Course Description
This course is a graduate-level examination of American television and its relationship to social change, in particular to change around matters of social identity such as gender, race, and sexuality. The seminar will approach this topic theoretically and historically, in that we will be studying theories of social struggle and change in relation to media and popular cultures, as well as to television specifically. But we will also be studying specific explorations of television and social change, focusing on the role the medium and its programming has played in changing discourses, representations, and expectations around social identity. In the process, we will consider questions of the economic and cultural functions of television in American society, of the application of social and cultural theory to popular media, of the relationship between representations and reality, and of research methods for the study of television as a social, cultural, and political force. Students will be expected to conduct original research as well as to engage actively with course readings and discussions.

Course Objectives
By the end of this course, you will:
  1) understand theories of television, media culture, and social struggle and change;
  2) comprehend key economic and cultural developments in American television history;
  3) develop your knowledge about the relationship between television and categories of social identity;
  4) improve your research, writing, and analysis skills; and
  5) deepen your understanding of media in general and television in particular as a social, cultural, and political force and as an object of scholarly inquiry

Potential readings
Selected readings from John Fiske, Todd Gitlin, Antonio Gramsci, Stuart Hall, George Lipsitz, Horace Newcomb & Paul Hirsch, Raymond Williams

Aniko Bodroghkozy, *Groove Tube: Sixties Television and Youth Rebellion* (Durham,
Duke UP, 2001)
Alice Leppert, *TV Family Values: Gender, Domestic Labor, and 1980s Sitcoms* (New Brunswick, NJ: Rutgers UP, 2019)