I. DESCRIPTION
This course is designed to provide an overview of American television (from the 1940s to the present) through the lens of cultural studies. While television programs will be surveyed in terms of genre (sitcoms, dramas, etc.), this course also endeavors to examine them as cultural artifacts and industrial products that reflect and refract issues of ideology, class, ethnicity, gender and/or sexuality.

This course demands “active learning”— please understand that you are going to be expected to utilize a variety of analytical skills (in addition to those that may have been honed with a bag of Doritos at your side and a remote control in hand). Expect to spend at least five hours per week including lecture and screening time, to stay current with readings and concept review as well as learning and reviewing course materials – and more hours during take home exam and paper weeks. This course prioritizes critical thinking and the establishment of a thoughtful intellectual community of learners in all aspects of the course. All students in this course are required to participate in the online discussion (eboard). Through active involvement in this course students should learn how to articulate critical opinions and ideas about television and larger socio-political issues.

II. COURSE OBJECTIVES
1. Introduce students to the study of television programming as cultural, industrial & commercial product.
2. To gain a rudimentary understanding of the field of cultural studies, which incorporates various disciplines including communication, sociology, social theory, media theory and media studies.
3. Help students to discern how technological advancements have impacted and continue to impact the medium.
4. Explain the relationship between television and other medium (radio, film and digital media internet) aesthetically, culturally and industrially.
5. Examine television programs as reflections and refractions of attitudes about class, ethnicity, gender, race and sexuality in the era in which the series were produced.
6. Teach students to formulate critical arguments about television programming and to perform textual analysis as well as socio-cultural, socio-historical and industrial contextualization to support their theses.
7. Encourage students to understand that thinking critically can enrich the pleasures of their spectatorial experiences.

Instuctor: Dr. Bambi Haggins  
Email: Bambi.Haggins@asu.edu  
Office Hours: By Appointment

Instructor: Professor Brad Gyori  
Email: Brad.Gyori@asu.edu  
Office Hours: By Appointment
III. REQUIRED READINGS & SCREENINGS
The textbook, U.S. Television & Cultural Studies, is available for purchase exclusively at the ASU Bookstore. Additional readings may be provided online and will be noted with an asterisk (*) on the class schedule.

Additionally, you are required to view the clips prepared for each lesson. Please visit the Learning Tasks section of the class web site to access the clips. (Make sure you download the most recent version of Quicktime to view the clips – it is a free download.) Don’t watch these clips purely for entertainment; watch them for study as well. Take notes and view the clips numerous times.

Most of the clips are VERY LARGE files -- around 1GB or so. If you have trouble viewing the clips, go to: http://www.asu.edu/courses/fms300bh/documents/how-to-download-clips-in-firefox.pdf for directions on how to download them in their entirety.

Both the readings and the clips form the basis of the online eBoard discussions and the written assignments. You will not be able to pass the tests if you do not stay up on the readings and the screenings for the class.

IV. GRADED WORK

1. PARTICIPATION (25 pts):
You are expected to have completed all of the components in the Learning Tasks on the day listed and to be prepared to discuss all aspects of the material in a coherent manner. Participation in class discussions on the class eboard will be factored into your grade.

This course is only 5-weeks long. There are 3 lessons per week—each of which requires a minimum of 2 posts. (The total required posts are 30 for the class; 2 for each lesson.) Missing 2 posts equals 1 absence; 3 absences (or 6 missed posts) result in the grade being lowered by one full letter grade. If you have more than 5 absences (or 10 missed posts), you will not pass the class.

Finally, your two posts per lesson must be substantive. A "substantive" post is thoughtful, developed and connected to the lesson topic; it is precisely, concisely, and grammatically composed. Typically, substantive posts are more than three sentences long. Posts must keep up with the progress of the course. You cannot, for example, go back to the eBoard and post to a Lesson after it has been completed and expect for the posts to be counted toward your participation grade. There are no exceptions to this rule (unless you provide a doctor’s note, which must be received within a week of absence for permission to be given to “make up” posts).

