

**ENG 110: Introduction to Film and Media**  
**Television: Race, Gender, Nation**  
Tues/Thurs 12:00-1:50  
360 Condon

Instructor: Danielle Seid  
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Office Location: PLC 331  
Office Hours: Tues 2-5 and Thurs 11-12 at Marché



Nat King Cole on CBC's *Wild is Love*, 1961

**Course Description:** This course aims to provide an introduction to television studies and the relationship between American television, as a crucial source of news and entertainment, and the postwar nation. While we will address key industrial and technological history related to the television medium, the course primarily focuses on how commercial network television from the 1950s through the 1990s represented and shaped ideas about race, ethnicity, gender, sexuality, class, disability, history, nation, and empire. We will practice close visual analysis of television images alongside historical inquiry and rigorous attention to genre. The course also serves as an introduction to the academic study of popular culture.

**Required Texts:**

PDFs available on the course site

**Course Grading Breakdown (in points):**

Reading Quizzes	20
Series Pitch Proposal	20
Series Pitch Paper	30
Participation	30
<i>Viewing Journal</i> (15)	
<i>In-Class Work</i> (15)	
<b>Total Course Points</b>	<b>100</b>

**Grade Scale:**

A+ 100 - 97	B+ 89.9 – 87	C+ 79.9 - 77	D+ 69.9-67	F Below 60
A 96.9 -93	B 86.9 - 83	C 76.9 - 73	D 66.9-63	
A- 92.9 - 90	B- 82.9 – 80	C- 72.9 - 70	D- 62.9-60	

**Assignment Descriptions (All Assignments Are Required To Pass The Class):**

**A note on COURSE WORKLOAD:**

This class is scheduled for about 4 hours of classroom time each week. In addition to watching media, students must complete significant reading and writing assignments, to be completed outside of class. The amount of writing and its evaluation is comparable to what is assigned in literature courses at similar instructional levels. In other words, we are not just “watching television” for ten weeks.

**Readings and Quizzes:** All readings must be complete by the start of class on Tuesdays. I strongly suggest you print out readings and bring them with you to class to help facilitate discussion. There will be six reading quizzes given during the term, without prior notice. I will drop your two lowest quiz scores. Thus your final score will come from your four best quizzes. **There is no makeup for missed quizzes.**

**Series Spin-off Pitch Proposal & Paper:** For your final project you will develop a 3-4 page (and no more) pitch for an original contemporary “spin-off” television series. Your pitch must take into account the different areas explored in the course: production, representation, narrative, distribution, audience, and technology. The goal is to come up with a show that could be successful in the marketplace you choose. You are required to bring in secondary material, including but not limited to assigned readings, to make your case. On the final day of class, you will have the opportunity to pitch your series to the class.

**Viewing Journal:** You will keep a journal for viewings in class. The journal can either be a traditional paper one or a computer document that you update throughout the course. For each program viewed in class, you must write a minimum of one paragraph (at least six sentences) of close analysis. I will provide ideas and prompts to help guide your analyses. **The journal is not optional.** I will periodically check journals for quality, consistency, and engagement with course materials.

**Participation:** I measure participation by both quality and quantity; I expect you to express yourself freely, but always with tolerance, patience, and respect for your colleagues. Your regular, engaged presence in the classroom is a key criterion of good participation, as is evidence that you have pondered the assigned readings and screenings. NOTE: attendance alone does not constitute participation.

## GRADES

Grades will not be posted to Canvas. However, for your convenience I have provided a grade-tracking sheet to allow you to maintain your own up to date grade records. If you become concerned about your progress in the course, it is your responsibility to visit me during office hours to discuss your grade and any other class matters. Please do not wait until week 10 to take interest in your academic progress.

## DISCUSSION SECTION POLICIES

### About Viewings:

We will watch all required media in class. If you miss a viewing for any reason, you are responsible for watching the show(s) on your own. Most television episodes are available through Hulu or Netflix. However, please note: some shows will not be easily or readily available outside of class. There is no makeup for missed viewings that are difficult or impossible to find on your own.

