

SCRN3100: Peak TV: Texts, Industry, Culture

Online

Semester 1 - 2024



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA

The School of Humanities, Creative Industries and Social Sciences is committed to providing an inclusive environment in which all cultures are accorded respect and all students and staff are expected to act with honesty, fairness, trustworthiness and accountability in dealings with others. The School recognises and respects the unique histories and cultures of Aboriginal and Torres Strait Islander peoples, their unbroken relationship with the lands and the waters of Australia over millennia, and the validity of Aboriginal ways of knowing. We are dedicated to reconciliation and to offering opportunities for Aboriginal and Torres Strait Islander peoples to access and succeed in higher education.

OVERVIEW

Course Description	This course examines television texts while interrogating the many forces that influence television's production, distribution, and reception. These are explored through television programming from the recent so-called 'golden age of television'. In the 21st Century, television has undergone rapid technological and industrial changes, which has shaped television content. 'Peak TV' refers to the massive expansion in the number of TV channels, distributors, and shows. Streaming video-on-demand platforms like Netflix and Stan provide an online distribution network for older series while also becoming niche content creators, enabling new kinds of television. How we watch television has also changed, as evident with the popularity of binge watching and second screening. We will explore all these facets of contemporary television with close attention to specific television series and television genres.
Academic Progress Requirements	Nil
Requisites	This course replaces FMCS3201. If you have successfully completed FMCS3201 you cannot enrol in this course.
Assumed Knowledge	60 units at 1000 level
Contact Hours	Online Film Screening Online 2 hour(s) per week(s) for 12 week(s) Seminar Online 2 hour(s) per week(s) for 12 week(s)
Unit Weighting	10
Workload	Students are required to spend on average 120-140 hours of effort (contact and non-contact) including assessments per 10 unit course.

COURSE OUTLINE

CONTACTS

Course Coordinator

Online

Ms. Seema Davreshi

Seema.Devashri@newcastle.edu.au

Consultation: by appointment.

Teaching Staff

Other teaching staff will be advised on the course Canvas site.

School Office

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SYLLABUS

Course Content

This course may include the following topics:

- Production and distribution of contemporary TV
- TV genres and form
- TV and its historical contexts
- TV and its social and cultural contexts
- TV taste and value hierarchies
- Close reading of TV as text
- Diversity and inclusion on-screen and behind the scenes

Course Learning Outcomes

On successful completion of this course, students will be able to:

1. Identify the relationship between television texts and their various contexts.
2. Examine key issues and debates emerging in contemporary television studies research.
3. Articulate an argument about television texts, industry and contexts.
4. Use scholarly literature to analyse television case studies.

Course Materials

Required Reading:

- All required readings are available via the Library's Course Readings page (link on Canvas).
- Further other materials will also be available on the course Canvas site.

This course is delivered online via the Futurelearn platform. Please use the Futurelearn page on Canvas to sign up for Futurelearn, follow your instructor, and work through each week step by step. Learning materials are released in four, three-week learning modules over the course of semester. Everything will be on this platform except for your assignments, so check back into Canvas for assignment information and submission.

