors ☐ Writing centered ☒ Writing intensive ☐ Writing active

**10. Instructional Delivery**

**Type of Course:**

☒ Lecture ☐ Lab ☐ Lecture/lab combined ☐ Independent study/research  
☐ Internship ☐ Performance ☐ Practicum/clinical ☐ Other, specify: \_\_\_\_\_

**Mode(s) of Delivery:**

☒ Face to Face ☒ Online ☐ Study Abroad  
☐ Hybrid, specify approximate amount of on-line and face-to-face instruction \_\_\_\_\_

11. Course(s) to be deleted from the catalog once this course is approved. None

12. Equivalent course(s): None

a. Are students allowed to take equivalent course(s) for credit? ☐ Yes ☐ No

13. Prerequisite(s): None.

a. Can prerequisites be taken concurrently? ☐ Yes ☐ No

b. Minimum grade required for the prerequisite course(s)? \_\_\_\_\_

c. Use Banner coding to enforce prerequisite course(s)? ☐ Yes ☐ No

**d. Who may waive prerequisite(s)?**

☐ No one    ☐ Chair    ☐ Instructor    ☐ Advisor    ☐ Other (specify) \_\_\_\_\_

**14. Co-requisite(s):** None \_\_\_\_\_

**15. Enrollment restrictions**

**a. Degrees, colleges, majors, levels, classes which may take the course:** All \_\_\_\_\_

**b. Degrees, colleges, majors, levels, classes which may not take the course:** None \_\_\_\_\_

**16. Repeat status:** X May not be repeated    ☐ May be repeated once with credit

**17. Enter the limit, if any, on hours which may be applied to a major or minor:** 3 \_\_\_\_\_

**18. Grading methods:** X Standard    ☐ CR/NC    ☐ Audit    ☐ ABC/NC

**19. Special grading provisions:**

☐ Grade for course will not count in a student's grade point average.

☐ Grade for course will not count in hours toward graduation.

☐ Grade for course will be removed from GPA if student already has credit for or is registered in:

☐ Credit hours for course will be removed from student's hours toward graduation if student already has credit for or is registered in: N/A \_\_\_\_\_

**20. Additional costs to students:**

Supplemental Materials or Software N/A \_\_\_\_\_

Course Fee None ☐ Yes, Explain if yes \_\_\_\_\_

**21. Community college transfer:**

☐ A community college course may be judged equivalent.

X A community college may not be judged equivalent.

Note: Upper division credit (3000+) will not be granted for a community college course, even if the content is judged to be equivalent.

## **Rationale, Justifications, and Assurances (Part I)**

1. \_\_\_\_ Course is required for the major(s) of \_\_\_\_  
\_\_\_\_ Course is required for the minor(s) of \_\_\_\_  
\_\_\_\_ Course is required for the certificate program(s) of \_\_\_\_  
X Course is used as an elective in the Mass Communication Option in Communication Studies as well as the Film Studies Minor.

### **2. Rationale for proposal:**

This course hasn't been updated since 2002. Much has changed in the study of contemporary television since this time. This updated course proposal will also implement the new university learning goals. Lastly, the course must be updated so it can be delivered online. This aligns with our department and university aim to place more of our traditional face-to-face classes online in order to attract a greater number of students locally, nationally and globally.

### **3. Justifications for (answer N/A if not applicable)**

Similarity to other courses: N/A

Prerequisites: N/A

Co-requisites: N/A

Enrollment restrictions: N/A

Writing active, intensive, centered: The primary project for this class is a 15-page research paper on a particular television text. The Semiotic Television Commercial Analysis is 5-pages and the TV Script for Parody Un-Commercial assignment is an additional 5-pages in length. Both exams also emphasize writing. Writing assignments make up more than 35% of the course grade, making this an appropriate course for writing intensive designation. The students will be given the opportunity to receive feedback and revise at least one written work prior to final grading.

### **4. General education assurances (answer N/A if not applicable)**

General education component: N/A

Curriculum: N/A

Instruction: N/A

Assessment: N/A

### **5. Online/Hybrid delivery justification & assurances (answer N/A if not applicable)**

Online or hybrid delivery justification: This course may be offered as an online course in response to increased demand for digitally delivered courses. Learning objectives will be the same as in-person offerings.

Instruction: Course content will be delivered online in a variety of media such as audio/visual recorded lectures, textual conversations, video streaming of TV programming and related documentaries, and multi-media components as appropriate and hosted on the University's online

learning management system. The evaluation methods would differ from the face-to-face version of the course expanding the roles of the in-class activities, written analyses, and discussion board participation. All online instructors must complete OCDi training or the equivalent before teaching the course.

**Integrity:** Several mechanisms will be in place to ensure the integrity of the course. All exams and quizzes will be administered through the learning management system and must be completed within a pre-determined time limit. All written assignments will be submitted online using plagiarism detecting software. Students will work with the instructor to agree upon project topics so the instructor may ensure the project is the student's original work.