3. TEST I (15 pts):
Test I will consist of a mixture of identification and short answer questions drawing from readings, screenings and lectures in the first half of the class. (Grammar and writing mechanics count!) Take care to think through the various concepts outlined in the readings, screenings, and lectures as you study for the test and answer the questions.

The test will be emailed to you approximately 24 hours before it is due. Check the Learning Tasks section of this syllabus or the class web site for the test due date. Late tests receive zero points.

4. PROPOSAL (15 pts): A 4-5 page proposal for the final research paper which includes: A) the rationale behind the research question and the thesis; B) a description of the two series that will be analyzed to support your assertions including reference to at least one episode per series and C) a minimum of five sources (at least three of which should be academic/critical sources).
IT IS DUE AT THE BEGINNING OF WEEK 3.
5. FINAL PAPER (30 pts): Students are expected to formulate individual paper topics that utilize textual analysis, industrial history and socio-cultural contextualization of **TWO television programs, one before 1969 and one from a decade or more after 1969**. The programs should be examined as both cultural artifacts and industrial products. The analysis **must** include textual analysis used to reveal how these particular televisual texts speak to both the historical moment in which they were produced as well as the issue and/or topic in the question that you formulate.

The central research question can focus on any one of the following areas:
1. Industrial Concerns—broadcasting/narrowcasting, network/netlet; cable/premium cable, and/or technological change within the era in which the three series were produced;
2. Representational Analysis focusing upon issues of race, ethnicity, gender, sex orientation, class and/or region and how these constructions reflect and/or shape societal views;
3. Topics that combine 1 or more of previous categories such as the rise and fall of “reality” stardom (and/or villainy) or audience studies.

The **8-10 page** final paper must be a typed, double-spaced, analytical term paper with a minimum of **SIX** references (a minimum of **THREE** must be critical/academic references). You may use either MLA or Chicago as your citation method. The key is to be thorough and consistent.

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**LATE PAPER POLICY:**

Late papers are graded down **ONE full letter grade per day.**

Late papers will not be accepted more than **4 DAYS AFTER DUE DATE.**

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6. TEST II (15 pts):
Test II will consist of a mixture of identification and short answer questions drawing from readings, screenings and lectures in the second half of the class. (Grammar and writing mechanics count!) Take care to think through the various concepts outlined in the readings, screenings, and lectures as you study for the test and answer the questions.

The test will be emailed to you approximately 24 hours before it is due. Check the Learning Tasks section of this syllabus or the **class web site** for the test due date. Late tests receive zero points.

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V. GRADING

<table>
<thead>
<tr>
<th>Grade Point Breakdown</th>
<th>Grade Scale</th>
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<tr>
<td>Test 1</td>
<td>100 A+</td>
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<tr>
<td>Proposal</td>
<td>99.5 – 95 A</td>
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<td>Final Paper</td>
<td>94.5 -- 90 A-</td>
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<td>Participation</td>
<td>87.5-- 84 B</td>
</tr>
<tr>
<td><strong>Total Points Possible</strong></td>
<td><strong>100</strong></td>
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</table>
# VI. LEARNING TASKS

## Week 1

### Lesson 01  
**Reading Television, Reading Culture**  
(duedue, 6/1)

| Reading:  | Gould “Television: Boon or Bane” |
| Lecture:  | Listen to the Lecture for Lesson 01 |
| Clips:    | *Texaco Star Theater Starring Milton Berle*  
*The Honeymooners “TV or not TV”  
The George Burns & Gracie Allen Show*  
| Screening Sheet: | Screening Sheet for Lesson 01 |
| eBoard:  | Discuss with Classmates |

### Lesson 02  
**Back When Ethnic Was Funny, Part 1**  
(duedue, 6/2)

| Reading:  | G. Lipsitz, “The Meaning of Memory”  
T. Cripps, “Amos ‘n’ Andy and the Debate Over American Racial Integration” |
| Lecture:  | Listen to the Lecture for Lesson 02 |
| Clips:    | *Beulah*  
*Molly*  
*Amos ‘n’ Andy* |
| Screening Sheet: | Screening Sheet for Lesson 02 |
| eBoard:  | Discuss with Classmates |

