

ENG 485

Winter 2021

crn: 26422

Television Studies

Quinn Miller

Zoom Classes: Tues and Thurs, 12:15-1:45pm (Pacific Time)

Contact Quinn: Canvas message; or email gmmiller@uoregon.edu

Office Hours: Tuesdays, 8:30-11:30am and also by request

Course Work

2 writing exercises (choose from many options) - 30 points (total)

Serial/episodic journal (on your choice of text) - 30 points

Reading packet annotation (pack 1, 2, or a selection) - 20 points

Quiz questions (open format) - 20 points + other available options

Learning Objectives I

Practice 1) discussing television and television studies with discernment and comprehension, with an understanding of the conventions of TV and TV studies, and a sense of the significance and limitations of their norms 2) using cultural and historical information to situate texts within multiple contexts; 3) strategies for reading academic writing including cultural theory, cultural history, and historiography; 4) skills in interdisciplinary interpretation in and across areas such as gender and sexuality studies, queer and trans studies, and media, literary, and cultural studies 5) versatility with respect to TV, institutional discourse, and cis gendering norms.

Learning Objectives II

6) Learn and practice terms used to describe and analyze media aesthetics. 7) Explore the technological, artistic, and cultural histories of U.S. television. 8) Build research and writing skills by studying these histories and TV scholarship. 9) Analyze television culture, programming, and theory; media industry overlaps; and production, programming strategies, and representation in the 1950s+1960s.

Course Description: This class introduces students to TV as a way of studying the power dynamics of popular culture—with special attention to the 1950s and 1960s, unconventional forms of art, the overlaps of the music and television industries, and previous student research in this and other queer transgender media studies courses.

Additional Note * This course explores TV and Television Studies in light of the versatility of formal conventions and constraints in queer contexts. We discuss TV while researching theories of authorship, style, and experimentation. Versatility indicates adjustment, an ability to switch from one thing to its presumed opposite and back. A marker of queer cultural production across time, versatility creates excess and cultivates multiplicity. TV/versatility shows how slippery and unstable—how consistently inconsistent—form and context can be.

Content Warning cw (TW): This course may solicit relatively intensive self-exploration. We will need to work together to practice consent in discussions of racism, ableism, allocisheterosexism, sexual practice,

and sexual identity. Course material may include slurs, nudity, violence, sex, misgendering, reference to sexual assault and harassment, and white Anglocentric elitism. This material and commentary on it may appear without advance warning. If representations and discussion of expressive sexuality, substance use, self-harm, social variance, sex work, and social and sexual taboo transgression present any problems for you, please let the professor (and/or the group) know to avoid it or take extra care.

Expectations

* Practice self-care for trigger mitigation. Read, re-read, and study texts of interest. Prepare questions and comments for discussion. Review your notes and materials. Respect people's backgrounds, names, pronouns, contributions, frames of reference, and digital space. For example, do not guess someone's pronoun. Let the professor know, to the extent you can, your access points for course materials, as well as any accommodations you may need or want.

Reading Process

We will read both reading packets simultaneously. Packet 1 we will read and discuss palindromically, from front to back and back to front at once. An additional learning objective of the course is to 10) experiment with when and how we can learn more by doing "less."

Schedule

WEEK ONE T 1/5 + TH 1/7 Television Studies and TV
Gray and Lotz, "Why...?" (2012)

WEEK TWO T 1/12 + TH 1/14
* writing exercise due Wednesday
Storey, CCCS (2009)

WEEK THREE T 1/19 + TH 1/21 TV/History/Memory/Research
Neal and Turner, "Genre" (2001)

WEEK FOUR T 1/26 + TH 1/28
* writing exercise due Wednesday
Metz, "An Industrial History of *Bewitched*" (2007)

WEEK FIVE T 2/2 + TH 2/4
Feuer, "Genre Study and Television" (1992)

WEEK SIX T 2/9 + TH 2/11
* reading packet annotation due Friday
Spigel, "The 1960s Fantastic Family Sitcom" (2001)

WEEK SEVEN T 2/16 + TH 2/18

Torres, "Caped Crusader of Camp" (1996)

WEEK EIGHT T 2/23 + TH 2/25

* serial/episodic journal due Wednesday

D'Acci, "Nobody's Woman: *Honey West*" (1999)

WEEK NINE T 3/2 + TH 3/4

Leibovitz, "Yabba Dabba Jew" (2010)

WEEK TEN T 3/9 + TH 3/11

* Quiz questions due Friday

Packet 1

1. Gray and Lotz, "Why...?" (2012)
2. Storey, CCCS (2009)
3. Neal and Turner, "Genre" (2001)
4. Metz, "An Industrial History of *Bewitched*" (2007)
5. Feuer, "Genre Study and Television" (1992)
6. Spigel, "The 1960s Fantastic Family Sitcom" (2001)
7. Torres, "Caped Crusader of Camp" (1996)
8. D'Acci, "Nobody's Woman: *Honey West*" (1999)
9. Leibovitz, "Yabba Dabba Jew" (2010)

Packet 2

1. Haggins, “In Another Part” (2004)
2. McCarthy, “Television at the Point of Purchase” (2001)
3. McCarthy, “Making TV History” (2001)
4. Martin, “Scripting Black Gayness” (2015)
5. Martin, “The Queer Business” (2018)
6. Gray, “The Politics of Representation in Network TV” (1995)
7. Gray, “Subject(ed) to Recognition” (2013)

Video/Transcribed Texts

TCM: Noir Alley fashion, Word of Mouth bumper, Noir Alley intro

t4sj - YvsA: “the first thing we need to recognize is” / “a simple trip”

Zoom EP: “Technological determinism is...”

Television Code ~ 1964 (NAB) and other Quitney restorations

MeTV, nickatnite, time-shifting, advertising, flow

You Should Know This By Now...

Episodes

Dick Van Dyke, “The Twizzle” (1962) and “Bupkis” (1965)