### Attendance:

Attendance is mandatory. Please be in your seat at the beginning of class; we will start our viewings and discussions promptly when class starts. Please notify me ahead of time via e-mail if you must miss class, will be late, or leave class early. You may miss two class meetings for any reason. Three absences from class will lower your final grade by 5 points out of a 100-point scale (so a 91% or an A- would drop to an 86%, or a B). Four absences will result in failure for the course. Extremely early departures, late arrivals or repeated disruptions will also count as absences. You are responsible for understanding the material covered in class during your absence.

### Late Work:

All assigned work is due at the beginning of class. If you must miss class due to an emergency, turn in your work *before* our class meeting to receive credit. If you know you will be absent ahead of time, you must contact me at least 48 hours in advance of the deadline for other possible arrangements, or else your late work will not be accepted. Additionally, late work will not be accepted if it is an assignment due a day you were present in class.

### E-Mail Communication:

I will respond to all student e-mail within 48 hours of receipt (except weekends); please do not expect immediate responses to e-mail. Additionally, while I strive to maintain a relaxed attitude in class to help

facilitate discussion, I request that your email correspondence with me maintain a professional etiquette. Emails should begin, *Dear Ms. Seid*, use appropriate language and complete sentences, and end with a courteous sign-off, i.e., *Sincerely, Diana Ross*

#### **Access:**

The University of Oregon is working to create inclusive learning environments. Please notify me in week one if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You may also wish to contact Disability Services in 164 Oregon Hall at 541-346-1155 or [disabsrv@uoregon.edu](mailto:disabsrv@uoregon.edu).

**Academic Honesty:** All assignments must adhere to standards of academic honesty outlined in the Student Handbook. Do not turn in work prepared for other classes. **Document all sources** consulted in preparing your work, including television programs, websites and other materials obtained. If in doubt, document. Plagiarism will result in failure for the course and additional sanctions determined by the director of Student Judicial Affairs. Do not risk your grade because you are feeling lazy or overwhelmed. I guarantee it will not be worth it.

#### **Technology Use:**

To be respectful of others, cell phones must be either turned off, ringers silenced, or set to “vibrate” mode *before* the start of class. You may use laptops, Kindles, or iPads—but not mobile phones—to take notes. However, if you are not paying attention because of a technological device, I reserve the right to ask you to turn it off. We will practice careful, engaged viewing that involves note taking, and avoids common modes of distracted viewing.

## **COURSE SCHEDULE**

(All dates are DUE dates)

### Unit One: Golden Age of Television and Cold War Politics

#### **Week One**

#### **The 1950s—Live Events, Sitcoms, Commercials**

T 9/27 Introductions + TV terms / gender trouble / “nuclear” family / television “invasion” of American homes (clip: “A-Bomb Test,” aired May 1, 1952)

Reading: excerpts, *Make Room for TV* (Spigel)

Th 9/29

<b>Time</b>	<b>Show</b>	<b>Episode</b>	<b>Air Date</b>	<b>Network</b>
12:00-12:30	<i>I Love Lucy</i> (1951-1957)	“Lucy Does a TV Commercial”	May 4, 1952	CBS
1:00 – 1:30	Toy Commercials	---	1950s and 60s	---

#### **Week Two**

#### **The 1950s, continued—“Women’s Shows,” Radio Programs**

T 10/4 Blackness / disability / femme fashion and performance (clip: “I’ve Got a Pocketful of Dreams,” *The Kate Smith Show*, aired December 28, 1953)

Reading: excerpts, *What Women Watched* (Cassidy)

Th 10/6

Time	Show	Episode	Air Date	Network
12:00 – 12:15	<i>The Nat King Cole Show</i> (1956-1957)	“Sammy Davis Jr.”	July 30, 1957	NBC
12:30 – 1:00	<i>Queen for a Day</i> (1956-1964)	“untitled”	Month/day unknown, 1960	NBC/ABC