SCHEDULE

Week	Week Begins	Topic	Essential Readings	Required Watching	Assessment Due
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1	26 Feb	What is Peak TV?	<p>Newman, Michael Z., and Elana Levine. "Legitimizing TV" <i>Legitimizing television: Media convergence and cultural status</i>. Routledge (2012): 1-13.</p> <p>Cardwell, Sarah. "Television aesthetics: Stylistic analysis and beyond," <i>Television Aesthetics and Style</i> edited by Steven Peacock & Jason Jacobs. Bloomsbury (2013): 23-44.</p>	<p>Choose at least four eps:</p> <ul style="list-style-type: none"> • In Treatment any ep • What We Do in the Shadows S01E01 • Bojack Horseman S03E04 • GLOW S02E08 • Lady Dynamite S01E01 • Atlanta S02E01 	
2	4 Mar	Networks to Netflix	<p>Jacka, Liz. "Doing the history of television in Australia: problems and challenges." <i>Continuum</i> 18.1 (2004): 27-41.</p> <p>John, Juliet, and Hester Joyce. "Pushing the boundaries: creativity and constraint in Australian screen production." <i>Studies in Australasian Cinema</i> 14.2 (2020): 130-143</p>	<ul style="list-style-type: none"> • <i>Gruen Transfer</i> S03E03 • <i>Netflix vs. The World</i> (2019) 	
3	11 Mar	TV Culture	<p>Gray, Jonathan. "From Spoilers to Spin off: A Theory of Paratexts." <i>Show sold separately: Promos, spoilers, and other media paratexts</i>. NYU Press (2010): 23-46.</p> <p>Petruska, Karen. "The Recappables: Exploring a Feminist Approach to Criticism." <i>Communication Culture & Critique</i> 12.2 (2019): 173-193.</p>	<p>Choose one:</p> <ul style="list-style-type: none"> • Big Little Lies any 2 eps • The Act S01E01 + S01E07 • Treme S04E01 + S04E05 • Silicon Valley S01E01 + S01E08 	
4	18 Mar	Questions of TV Value	<p>Joyrich, Lynne. "Good reception? Television, Gender and the Critical View" in <i>Re-Viewing Reception: Television, Gender and Postmodern culture</i>. Bloomington: Indiana UP (1996): 21-44.</p> <p>Akass, Kim, and Janet McCabe. "HBO and the aristocracy of contemporary TV culture: Affiliations and legitimatising television culture, post-2007." <i>Mise au point</i>. 10 (2018).</p>	<p>Choose any two eps:</p> <ul style="list-style-type: none"> • The Family Law any ep • The Conners any ep • The Neighbourhood any ep • Family Reunion any ep <p>Choose one:</p> <ul style="list-style-type: none"> • True Detective S01E01 • The Leftovers S03E01 • Ozark S01E01 • Fargo S01E01 	<p>Scene Analysis or Recap due Friday March 22 by 11.59pm</p>
5	25 Mar	TV as Text	<p>Mittell, Jason. "Complexity in Context," <i>Complex TV: The poetics of contemporary television storytelling</i>. NYU Press (2015): 17-54.</p> <p>Baron, Cynthia. 'Fourth Cinema Genre Mash-up : Coming-of-Age Drama and Sketch Comedy in Reservation Dogs'. <i>The Velvet Light Trap</i> 92 (2023): 27–39.</p>	<p>Choose two:</p> <ul style="list-style-type: none"> • Girls S02E05 • Master of None S02E06 • Please Like Me S02E07 • Insecure S04E08 • Togetherness S01E01 <p>Choose one:</p> <ul style="list-style-type: none"> • Westworld S01E01 • Russian Doll S01E01 + S01E04 • The Good Place S03E04 +S03E09 	
6	1 Apr	Peak Reboot	<p>Loock, Kathleen. "American TV series revivals: Introduction."</p>	<p>Choose one:</p> <ul style="list-style-type: none"> • The Chilling Adventures of Sabrina S01E01 	

			<p><i>Television & New Media</i> 19.4 (2018): 299-309.</p> <p>Ford, Jessica. "Rebooting Roseanne: Feminist Voice across Decades." <i>M/C Journal</i> 21.5 (2018)</p>	<ul style="list-style-type: none"> Charmed (2018-) any ep One Day at a Time any 2 eps <p>Choose one:</p> <ul style="list-style-type: none"> Full House S01E01 + Fuller House S01E01 Gilmore Girls any ep + Gilmore Girls: A Year in the Life "Winter" Sex & the City any ep + And Just Like That... any ep 	
7	8 Apr	Made for TV	<p>Edgerton, Gary. "High Concept Small screen: Reperceiving the industrial and stylistic origins Of the American made-for-TV movie." <i>Journal of Popular Film and Television</i> 19.3 (1991): 114-127.</p> <p>Copple Smith. Erin. "A Form of Peril?: The Evolution of the Made for TV Movie," in <i>Beyond prime time: Television programming in the post-network era</i>, edited by Amanda Lotz. Routledge (2010): 138-155.</p>	<p>Choose one from ClickView</p> <ul style="list-style-type: none"> TV Movies playlist: https://clickv.ie/w/nJjq <p>Choose one:</p> <ul style="list-style-type: none"> Murder Mystery (2019) Bird Box (2018) Set it Up (2018) 	
Mid-Semester Recess					
8	29 Apr	Blurring Boundaries	<p>Havas, Julia, and Maria Sulimma. "Through the gaps of my fingers: Genre, femininity, and cringe aesthetics in dramedy television." <i>Television & New Media</i> 21.1 (2020): 75-94.</p> <p>Lagerwey, Jorie. "The Feminist Game of Thrones: Outlander and Gendered Discourses of TV Genre." <i>Women do genre in film and television</i>. Routledge (2017): 198-212.</p>	<p>Choose two:</p> <ul style="list-style-type: none"> Atlanta S02E04 Barry S01E01 The White Lotus S01E01 The Righteous Gemstones S01E01 <p>Choose one:</p> <ul style="list-style-type: none"> Jane the Virgin S01E01 Fosse/Verdon S01E02 Crazy Ex-Girlfriend S01E01 Teenage Bounty Hunters S01E01 	
9	6 May	TV Realness	<p>Horeck, Tanya. "Over Her Dead Body: Binge-Watching Long-Form True Crime." <i>Justice on Demand: True Crime in the Digital Streaming Era</i>. Detroit: Wayne State UP (2019): 123-166.</p> <p>Hook, Alan, Danielle Barrios-O'Neill, and Jolene Mairs Dyer. 'A Transmedia Typology of making a Murderer'. <i>View: Journal of European Television History and Culture</i> 5, no. 10 (2016): 1-16.</p>	<p>Choose two:</p> <ul style="list-style-type: none"> Tiger King S01E01 Making A Murderer S01E01 The Staircase S01E01 Casting JonBenet S01E01 Barrenjoey Road S01E01 	
10	13 May	Diversity on Camera	<p>Warner, Kristen J. "The racial logic of <i>Grey's Anatomy</i>: Shonda Rhimes and her "post-civil rights, post-feminist" series." <i>Television & new media</i> 16.7 (2015): 631-647.</p>	<ul style="list-style-type: none"> The Vampire Diaries S01E09 Legion S01E01 	<p>Essay due Friday May 10 by 11.59pm</p>

