

House is a medical drama based on the fictitious story of Dr. Gregory House, a cruelly sarcastic, yet brilliant, doctor. Dr. House works as a diagnostician at the Princeton-Plainsboro Hospital where he employs a team of young doctors who aspire to achieve greater success in their careers. Being a member of House's team is a privilege, yet the team members must be able to tolerate Dr. House's caustic sense of humor. Because of Dr. House's brilliance, his coworkers and bosses alike tend to overlook his deviant and childish behaviors. Even though Dr. House's leg causes him to be in severe pain every day, and has contributed to his negative outlook on life, both his patients and coworkers do not have much sympathy for him.

The main goals of House's outlandish behaviors are to solve the puzzle of his patients' medical cases. Dr. House handpicks the patients whom he finds have interesting medical quandaries and attempts to diagnose them. By conferring with his team, and "asking" for permission from Dr. Lisa Cuddy, Dr. House is able to treat the patients as he sees fit. He usually does not diagnose the patients correctly the first time. However, with each new symptom, a new piece of the puzzle unfolds, giving a clearer view of the cause of illness. Dr. House typically manages to save the lives of his patients by the end of the episode, usually without having any physical contact with the patient.

Dr. House has an arrogant and self-righteous personality. Some of the lines that are written for Dr. House are both dominant, as well as anti-feminist, in nature. Whether he is insulting Dr. Allison Cameron or disobeying Dr. Cuddy's orders, there is always an element of Dr. House's rhetoric that is patriarchal. Also, Dr. House's desire to defy every

rule makes for complicated and interesting rhetorical discourse between himself and the other characters. The interwoven complexities of each character create unique relationships between doctors at the hospital. Different aspects of communication, such as nonverbal cues, underlying messages, and passive aggression are used in addition to the more blatant aspects of communication in order to keep the audience interested. Sometimes, the subtlety of communication has a greater impact than the more obvious dialogue. From a feminist perspective, *House* portrays a male chauvinistic environment perpetuated by Dr. House through the concept of male gaze, Dr. House's alpha male tendencies, and the devaluing of women. Dr. House's dominance over other hospital workers is characterized by his verbal aggression as well as by the dynamic of his relationship with both male and female co-workers.

House is viewed by millions of people across the nation. As a matter of fact, in January 2011, the show averaged 10.4 million viewers and was the highest rated show of the night. *House* increased their viewership, and also increased the viewership of the entire FOX network on Monday nights. Not only does the television hit *House* have millions of viewers, but it also has won 38 of the 105 awards it has been nominated for. The awards have been given to directors, actors and writers of the show. For instance, David Shore won the Primetime Emmy in 2005 for "Outstanding Writing for a Drama Series." The fact that Shore won the Emmy for an entire series emphasizes the fact that the show in its entirety has had a drastic impact on viewers nationwide. Hugh Laurie took home the Golden Globe for "Best Performance by an Actor in a Television Series-

Drama” in 2006. This award reinforces the idea that Laurie’s portrayal of Dr. House has an influence over viewers. *House* also won a Peabody Award in 2006 for “Achievement in Electronic Media.” The award show that actually determines what the viewers enjoy watching, as opposed to the industry, is the People’s Choice Awards. Of the eleven total People’s Choice Awards *House* has been nominated for, it has won nine times. This shows that both the viewers of *House*, as well as the entertainment industry, recognize the merit and importance of the medical drama. Not only did Hugh Laurie win a People’s Choice Award, but also a Teen Choice Award for “Choice TV Actor in a Drama”, thus demonstrating that the show has a great deal of impact on adolescents, who are at an extremely impressionable age (International Movie Data Base).

The number of people who watch the television show *House* is in the millions, and its impact on viewers has resulted in the accumulation of awards from many different award shows. Therefore, it is fair to say that the messages in *House*, even the negative ones, have an impact on the viewers. Different forms of media contain schemas that impact the viewers. “Schemas are hypothetical cognitive structures that contain and organize information related to a concept of object” (Nabi). Schemas in mediated messages have the ability to influence the audiences about responses to their environment.

As a result of schemas, the behavioral consequences of one’s actions could be minimized in the eyes of the audience, and even seen as acceptable. Protagonists in stories generally do not have serious outcomes or consequences for their actions.