**Week Three**

**The 1960s—Adventure/Spy Series**

T 10/11 Racial Liberalism / policing the U.S. frontier / overseas “adventuring” and militarism

Reading: excerpts, *Citizen Spy* (Kackman)

Th 10/13

Time	Show	Episode	Air Date	Network
12:00 – 12:25	<i>McHale’s Navy</i> (1962-1966)	“Action, Camera, Panic”	May 8, 1963	ABC
12:30 – 1:30	<i>I-Spy</i> (1965-1968)	“Tonia”	January 4, 1967	NBC

**Week Four**

**The 1960s, continued—Work Sitcoms, Domestic Melodramas**

T 10/18 Suburban white flight / lavender menace / lowbrow-middlebrow-highbrow

Reading: “The Dick Van Dyke Show: Queer Meanings” (Miller)

Th 10/20

Time	Show	Episode	Air Date	Network
12:00-12:30	<i>Dick Van Dyke Show</i> (1961-1966)	“I’m No Henry Walden”	March 13, 1963	CBS
1:00 – 1:30	<i>Father Knows Best</i> (1954-1960)	“Togetherness”	January 25, 1960	ABC

**Week Five—Series Spin-Offs**

T 10/25 Adapting concepts, characters, settings, and genres (clips: *Mary Tyler Moore Show*, “Love Is All-Around,” (aired September 18, 1970); sitcoms; variety shows)

Th 10/27 Student-led discussion on contemporary television series

Unit Two: The Decline of the Network Era, Culture Wars, and Neo-conservatism

**Week Six**

**The 1960s—Variety Shows, Comedy Hours**

T 11/1 Counterculture / Youth Culture / Antiwar Protest / Censorship

Reading: excerpts, *Groove Tube* (Bodroghkozy)

Th 11/3

Time	Show	Episode	Air Date	Network
12:00 – 12:25	<i>The Ed Sullivan Show</i> (1948-1971)	“The Rolling Stones”	October 25, 1964	CBS
12:30 – 1:30	<i>The Smothers Brothers Comedy Hour</i> (1967-1969)	“Harry Belafonte”	1968 (unaired)	CBS

**Week Seven**

**The 1970s—Sci-fi**

T 11/8 Civil Rights / Multiculturalism  
(clips: *In Living Color*, 1990-1994)

Reading: “The Politics of Representation in Network Television” (Gray)

Th 11/10

Time	Show	Episode	Air Date	Network
12:00 – 1:00	<i>Star Trek (the Original Series)</i> (1966-1969)	“A Private Little War”	February 2, 1968	CBS

**Due: Series Spin-Off Proposal**

**Week Eight—Urban Sitcoms**

**The**

T 11/15 Crime and the Urban “Ghetto” / Black Resistance / White Working Class / Neo-Conservatism

Reading: excerpts, *Revolution Televised* (Acham)

Th 11/17

Time	Show	Episode	Air Date	Network
1:05 – 1:35	<i>Good Times</i> (1974-1979)	“Michael Gets Suspended”	March 8, 1974	CBS
1:25 – 1:50	<i>All in the Family</i> (1971-1979)	“Edith Writes a Song”	October 9, 1971	CBS

**Week Nine**

**The 1970s—Girl “Buddy” Shows**

T 11/22 Women’s Movement / Second Wave Feminism / Equal Rights?

Reading: excerpts, *Defining Women* (D’Acci)

Th 11/24

Time	Show	Episode	Air Date	Network
12:30 – 12:55	<i>Laverne and Shirley</i> (1976-1983)	“Not Quite South of the Border”	January 6, 1980	ABC
1:00 – 1:50	<i>Cagney and Lacey</i>	“Better than Equal”	April 28, 1982	CBS

	(1981-1988)			
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**Week Ten**  
**Wrap-up**

T 11/29 Cable / Reality Television / Talk Shows / Web Series / HBO / Digital Platforms  
(clips TBD)

Reading: excerpts, *Redesigning Women* (Lotz)

Th 12/1 Presentations + Viewing (chosen by class)

**Due: Series Spin-Off Papers**