			Beirne, Rebecca. "Extraordinary minds, impossible choices: mental health, special skills and television" <i>Medical Humanities</i> 45 (2019): 235-239.		
11	20 May	Diversity Behind the Camera	Martin Jr, Alfred L. "Scripting black gayness: Television authorship in black-cast sitcoms." <i>Television & New Media</i> 16.7 (2015): 648-663. Mittell, Jason. "Authorship," <i>Complex TV: The poetics of contemporary television storytelling</i> . NYU Press (2015): 86-117.	Choose two: <ul style="list-style-type: none"> Cleverman S01E01 Reservation Dogs any 2 eps Pose S01E01 Dear White People S01E01 + S01E10 Black-ish S04E01 +S04E12 	
12	27 May	Global TV	Jenner, Mareike. "Introduction: Netflix as a Transnational Broadcaster" in <i>Netflix and the Reinvention of Television</i> . Basingstoke: Palgrave Macmillan (2018): 185-198. Hansen, Kim Toft, and Anne Marit Waade. "Introduction" <i>Locating Nordic Noir</i> . Basingstoke: Palgrave Macmillan (2017): 1-23.	Choose one: <ul style="list-style-type: none"> Narcos S01E02 Unorthodox S01E01 Delhi Crime S01E01 Babylon Berlin S01E01 Choose one program to watch from SBS On-Demand Nordic Noir collection: <ul style="list-style-type: none"> https://www.sbs.com.au/ondemand/programs/nordic-noir 	
13	3 Jun	No course materials – consultation only			Playlist due Friday June 7 by 11.59pm
Examination Period					

ASSESSMENTS

This course has 3 assessments. Each assessment is described in more detail in the sections below.

	Assessment Name	Due Date	Involvement	Weighting	Learning Outcomes
1	Scene Analysis or Recap	Friday 22 March (week 4) by 11:59pm	Individual	30%	3, 4
2	Essay	Friday 10 May (week 9) by 11:59pm	Individual	40%	1, 2, 3, 4
3	Playlist	Friday 7 June (week 13) by 11:59pm	Individual	30%	1, 3, 4

Late Submissions

The mark for an assessment item submitted after the designated time on the due date, without an approved extension of time, will be reduced by 10% of the possible maximum mark for that assessment item for each day or part day that the assessment item is late. Note: this applies equally to week and weekend days.

Assessment 1 - Scene Analysis or Recap

Assessment Type

Written Assignment

Purpose

Furthering skills in detailed analysis of televisual material.

Description

Students can choose to either do a close textual analysis of one scene or write a recap of an episode. Scene and episode will be specified by course coordinator.

Weighting

30%

Length

1000 words

Due Date	Friday 22 March (week 4) by 11:59pm
Submission Method	Online
Assessment Criteria	Please see Canvas
Return Method	Online
Feedback Provided	Online - Three weeks from date of submission. You will receive rubric and written feedback in addition to a grade.