**Interaction:** The instructor will facilitate student-faculty and student-student interaction via email, phone, video conferencing, social media, discussion boards, and/or shared online workspaces. In each module, students will be required to post to an online discussion board in response to prompts posed by the instructor as well as in response to their peers' comments. As a class, students may also be required to meet multiple times during the term to participate synchronously via video conferencing and shared workspaces or online chats.

### **Model Syllabus (Part II)**

Please include the following information:

**1. Course number and Title:** CMN 4770: Television Criticism

**2. Catalog Description:** Students will utilize a variety of theoretical lenses to critically analyze and evaluate television histories, systems and individual texts. The course includes lectures, discussions, presentations, selected viewings, intensive writing and examinations. WI

**Prerequisites & Notes:** None.

**Credits:** 3

### **3. Learning Objectives:**

*\*Note: University Learning Goals are Noted in Parentheses (critical thinking, writing and critical reading, speaking and listening, quantitative reasoning, responsible citizenship).*

After taking this course, students will be able:

A. To actively critique television utilizing various critical perspectives (CT-1, CT-5, CT-6, WR-2, SL-3, RC-1).

B. To critically analyze television in terms of its visual and formal constructions such as shot types, editing, effects and sound (CT-2, CT-3, WR-2, RC-1).

C. To attain media literacy in terms the politics of representation and identity politics (CT-1, CT-2, CT-5, WR-2, WR-6, RC-1).

D. To implement the critical methodologies of semiotics and textual analysis (CT-1, CT-2, CT-4, WR-2, RC-1).

F. To critically write and conduct original research on television texts (CT-1, CT-4, CT-6, WR-2, WR-4, WR-6).

#### **4. Course Materials.**

Strangelove, M. (2015). *Post-TV: Piracy, Cord-Cutting, and the Future of Television*. University of Toronto Press.

O'Donnel, V. (2016) *Television Criticism (3<sup>rd</sup> Edition)*. Thousand Oaks, CA: Sage Publications.

Additional readings may be posted online through D2L.

#### **5. Weekly Outline of Content:**

Week 1. Overview and Introduction to Television Criticism.

Week 2. The Critique of Television as a Business. The Critical Analysis of Market Structures and the Ownership Patterns of Television Systems.

Week 3. The Formal Elements of Television. The Analysis and Breakdown of Visual Shot Types, Editing Techniques, Effects and the use of Sound.

Week 4. A Critical Examination of Various Television Genres.

Week 5. Television/Narrative and Introduction to Cultural Studies.

Week 6. Cultural Studies Cont. Theories of Representation and Identity Politics.

Week 7. Analyzing Television Advertising through Semiotics and Textual Analysis.

Week 8. Mid-Term Exam

Week 9. Television and the Representation of Class.

Week 10. Television and the Representation of Gender.

Week 11. Television and the Representation of Race.

Week 12. Television and the Representation of Sexuality.

Week 13. Television, New Media and Fan Labor

Week 14. Overview of Alternative Television.

Week 15. Alternative Television Cont.

Week 16. Final Exam

#### **6. Assignments and Evaluation:**

**A. Semiotic Television Commercial Analysis: 15%**

**B. Television Script for a Parody “Un-commercial”: 15%**

**C. Mid-Term Exam: 20%**

**D. Final Exam: 25%**

**E. Final Television Analysis Paper and Formal Presentation: 25%**

**7. Grading Scale:**

**A=100-90, B=89-80, C=79-70, D=69-60, F=59 and below**

**8. Learner Objectives, Assignments and Examinations:**

	<b>Semiotic TV Commercial Analysis (15%)</b>	<b>Un- commercial Script (15%)</b>	<b>Mid-Term Exam (20%)</b>	<b>Final Exam (25%)</b>	<b>Final Paper (25%)</b>
A. To actively critique television utilizing various critical perspectives (CT-1, CT-5, CT-6, WR-2, SL-3, RC-1).	X	X	X	X	X
B. To critically analyze television in terms of its visual and formal constructions such as shot types, editing, effects and sound (CT-2, CT-3, WR-2, RC-1).	X	X	X	X	X
C. To attain media literacy in terms the politics of representation and identity politics (CT-1, CT-2, CT-5, WR-2, WR-6, RC-1).	X	X	X	X	X

D. To implement the critical methodologies of semiotics and textual analysis (CT-1, CT-2, CT-4, WR-2, RC-1).	X				X
F. To critically write and conduct original research on television texts (CT-1, CT-4, CT-6, WR-2, WR-4, WR-6).	X				X

**Date approved by the department or school: 11/7/2016**

**Date approved by the college curriculum committee: 12/7/16**

**Date approved by the Honors Council (*if this is an honors course*):**

**Date approved by CAA: 1/19/17      CGS:**