**Course Description**

This course analyzes situation comedies about consumer culture as works of art that can help us explore the cultural politics of U.S. television programming and its social and institutional contexts. Examining sitcoms that construct a comic dialogue between the producers of TV comedy and the worlds in which these producers live and work, we discuss aesthetics, the economics of the media industries, and the intersections of sexuality, gender, race, class, ethnicity, and ability in representation. Students will read popular TV criticism and scholarship in the interdisciplinary field of TV studies, view and re-view programming on Blackboard, develop their critical thinking, and contribute to small and large group discussions. Please Note: These telefilms contain racism, sexism, cissexism, queerbashing, ableism, and Orientalism; nudity, violence, sex, innuendo, profanity, and a variety of culturally sensitive issues. If this presents a problem, consider registering for a different course. Programming will be screened without censorship or notice of content.

**Expectations**

Read and study assigned texts in preparation for class meetings. Prepare questions and comments for class discussion. Arrive to meetings on time. Respect your classmates’ different backgrounds, insights, and frames of reference.

**Course Work**

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Attendance and Participation</td>
<td>10%</td>
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<tr>
<td>Presentation</td>
<td>10%</td>
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<tr>
<td>Essay 1 due TH <strong>April 25</strong></td>
<td>20%</td>
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<tr>
<td>Midterm Exam TH <strong>May 2</strong></td>
<td>15%</td>
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<tr>
<td>Essay 2 due TH <strong>May 16</strong></td>
<td>20%</td>
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<tr>
<td>Final Exam or Research Paper</td>
<td>25%</td>
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**Recommended Reading** on Reserve at Knight Library:
- Walter Metz, *Bewitched* (2007)

**Recommended Viewing** on BB:

**Course Websites**

- https://blackboard.uoregon.edu/
- http://mondomiller.tumblr.com/search/485

**Course Policies**

Attendance and participation are crucial to your success in this course. All essay assignments must be submitted in order to pass the course. Contact the professor at least two days in advance to ask for an extension. Essay grades drop a full mark for every day past due. You are responsible for meeting Student Conduct Code and Community Standards. Students with disabilities: Alert me to accommodations you may need. If bad weather or another emergency requires cancelling a class, I will notify you by email or put a note on the classroom door. Use your discretion in traveling to class.

**Graduate students:** Your final grade is based on your essays, presentation, and a 15-pp. term paper due June 14. **Undergraduates** who receive A’s or B’s on their essays and clear a topic with me by the end of week eight may submit an 8-pp. paper by June 10 in place of a final exam.
Course Schedule
subject to change

Programming Log key:
[Season Number. Episode Number; Year of First Run]

Week 1

Television, Consumption: Real Estate and Makeovers

T April 2
* The Beverly Hillbillies, “Jed Buys the Freeway” [1.23; 1963]

TH April 4
* All-American Girl, “Redesigning Women” [1.5; 1994]

Week 2

The American Dream: Norms and Transgressions

T April 9
* The Jetsons, “Jane’s Driving Lesson” [1.18; 1963]
  * Lynn Spigel, “Television in the Family Circle” (1992)

TH April 11
* Bewitched, “Driving is the Best Way to Fly” [1.26; 1965]
  * Spigel, “From Domestic Space to Outer Space” (2001)

Week 3

Celebrity Hairdressers and Pet Stylists

T April 16
* Ozzie and Harriet, “A Hairstyle for Harriet” [5.15; 1957]

TH April 18
* The Ellen Show, “Vanity Hair” [1.4; 2001]
  * Jane Feuer, “Genre Study and Television” (1992)
  * David Blum, “Sitcoms Are Dead!” (2007)

Week 4

Audiences and Spectacles

T April 23
* The Fresh Prince of Bel-Air, “Father Knows Best” [5.7; 1994]

TH April 25
* The Jeffersons “Mr. Piano Man” [1.5; 1975]

Week 5

Service Romance and Liberal Morals

T April 30
* Maude, “Florida’s Affair” [2.6; 1973]
  * Fred J. MacDonald, Blacks and White TV (1992)
  * Kristen Marthe Lentz, “Quality versus Relevance” (2000)

TH May 2  Midterm  shot identification, vocab, short answer, essay
Week 6  
**T May 7**  
*Authentic “Italian” and Vaudeville Scams*

* *Bewitched,* “Eat at Mario’s” [1.35; 1972]
* George Lipsitz, “The Meaning of Memory” (1990)

**TH May 9**  
*pebbles and bammm bammm,* “No Cash and Carry” [1.12; 1971]

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**Week 7**  
**T May 14**  
*Camp Crimes and Consumer Lock-ins*

*Honey West,* “Pop Goes the Easel” [1.26; 1966]
* Julie D’Acci, “Honey West and the New Sexuality”
* Eve Sedgwick, “Warhol’s Whiteness, Warhol’s Shyness”

**TH May 16**  
*Mothers-in-Law,* “Night to Forget” [1.4; 1967]  
**Essay 2 due**

* Margaret Morse, “The Freeway, The Mall, and Television” (1990)

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**Week 8**  
**T May 21**  
*Door-to-Door and Bed Death in NYC*

*I Love Lucy,* “Sales Resistance” [2.17; 1953]

* Mary Desjardins, “Sexuality, Ethnicity, and TV’s First Family” (1999)

**TH May 23**  
*Sex in the City,* “Ghost Town” [4.05; 2001]


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**Week 9**  
**T May 28**  
*Pets and Palates, Department Stores and Deception*

*Mr. Ed,* “The Price of Apples” [3.22; 1963]


**TH May 30**  
* *Bewitched,* “Which Witch is Which?” [1.24; 1965]

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**Week 10**  
**T June 4**  
*Television, Consumption, and Cultural Critique*

* Karlyn, “Unruly Woman as Domestic Goddess” (1995)
* Spigel, “From the Dark Ages to the Golden Age” (2001)

**TH June 6**  

**Final Exam**  
**June 11, 1:00 p.m.**  
shot id, vocab, short answer, essay