### Lesson 03  
**Constructing Femininity in the Post War Era**  
(duedue, 6/4)

| Reading:  | Mann, “Spectacularization of Everyday Life”  
B. Friedan, “The Feminine Mystique” |
| Lecture:  | Listen to the Lecture for Lesson 03 |
| Clips:    | *The Martha Raye Show*  
*Queen for a Day*  
*I Love Lucy “Lucy Does A Commercial”*  
The Donna Reed Show* |
| Screening Sheet: | Screening Sheet for Lesson 03 |
| eBoard:  | Discuss with Classmates |

## Week 2

### Lesson 04  
**Liveness, Spectatorship & Commerce in The First Golden Age of TV**  
(due Mon, 6/7)

| Reading:  | C. Anderson, “Disneyland”  
| Lecture:  | Listen to the Lecture for Lesson 04 |
| Clips:    | *Marty*  
*The Disneyland Story*  
*Your Show of Shows* |
| Screening Sheet: | Screening Sheet for Lesson 04 |
| eBoard:  | Discuss with Classmates |

### Lesson 05  
**The Creeping Red Menace & The Electronic Hearth**  
(duedue, 6/9)

| Reading:  | T. Leab, “See It Now”  
M. McLuhan, “The Medium Is the Message”  
McCarthy’s Reply [Transcripts]*  
Red Channels* |
| Lecture:  | Listen to the Lecture for Lesson 05 |
| Clips:    | *Good Night & Good Luck* (Clooney, 2005) [Available on Netflix] |
| Screening Sheet: | Screening Sheet for Lesson 05 |
| eBoard:  | Discuss with Classmates |
Lesson 06  **Transforming the Wasteland, Transforming the Country**  (due Fri, 6/11)

**Reading:** Excerpts from Newton Minow’s “Vast Wasteland” Speech*
            Williams, “Flow…”

**Lecture:** Listen to the Lecture for Lesson 06

**Clips:**
            *Kennedy/Nixon Debate*
            *A White House tour w/ Mrs. John F. Kennedy*
            *Atomic Café*
            *Harvest of Shame*

**Screening Sheet:** Screening Sheet for Lesson 06

**eBoard:** Discuss with Classmates

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**Week 3**

**Paper Proposal** Due to your professor via email by Sunday, June 13, 2010 by 11pm.

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**Lesson 07**  **Cold Warrior TV/Camelot TV (Part 1)**  (due Mon, 6/14)

**Reading:** Sconce, “Outer Limits…”
            D. Bernardi, “Star Trek in the Sixties”

**Lecture:** Listen to the Lecture for Lesson 07

**Clips:**
            *The Twilight Zone “The Shelter”*
            *Outer Limits “The Belloro Shield”*
            *Star Trek “Let This Be Your Last Battlefield”*

**Screening Sheet:** Screening Sheet for Lesson 07

**eBoard:** Discuss with Classmates

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**Lesson 08**  **Cold Warrior TV/Camelot TV (Part 2)**  (due Wed, 6/16)

**Reading:** Hall, “Encoding/Decoding”
            M. Harolovich, “I-Spy’s Living Postcards…”
            A. Bodroghozy, “Is This What You Mean By Color TV?”