Therefore, the audience believes that consequences are not as likely in reality. Even though the audience may recognize that the behavior is unsafe, they may think that the consequences to their actions will not be severe, because the consequences are not depicted as severe in the television program (Nabi). For instance, Dr. House always goes against Dr. Cuddy's orders, and even though she threatens to fire him, he never gets fired. Not only does he never get fired, but also, his crazy antics usually wind up solving the medical quandary in the episode. Even when Dr. Cuddy assigns Dr. House extra clinic duty hours because of his behavior, he still manages to avoid completing them. Because of the lack of consequences that Dr. House faces, it is presumable that viewers of the show will inadvertently believe that their misguided behaviors will not elicit a negative outcome.

Based on Social Cognitive Theory, the depiction of liked characters obtaining rewards or punishments for their actions will persuade the viewers to perform these actions as well. Observing the behaviors of media figures is a way in which people may develop rules to govern their own actions. Liked character's behaviors are seen as more positive in the eyes of the audience, even if their behaviors are negative. For instance, in the show *House*, Dr. Cuddy is a presumably well-liked, intelligent character. However, not only does she tolerate the verbal abuse from Dr. House, but she also furthers her relationship with him from a professional to a romantic relationship. Their relationship is without any serious consequences, thus demonstrating to viewers that abusive

relationships are acceptable (Nabi). Not only does Dr. House take advantage of Dr. Cuddy in her professional life, but also in her personal life.

Scene 1: Summary

Seeing as the show is written and orated by many, there are a few important rhetors of *House*. The first is Dr. Gregory House, a brilliant diagnostician and graduate of John's Hopkins. His pushy, sarcastic, and just plain cruel comments are attributes of Dr. House that some of the characters find less than reputable. However, his ability to cure almost anyone from life-threatening diseases renders him an extremely important part of the hospital. No matter how many patients Dr. House cures, or how well his life seems to be going, he is always miserable. The audience does not know if Dr. House has always been miserable, or if his accident brought about his poor attitude.

A few years prior to the "Pilot" episode, Dr. House had a myocardial infarction in his leg. This caused the muscle to atrophy, thereby leading to necrosis, or dying tissue. Because Dr. House was unconscious at the time, his girlfriend had to decide whether or not to amputate the leg. She opted for the surgery that would allow Dr. House to keep his leg as opposed to having it amputated. However, during the course of the show, Dr. House is stuck with a useless leg that is in severe pain every minute of every day from the atrophied muscle. He is forced to walk with a limp and uses a cane in order to wobble around the hospital. Because of his pain, Dr. House is advised to take Vicoden. However, it does not take long for him to progress to taking handfuls at a time in order to ease his pain. This, in turn, leads him to become a prescription drug addict. The

audience is unclear of whether the pain in his leg or the pains that plague his psyche cause the misery Dr. House endures.

Dr. Cuddy is the Dean of Medicine and Hospital Administrator, which essentially means that she has authority over Dr. House. Although she puts up a fight each time Dr. House suggests an insane surgical treatment or refuses to do clinic duty, Dr. Cuddy's character usually allows Dr. House to carry out his plan. Although she is a seemingly strong and confident woman, Dr. Cuddy often does not put up enough of a fight against Dr. House's ideas. Yet, she does manage to have authority and power over the other cooperative doctors. Dr. Cuddy is also a woman who puts her career before everything else, including her love life. However, in the 5th season of *House*, Dr. Cuddy adopts a baby, and in the current season, she begins a relationship with Dr. House.

Dr. Wilson is Dr. House's best friend, yet their dynamic is not stereotypically friendly. As an Oncologist at Princeton-Plainsboro Hospital, Dr. Wilson helps treat patients with cancer. Although Dr. Wilson probably treats more patients than Dr. House, his patients are rarely shown on the show. His character is mainly a part of the show in order to form a friendship with Dr. House. He has been married and divorced several times, and is not the most faithful husband. When Dr. Wilson is not living with one of his current wives or girlfriends, he is typically living with Dr. House. While living together, they play pranks on each other like childish frat boys at a party. Dr. Wilson

always protects Dr. House if he is in a serious legal bind, sometimes even risking his own medical license in order to do so. Dr. Wilson is Dr. House's only true friend.

The "Team" that Dr. House chooses is full of well-qualified, professional doctors. They are a racially and sexually diverse group. Each member of the team serves his or her own, unique role. There always seems to be at least one female doctor on the team, as per Dr. Cuddy's request. Dr. Foreman is an African American doctor who is very strong willed, and unemotional. He is a very logical person, making him a good diagnostician. Dr. Cameron, on the other hand, relies almost completely on her emotions. Sometimes, her emotional attachment to the patients is what helps save their lives, and sometimes, it is what slows down their recovery. Dr. Chase is a brown-noser who agrees with most of Dr. House's ideas and theories in order to earn his respect. However, his "goody two shoes" attitude earns him the exact opposite of what he desires.