Assessment 2 - Essay

Assessment Type	Essay
Purpose	This is an opportunity to demonstrate an in-depth understanding of the theories and concepts explored during the course, as well as your ability to synthesise relevant research in making informed, critical arguments.
Description	This assessment will examine key understanding of concepts, the ability to construct a critical argument, and apply original analysis while drawing on scholarship. Students are asked to consider how the conditions of the peak TV era (technological, industrial, economic, aesthetic, cultural) have enabled and/or shaped a chosen TV text.
Weighting	40%
Length	2500 words (plus reference list)
Due Date	Friday 10 May (week 9) by 11:59pm
Submission Method	Online
Assessment Criteria	Please see Canvas
Return Method	Online
Feedback Provided	Online - Three weeks from date of submission. You will receive rubric and written feedback in addition to a grade.

Assessment 3 - Playlist

Assessment Type	Project
Purpose	Opportunity to reflect on what makes the peak TV era unique.
Description	Choose and annotate 5 episodes that you think best encapsulate a particular aspect of peak TV. Annotations should draw on and reflect on different lenses used to analyse TV throughout the course
Weighting	30%
Length	1000 words (plus reference list)
Due Date	Friday 7 June (week 13) by 11:59pm
Submission Method	Online
Assessment Criteria	Please see canvas
Return Method	Online
Feedback Provided	Online - Three weeks from date of submission. Rubric feedback and a grade will be the default, you have the option to opt-in for additional written feedback - please note that you would like to receive the latter at the top of your assignment.

ADDITIONAL INFORMATION

Grading Scheme This course is graded as follows:

Range of Marks	Grade	Description
85-100	High Distinction (HD)	Outstanding standard indicating comprehensive knowledge and understanding of the relevant materials; demonstration of an outstanding level of academic achievement; mastery of skills*; and achievement of all assessment objectives.
75-84	Distinction (D)	Excellent standard indicating a very high level of knowledge and understanding of the relevant materials; demonstration of a very high level of academic ability; sound development of skills*; and achievement of all assessment objectives.
65-74	Credit (C)	Good standard indicating a high level of knowledge and understanding of the relevant materials; demonstration of a high level of academic achievement; reasonable developme

		of skills*; and achievement of all learning outcomes.
50-64	Pass (P)	Satisfactory standard indicating an adequate knowledge and understanding of the relevant materials; demonstration of an adequate level of academic achievement; satisfactory development of skills*; and achievement of all learning outcomes.
0-49	Fail (FF)	Failure to satisfactorily achieve learning outcomes. If all compulsory course components are not completed the mark will be zero. A fail grade may also be awarded following disciplinary action.

*Skills are those identified for the purposes of assessment task(s).

Communication Methods

Communication methods used in this course include:

- Canvas Course Site: Students will receive communications via the posting of content or announcements on the Canvas course site.
- Email: Students will receive communications via their student email account.
- Face to Face: Communication will be provided via face to face meetings or supervision

Course Evaluation

Each year feedback is sought from students and other stakeholders about the courses offered in the University for the purposes of identifying areas of excellence and potential improvement.

Oral Interviews (Vivas)

As part of the evaluation process of any assessment item in this course an oral examination (viva) may be conducted. The purpose of the oral examination is to verify the authorship of the material submitted in response to the assessment task. The oral examination will be conducted in accordance with the principles set out in the [Oral Examination \(viva\) Procedure](#). In cases where the oral examination reveals the assessment item may not be the student's own work the case will be dealt with under the [Student Conduct Rule](#).

Academic Misconduct

All students are required to meet the academic integrity standards of the University. These standards reinforce the importance of integrity and honesty in an academic environment. Academic Integrity policies apply to all students of the University in all modes of study and in all locations. For the Student Academic Integrity Policy, refer to <https://policies.newcastle.edu.au/document/view-current.php?id=35>.

Adverse Circumstances

The University acknowledges the right of students to seek consideration for the impact of allowable adverse circumstances that may affect their performance in assessment item(s). Applications for special consideration due to adverse circumstances will be made using the online Adverse Circumstances system where:

1. the assessment item is a major assessment item; or
2. the assessment item is a minor assessment item and the Course Co-ordinator has specified in the Course Outline that students may apply the online Adverse Circumstances system;
3. you are requesting a change of placement; or
4. the course has a compulsory attendance requirement.

Before applying you must refer to the Adverse Circumstance Affecting Assessment Items Procedure available at:

<https://policies.newcastle.edu.au/document/view-current.php?id=236>

Important Policy Information

The Help button in the Canvas Navigation menu contains helpful information for using the Learning Management System. Students should familiarise themselves with the policies and procedures at <https://www.newcastle.edu.au/current-students/respect-at-uni/policies-and-procedures> that support a safe and respectful environment at the University.

This course outline was approved by the Head of School. No alteration of this course outline is permitted without Head of School approval. If a change is approved, students will be notified and an amended course outline will be provided in the same manner as the original.

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