

Peak TV

Last Updated: Sat, 01/03/2026

Course prefix: LMC

Course number: 3252

Section: IY

CRN (you may add up to five):
33271

Instructor First Name: Ida

Instructor Last Name: Yoshinaga

Semester: Spring

Academic year: 2026

Course description:

Explores in depth a theoretical issue central to film and/or television. Among its concerns are authorship, genre history, spectatorship, ideology, narrative theory, and the relationship between these media and social history. [Section focus: the formal meaning and artistic as well as societal impact of television and post-television]

Course learning outcomes:

- Apply key theories and concepts from television and media studies to the contemporary history and narrative conventions of home, mobile, and personal cinemas in the late 20th and 21st centuries including broadcast and cable television, video forms, feature film on televisual/digital platforms, and all forms of "post"-TV (such as streaming), in cogent, supported ways, on a semi-weekly basis in short, informal, written mini-essays
- Through collaborative work with peers, design a formal presentation that critically highlights a produced show, miniseries, film, special, or video presented in one of these small-screen audiovisual formats, and that explains a scholar's or media critic's critical assessment of that text—such that the intellectual and artistic questions in readings and class discussion are addressed, through an engaging, slideshow-aided talk and through a thoughtfully guided, interactive discussion of specific scenes, arcs, cinematic elements, writing tricks, genre mixes, and plot structures of that text
- Research, design, and execute either a creative script or a research paper—one that addresses the core questions of millennial or peak or prestige television studies, in ways that exhibit awareness of the connections between genre hybridization, auteurism, media aesthetics, cinematic techniques, and audience impacts

Required course materials:

- *Burn It Down: Power, Complicity, and a Call for Change in Hollywood* (2023), by Maureen Ryan
- *Pandora's Box: How Guts, Guile, and Greed Upended TV* (2023), by Peter Biskind
- Various PDF articles on film studies, genre theory, and creative industries will be posted to the Canvas course website
- Subscriptions required to Prime, Disney, Netflix, and other streaming services (can be viewed together with classmates)

Grading policy:

Out of a total possible 100 points maximum (90-100 = A; 80-89 = B; 70-79 = C; 60-69 = D; 59 and under = F), these are the required grade items that help build your total score.

20 (10 points each): Production studies evaluative reports of Ryan's and Biskind's books

30 Participation including regular attendance, in-class discussion/Q&A, Canvas Discussion posts, and in-person as well as Canvas/virtual groupwork

20 Group presentation and slideshow on approved sf/f cinematic/televisual text

30 Final Paper (Short Feature/Pilot Screenplay) including final paper talk

Attendance policy:

In-person attendance is mandatory. After the 4th absence (including the first day and week of class), they will lose 2 points of participation for each session not attended from the start to the finish time. Students with valid doctor's notes or students listed in the GT Athletics Dept.'s ongoing notifications of official Georgia Tech games will be excused. Regardless of the reason, absent students should keep up with coursework and learn from classmates what they have missed, also checking in with the Canvas website or notifying the instructor in advance of missing class.

Academic honesty/integrity statement:

Students are expected to maintain the highest standards of academic integrity. All work submitted must be original and properly cited. Plagiarism, cheating, or any form of academic dishonesty will result in immediate consequences as outlined in the university's academic integrity policy.

For information on Georgia Tech's Academic Honor Code which students are expected to follow, please visit:

<http://www.catalog.gatech.edu/policies/honor-code/> or

<http://www.catalog.gatech.edu/rules/18/>.

Any student suspected of cheating or plagiarizing on an oral exercise, presentation, or writing assignment will be reported to the Office of Student Integrity, who will investigate the incident and identify the appropriate penalty for violations. This class prohibits use of AI except for specific in-class exercises under the guidance of the instructor; if Artificial Intelligence is used outside of that to perform the homework or assigned homework, this will be considered cheating and/or plagiarism.

Core IMPACTS statement(s) (if applicable):

This is a Core IMPACTS course that is part of the Humanities area [See <https://undergradcurriculum.oue.gatech.edu/general-education> for more information]:

Core IMPACTS refers to the core curriculum, which provides students with essential knowledge in foundational academic areas. This course will help students master course content, and support students' broad academic and career goals. This course thus directs students toward a broad Orienting Question:

How do I interpret the human experience through creative, linguistic, and philosophical works?

- Completion of this course should enable students to meet the following Learning Outcome:

Students will effectively analyze and interpret the meaning, cultural significance, and ethical implications of literary/philosophical texts or of works in the visual/performing arts.

- Course content, activities and exercises in this course should help students develop the following Career-Ready Competencies:
 - Ethical Reasoning
 - Information Literacy
 - Intercultural Competence