**Lecture:** Listen to the Lecture for Lesson 08

**Clips:**
            *I-Spy, “It’s All Done With Mirrors”*
            *Julia, “The Unloneliest Night of the Year”*

**Screening Sheet:** Screening Sheet for Lesson 08

**eBoard:** Discuss with Classmates

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**Lesson 09**  **Counter Culture & Containment**  (due Fri, 6/18)

**Reading:** A. Bodroghozy, “We're the Young Generation” *

**Lecture:** Listen to the Lecture for Lesson 09

**Clips:**
            *Laugh-In*
            *Smothers Brothers Comedy Hour*
            *The Mod Squad “A Short Course in War”*

**Screening Sheet:** Screening Sheet for Lesson 09

**eBoard:** Discuss with Classmates

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**Test 1** It will be emailed to you on June 18 at noon. It is due by Sun, June 20 by 11pm.
### Week 4

#### Lesson 10
**Conflicting Object Lessons, Containing Relevancy & Jiggling All The Way**  
**(due Mon, 6/21)**

**Reading:**  
Fishbein, “The Docudrama & the Interpretation of History”  
*Charlie’s Angels* *

**Lecture:**  
Listen to the Lecture for Lesson 10

**Clips:**  
*Get Christie Love*  
*Police Woman*  
*Charlie’s Angels “Blue Angels”*  
*Color Adjustment*

**Scrning Sheet:**  
Screening Sheet for Lesson 10

**eBoard:**  
Discuss with Classmates

#### Lesson 11
**Welcome to the Social Sitcom**  
**(due Wed, 6/23)**

**Reading:**  
G. Oguss, “Whose Barrio Is It?”  
M. Arlen, “The Media Dramas of Norman Lear”  
*The Mary Tyler Moore Show* *  
*M*A*S*H* *

**Lecture:**  
Listen to the Lecture for Lesson 11

**Clips:**  
*All in the Family “Sammy’s Visit”*  
*Good Times “Getting Up The Rent”*  
*Chico & The Man “Pilot”*  
*The Mary Tyler Moore Show “Love Is All Around”*  
*M*A*S*H* “Dear Dad”

**Scrning Sheet:**  
Screening Sheet for Lesson 11

**eBoard:**  
Discuss with Classmates

#### Lesson 12
**The New Faces of Quality: Earnestness & Excess**  
**(due Fri, 6/25)**

**Reading:**  
B. Haggins, “No Place Like Home”  
*Hill Street Blues* *  
J. Caldwell, “Excessive Style”

**Lecture:**  
Listen to the Lecture for Lesson 12

**Clips:**  
*Hill Street Blues “Pilot”*  
*The Cosby Show “Pilot”*  
*Roseanne*  
*The Simpsons “Behind the Laughter”*  
*Northern Exposure “Aurora Borealis”*  
*Dynasty “Enter Alexis”*  
*Miami Vice “Smuggler’s Blues”*

**Scrning Sheet:**  
Screening Sheet for Lesson 12

**eBoard:**  
Discuss with Classmates
Final Paper Due to your professor via email by Sunday, June 27, 2010 by 11pm.

Lesson 13 Gender, Sexuality, Class & Race in the Post Network Era (due Mon, 6/28)
A. McCarthy, “Ellen…”*
Optional Read: A. Lotz, “In Ms. McBeal’s Defense”
Lecture: Listen to the Lecture for Lesson 13
Clips: Murphy Brown Ally McBeal “Cro-Magnon” Sex & the City “They Shoot Single People, Don't They?” Will & Grace Ellen “The Puppy Episode Parts 1 & 2”
Screening Sheet: Screening Sheet for Lesson 13
eBoard: Discuss with Classmates

Lesson 14 What Is This Thing Called Reality? (due Wed, 6/30)
Reading: Mehl, “Chapter 3: The Public on the Television Screen” *
Lecture: Listen to the Lecture for Lesson 14
Clips: “Man in the Box - Reality TV” * Charlie Brooker's Screenwipe, “Reality TV Editing” *
“The Moment of Truth” *
Screening Sheet: Screening Sheet for Lesson 14
eBoard: Discuss with Classmates

Lesson 15 What Is This Thing Called Quality? (The Comedic & Dramatic Versions) (due Fri, 7/2)
Reading: Haggins, “Dancing Like Nobody's Watching” *
Lecture: Listen to the Lecture for Lesson 15
Screening Sheet: Screening Sheet for Lesson 15
eBoard: Discuss with Classmates

Test II It will be emailed to you on July 1 at noon. It is due by Sat, July 3 by 11pm.