House takes place from the year 2004 to the present. Nowadays, doctors are highly respected. In order to become a doctor, a person needs to exert a great deal of effort into their education. They must attend college, medical school, and work residencies in order to build up to the status of "doctor." Therefore, doctors are presumed to be highly intelligent. Because of doctors' knowledge of medicine, they have the ability to cure people of illnesses, suggesting a God-like quality. Doctors are also known to be moral people, because they are doing what is in the patient's best interest. People tend to look up to them and admire them, the way people used to admire orators.

The irony of this is that people see Dr. House as brilliant, yet they do not admire him as a person.

House is both a critically acclaimed television program, as well as one of the most highly rated shows on television (House M.D. Guide). “Most critics say that *House* is still one of television's better shows, thanks to Hugh Laurie's masterful portrayal – at times unapologetically offensive and still weirdly adorable” (Diaz). There are some loyal viewers who watch the show every week, and some who only tune in once in a while. The audience has the potential to expand every day if new viewers are exposed to *House* and find that they enjoy the program. Members of the audience are average Americans who enjoy medical dramas, or anyone who can connect with the characters.

One of the truly spectacular aspects of *House* is that people do not need to know anything about medicine in order to watch the show. They do not need to have the desire to become a doctor or to participate in the medical field. The TV show simply allows them to escape from their own lives into a new setting. Although the names of diseases and treatments are used throughout the courses of the episodes, it is not necessary to have any knowledge of these names, as they are not key to understanding the show's content. Therefore, the audience can have varying educational backgrounds, and still comprehend the show.

Scene 2: Methods

Women have been struggling to attain equal rights for decades. Wave I feminism focused on the inequalities in the political system. Suffragists wanted women to have the

power to vote, which they eventually gained in 1920. Wave II feminism revolved around women's desire to become part of the workforce. Power relations not only relate to men in the workforce, but women as well. Women used to be put into positions of lower hierarchical status, or remained absent in the workplace; because they were thought to be solely capable of controlling motherly duties rather than work related ones. However, during Wave II Feminism, when men were off fighting in WWII, women had to take on the work-related responsibilities (Campbell). It was then that some women decided they actually enjoyed working and wanted to carry on with their positions in the work force. It was this war that enabled women to become involved in the public sphere.

The need for power in the workplace is also depicted through hegemony. Hegemony is not only about acquiring power, but also about maintaining said power. Antonio Gramsci, broadened Marxist theory by incorporating ideology. He argued that hegemony could be based on the structure of authority in environments that symbolize the class-based structure. Hegemony implies that people are willing to adhere to certain principles, rules and laws (Lull). Stuart Hall, a critical theorist, suggests that "it is crucial to the concept that hegemony is not a 'given' and permanent state of affairs, but it has to be actively won and secured; it can also be lost," (Hall, Lull 64). Individuals with power need to make a consistent effort to maintain their power.

Despite the fact that American society has since moved onto Wave III Feminism, encompassing a racially diverse demographic, women hold less powerful positions, and

are still not receiving equal rights in the workforce. The glass ceiling is still preventing women from reaching the higher positions that they are capable of undertaking.

For every ten men in the executive suite there is one woman, a ratio that has changed little since the term "the glass ceiling" was coined two decades ago to describe the barrier that allows women to see the top of the corporate ladder, but seems to stop them from reaching it. Despite much discussion, and efforts by both women's and business groups to break that barrier down, the world's biggest companies are still almost exclusively run by men (Economist 2005).

Wave II Feminism enabled women to gain a position in the workplace. Yet, despite the fact that women are able to get their foot in the door to start a career, they are rarely promoted to higher positions in the company.

Once women started working in real life, television mirrored this change. Television shows began switching from the classic "Donna Reed" stereotype of women, involving housework and taking care of the children, to the more updated version of working women. However, despite this change, women were almost never seen as doctors or even intellectually competent enough to work in hospitals. In the 1970's, the ratio of men to women on television was greater than the ratio of men to women in society. Men were overrepresented on television, and they were depicted as having more professional roles than was true of their actual societal norms. Not only were men shown as having more professional roles, but also, women were overrepresented in unemployment. In fact, it was common in television shows for women to be

unemployed. Although both men's roles and women's roles were not accurately demonstrated in accordance with societal norms, after 1956, the female television icons who did hold jobs were shown less as housewives and more as having professional careers (Elasmar). Gender stereotyping was common when creating television characters. However, it was more prominent for men than it was for women. For instance, men are shown as having overtly male characteristics, such as dominance. These patriarchal qualities enable the viewers to differentiate between the sexes.

From the 1970's to the 1990's, a change occurred regarding women's roles in television. More women were employed as characters in television dramas. It is hypothesized that the prominence of women in television was a result of people viewing women as more valuable in society. There is a positive correlation between women attaining more jobs in the real world and women holding jobs on television. Therefore, as the amount of professional women increased in society, so did the number of professional women in television (Elasmar). However, despite the rise of professional women on television, there still are great deals of television programs in which women are still depicted in a degrading manner.

Reality shows such as *Jersey Shore* and *Real World* display women as reckless thrill seeking partiers. Based on a study of primetime television shows on ABC, NBC and CBS, it was found "that female characters are more likely to have identifiable marital roles whereas male characters are more likely to have identifiable occupational roles" (Dozier, Horan and Lauzen). It is only recently that America has begun to see a change in

the television roles of intellectual working women. "Most of the time on television, we're used to seeing women being bimbos or tramps -- anything but flawed but also smart and professional, says Pompeo" (Freydkin and Keck). However, nowadays, medical dramas have evolved to include an increasing number of female doctors. Medical dramas such as *Grey's Anatomy*, *House*, and *ER* are allowing women to play the parts of intelligent medical minds, thus demonstrating the recent change in television programming to enable women to have the same opportunities as men.

Millions of Americans are watching television at any opportune moment, thus making them prone to the stereotypes that they are viewing on said programming. "If we introduce media into the picture, we can see that media is a tool that can be and is used to perpetuate ideologies of power, wealth, status, culture, and related items" (Russ).

Television shows enable their viewers to determine which character on the show is the powerful entity, representative of the upper class in the hegemonic perspective. The portrayal of women in degrading positions is influencing viewer's perceptions of women's status in societies. For this reason, it is beneficial for medical dramas to incorporate women into their programming in order to insure that women are competent and capable of working in upper class positions.

Scene 3: Analysis

House depicts the struggle of females in the workplace despite their high rank of power in the hospital. Dr. Cuddy represents the upper level as the Dean of Medicine and Administrator of Princeton Plainsborough Teaching Hospital. Dr. House is just a rung beneath her on the ladder of employment. Dr. House's team, whom he employs to work

under him, occupies the bottom rung of the hospital hierarchy. The team answers to Dr. House, Dr. House answers to Dr. Cuddy, and Dr. Cuddy answers to her boss, who is unknown to the show's viewers. Although on the surface it appears as if women are attaining higher positions in the hospital, in actuality males still occupy the dominant hegemonic roles of the hospital through both their rhetoric and actions.

Dr. House not only manages to overrule his team members, but he also discovers ways to overrule his boss. Dr. Cuddy is supposed to be Dr. House's boss, yet he disregards her every command, and insults her in the process. Solely through his quick-witted rhetorical skills, Dr. House is able to verbally control Dr. Cuddy. Dr. House makes vulgar, inappropriate comments about Dr. Cuddy's wardrobe that fall just short of sexual harassment. By constantly commenting on Dr. Cuddy's V-neck shirts and "giant ass," Dr. House exudes his dominance over her decision-making. Dr. House not only makes rude and inappropriate comments about Dr. Cuddy's wardrobe, but also about her as a person.

Cuddy: "When was the last time you talked to him?"

House: "I think it was after... when did his girlfriend die? He wanted time alone I considered being a horrendous pain in the ass, but I didn't want to step on your turf" ("Dying Changes Everything" 2008).

If Dr. House does not treat Dr. Cuddy with respect, it becomes unlikely for the doctors employed underneath Dr. House to have respect for her wishes. Some may attribute Dr. House's malevolent rhetoric to his Vicoden addiction. However, his addiction does not erase what he says to his boss. Although the manner in which Dr. House converses with

Dr. Cuddy is for humorous effect, it still strips Dr. Cuddy of her power and control over those who she is supposed to manage in the workforce, thus challenging the typical hegemony of hospital workers.

Aside from his rhetoric, Dr. House finds other, more blatant ways to directly go against Dr. Cuddy's wishes. For example, in one episode Dr. Cuddy specifically forbade Dr. House from waking up a coma patient. However, even though Dr. House realizes that the medicine will only wake up the coma patient for one day, he goes against her ruling and wakes up the patient for the sole purpose of asking him a few questions. In another scenario, Dr. House has also falsified the results of a patient's blood test so that Dr. Cuddy would give him permission to administer the treatment. This specific event holds even more significance because Dr. Cuddy and Dr. House were in a relationship at the time. This underhanded falsification demonstrated not only a differentiation in power in the workplace, but also in their personal lives.

Even when Dr. Cuddy's rules are preventative measures for breaking hospital protocol or for damaging hospital equipment, Dr. House completely disregards her commentary. For instance, when Dr. Cuddy informed Dr. House that one of his patients was too obese to fit in the MRI machine, Dr. House placed him in the machine anyway. This caused the machine to break, costing the hospital roughly \$1 million dollars in damages. Despite the fact that Dr. Cuddy is technically the boss, she rarely administers any type of punishment for Dr. House's actions besides assigning him extra clinic duty hours, which he normally refuses to attend. *House* goes against the norms of typical

hegemonic relations because even though a hierarchy is set in place at the hospital, Dr. House somehow manages to rise to the top of the hierarchy.

Not only does Dr. House have superiority over his team members, but he also uses said superiority to insult them. Dr. House insults the women on his team based on either their appearance, or just on the fact that they are female. This degrades the women, which places them in a position of even less power in the hospital.

Cameron: (female employee) "You hired me to get into my pants?!"

Dr. House: "I can't believe that that would shock you. It's also not what I said. No, I hired you because you look good; it's like having a nice piece of art in the lobby" ("Pilot" 2004).

Feminists would argue that comments such as this are a result of a particularly patriarchal workplace. By comparing an extremely competent and qualified doctor to a piece of art, Dr. House is implying that Dr. Cameron's only positive attribute is her appearance. Dr. House's attitude towards female employees reaffirms the idea that Wave II feminism is still in progress. Females are still not looked at with the same respect as males in *House*. In fact, in television programming, "traditionally more evidence has been based on women's physical appearance," in relation to how they are treated (Glascok). Whether he is referring to Dr. Cuddy or Dr. Cameron, Dr. House always manages to degrade women's intellectual skills as a result of their physical appearance.

Upon writing the script, David Shore uses the concept of male gaze to create Dr. House's character. Laura Mulvey discovered the concept of male gaze, which refers to

viewing women as objects of beauty. Male gaze refers to a literal, as well as a metaphorical, vision. Children are born with a sex, but acquire a gender. Even if a person is female, they can still look at the world from a male gaze. For instance, a woman is using a male gaze when trying to make them look beautiful. Women learn to make themselves look beautiful for men; they are seen as erotic objects. The male gaze causes men to oppress women because it does not allow for intelligence, or substance to be seen, but rather just beauty (Devereaux). *House* uses male gaze to demonstrate events through the viewpoint of the male and to portray women solely as subjects of visual attraction. Although Dr. House's views regarding women do not reflect the views of other members of the hospital, his views go unpunished by higher authorities, thus insinuating that despite his position, Dr. House has more authority than any other worker in the hospital.

A feminist would reason that the depiction of the doctor-patient relationship among males and females plays into gender stereotypes. For instance, Dr. House and Dr. Cameron practice medicine in a way that coincides with their gender. Dr. House is task oriented, whereas Dr. Cameron is people oriented (Jacoby). Cameron believes that her relationship with the patient is the most important aspect of the job because a trusting doctor-patient relationship will help the patient share important information with the doctor. On the other hand, Dr. House believes that getting a diagnosis is the most important part of the job, so the way he treats the patient is irrelevant. Dr. House sees the patient as an abstract person, whereas Dr. Cameron sees the network of social and

familial relationships within the person (Jacoby). Because of this difference of opinion, Dr. Cameron and Dr. House are constantly feuding about their different styles of treating the patients.

Dr. House's character is following the typical pattern of male behavior. In a study, viewers were chosen to rate character's behaviors in 623 different television scenes on PTTV. The results found that males, compared to females, were more prone to show task-oriented, rather than socioemotional, behaviors (Mackey). The television programs, including *House*, are reinforcing gender stereotypes by depicting men as task-oriented, and women as emotional. Because *House* has so many impressionable adolescent viewers, they may be receptive to these messages and formulate false assumptions about men and women.

The caring, people-centered relationship that Cameron has with her patients is reminiscent of the maternal relationship of a mother and child. Cameron wants to care for the patient on an emotional level and almost sees it as her responsibility to be the patient's confidant. This is prominent in Cameron's past relationship. She married her husband even though she knew he was dying of terminal cancer, because she did not want him to die alone. She carries this same attitude into her practices in the hospital. Her desire to befriend lonely patients and help them in their weakened state strictly counters Dr. House's belief that finding a diagnosis is the only object of importance, and if they are terminal, it does not matter if they die alone.

The new female doctor, Masters, is a morally sound person who believes in honesty above all else. Dr. House believes in the Machiavellian idea that “the ends justify the means.” He does not necessarily believe it is important for the patient to know the truth about the procedure, so long as the outcome is successful. Dr. Cameron and Masters both have similarities based on their desire for a mutually trusting relationship with their patient. The female doctors in the show are portrayed as timid and honest, whereas the men, predominately Dr. House, are more domineering.

Not only does *House* depict Dr. House’s treatment of female team members, but also his dominance over male co-workers. Dr. House is supposed to have an equal amount of power in the hospital as his co-worker, Dr. Wilson. Even though the two are best friends, and have been for quite some time, Dr. House dominates Dr. Wilson’s authority on both a personal and professional level. In one episode, Dr. Wilson is having a consult with a cancer patient when Dr. House comes barging in to talk to him without any regard for the fact that Dr. Wilson is in the middle of working. Dr. House will walk out in the middle of a conversation with Dr. Wilson, or for that matter, with any of his co-workers. The lack of respect demonstrated by Dr. House challenges the idea of traditional authority structures. No matter who has the highest authority in the hospital, the ultimate decisions come from Dr. House.

Dr. Foreman, a previous team member, returns to Dr. House’s team during a later season. However, upon his return, he is given a position of power just above that of the

new team members, but just below that of Dr. House. Even with Dr. Foreman's newfound power, Dr. House still manages to overrule his every move. Dr. House does not want anyone to have authority anywhere near the level he has obtained. Because Dr. House is a master at mind games, he is able to manipulate Dr. Foreman into thinking he has a higher position of power, while actually keeping him in his place. By allowing Dr. Foreman to give performance reviews to the team members, Dr. House anticipates that the new team members will not take him seriously because they do not view him as their superior. Just as he had thought, the team members did not want to hear Dr. Foreman give the performance reviews. This caused Dr. Foreman to second guess his authority over the team and Dr. House was able to keep him further down in the hospital hierarchy.

Dr. House assumes power not only over women, but over men as well. The mean-spirited remarks that Dr. House makes to the male doctors are used in order to assert his dominance over them. There is an aspect of the show, which demonstrates the idea that Dr. House wants to eliminate his competition and become the alpha male. The concept of the alpha male encourages men to fight one another, labeling it a natural phenomenon. It is suggested that men are supposed to fight, either physically or verbally, in order to solve their problems. Dr. House verbally dominates members of his team, as well as other male doctors in order to display his position in the hierarchy of the hospital. From this inference, an audience would assume that being dominant is the appropriate way to solve problems.

Scene 4: Conclusion

Television programming is not only for entertainment purposes, but also demonstrates a subtext about culture and society as a whole. *House* enables viewers to look at the show from both an ideological, as well as a feminist perspective. There are contradictory views of both feminism and hegemony portrayed in *House*. Even though women are shown as doctors and competent medical minds, they are still overruled by men, more specifically, by Dr. House. Dr. House both insults and degrades women on the television show for humorous effect for the audience. His deviant behavior and cunning comments demonstrate his lack of respect for women, no matter what their status in the hospital may be. This behavior may insinuate that it is acceptable for viewers to act the same way as Dr. House. Based on schemas as well as Social Cognitive Theory, it is presumable that viewers would be less likely to recognize the consequences of negative behavior if they witness the behavior on TV with the absence of a negative outcome. Therefore, *House* has the potential to influence viewer's behavior and cause them to disrespect not only women, but also their professional male counterparts.

Dr. House also manages to move his way up the social hierarchy of the hospital through his complete disregard for others' opinions. By not listening to anyone's opinion or instructions but his own, Dr. House challenges the hegemonic relations in the hospital by moving his way up the social ladder. He has more power than his team members, his supposed equals, and his boss. Because there are rarely consequences for Dr. House's actions, this enables him to overthrow audience's original views of power and status and

replace them with the idea that the person in charge is not necessarily the person with the most power.

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