FILM 46.07 Television & New Media

Department of Film & Media Studies
Spring Term 2018
Class location: BVAC 001
Class meetings: Tuesday, Thursday 10:10 a.m.-12:00 p.m. (10A)
X-hour: Wed 3:30-4:20 p.m.
Instructor: Dr. Martin Roberts
Email: martin.d.roberts@dartmouth.edu
Office location: Black Family Visual Arts Center 206
Office hour: Thursday 4:30-5:30 p.m.

Description
In the age of social networks and participatory culture, television is widely regarded as an obsolete, 20th-century medium, the box in the corner of the living room that nobody watches anymore. Yet television continues to be watched by millions of people around the globe today, while over the past decade it has been undergoing a makeover of its own for today's networked, multi-platform media environments.

This course examines the transformation of television in both its commercial and public-service forms by the rise of the internet as a mass medium, YouTube and participatory culture, and most recently, social networks and mobile communication. On the one hand, it will show, digital technologies and computer networks have disrupted the historical power relations between television networks and their audiences, enabling viewers to watch programming whenever and wherever they like, to avoid commercials, and to become producers themselves; yet at the same time, networks and advertisers are quickly finding new ways to adapt older business models and forms of storytelling to today's multi-platform media environment.

Attention is paid to questions of agency in the control of programming flows and consumption; the shift from ratings to analytics, the emergence of transmedia storytelling as a production model; new forms of digital aesthetics, from 6-second video loops shot on mobile devices to "slow TV"; and celebrity, branding, and neoliberal citizenship.

Outcomes
By the end of the term, students will have acquired the following range of abilities:

1. Understanding of historical models of television and major phases of television history; the structural relationship between television networks, advertisers and audiences; and the transformation of this relationship associated with digital media technologies and computer networks.
2. Conceptual and analytical understanding of television's place within contemporary digital media environments through engagement with critical and theoretical scholarship on the subject.

3. Familiarity with new and emerging programming formats designed for multi-platform delivery.

Required Reading

"Connected Viewing." Special issue of *Convergence: The International Journal of Research into New Media Technologies,* 22:4 (2016). Available online via Dartmouth Library; PDFs of specific reading assignments will also be available on Canvas.

Readings will be drawn largely from the Recommended text below and recent issues of journals such as *Television and New Media*, *Convergence*, or *FlowTV*. A bibliography of recommended research sources will be distributed during the first week of classes.

X-hour

The weekly X-hour (Wed 3:30-4:20 p.m.) is designated for group meetings outside class, to prepare for upcoming assignments. This time-slot should be treated as class time and it is important to make full use of it to prepare in-class assignments; time-shifting is not advised.

Assignments

1. Reading Response

Objective

1. Review and briefly summarize the assigned reading (or other assigned course material) in question.
2. Respond to it through observations and questions for discussion.

Format

Assigned to groups of 4 students weekly from Week 3. Groups should exchange contact information and arrange to meet before the day of the assignment to coordinate topics and strategies.

The assignment has 2 components:

1. An initial post of 100-200 words to the Canvas Discussion designated for the group, due by 12 p.m. on the day of class. This should preview in a few sentences the focus of your discussion and topics and/or arguments that you plan to bring up for discussion.
2. In class, each group member should plan to address the class for between 5-10 minutes, using either written or screen-based notes. The overall goal should be to stimulate class discussion (please do not read aloud a prepared script).

Approach

1. Provide a short summary of one of the reading assignments. Begin by contextualizing the reading: when (and perhaps also where) was it published? What larger work or project is it part of? (You may need to do some background work on this!). While reading, consider the following

questions: What is its main focus? What seem to be its main claims and assertions? Can you identify an overall argument?

2. Respond to the reading, in terms of the following questions: What concepts, sentences, or longer passages did you find particularly interesting/insightful, or hard to understand?

3. After the initial summary, it will be useful to focus your discussion on a particular section, paragraph, or even just a few sentences that you found particularly interesting. Feel free to quote these directly, and you may even consider including key quotations in your initial post so that the class can refer to them.

2. P2P (Peer-to-Peer): Presentation and Analysis

Objective
Conduct research on and present in class a relevant case study within the framework provided by any reading assignments. This may be a specific TV series (including YouTube channels and other online content), format (e.g. reality TV), or genre (e.g. news).

Format
Beginning in Week 3, each Thursday class will include 2 presentations and discussions, each led by a pair of students designated for that class.

The assignment has 2 components:
1. An in-class audiovisual presentation (including slides and/or clips) by a pair of students. Each pair is allocated 30-40 minutes, of which roughly half (15-20 mins.) should consist of the presentation itself. The remaining time will be allocated to responses from and discussion of the topic with the group.
3. A co-written critical analysis (with title and citation of references, not included in word count), due the day of the presentation, of 1,000 words / 4-5 pages double-spaced.

Approach
Beginning in Week 2, designated students should meet during X-hour *one week before* their in-class Thursday presentation, to brainstorm possible projects and self-organize into 2 groups of 2 students. Each pair should then meet with me during my office hour to discuss approaches to the selected project. Projects should be pre-approved with the instructor before proceeding.

3. Audiovisual Essay / Documentary Short
You will be randomly assigned to a group of 3 students, with the task of composing an audiovisual essay on a topic relating to the course. The AV Essay should be up to 10 minutes in length, and consist of an edited sequence of clips with a voice-over analysis (or other device) that presents a coherent argument about them. It is your responsibility to learn how to grab clips and use editing software, as well as to distribute production tasks among the group equitably. AV Essays and/or Documentary Shorts will be screened during the last three classes. An assignment brief will be available on Canvas.
About Audiovisual Essays.

As an alternative to the AV Essay, your group may produce a Documentary Short (max. length 10 mins.) on a subject related to the course. A proposal must be submitted in the same way as for the AV Essay.

Evaluation
Reading response post and in-class discussion (15%)
P2P presentation, slides, and analysis (1000 words) (20%)
Midterm short essay: 15%
AV Essay / Documentary Short (20%)
Final exam (take-home): 20%
Blog or Twitter feed (2 students post weekly) (10%)

Schedule of Classes

Week 1

Introduction

27 Mar	**TV Is Dead**
	Toby Miller, "TV Is Dead" (*CST Online*, 19 November 2011)
	John Borland and Evan Hansen, "The TV Is Dead. Long Live the TV" (*Wired*, 6 April 2007)
28 Mar	X-hour
29 Mar	**Post-TV**
	Grant McCracken, "From Arrested Development to Dr. Who, Binge-Watching Is Changing Our Culture" (*Wired*, 24 May 2013)
	Katharine Trendacosta, "Serialized television has become a disease" (*io9*, 20 October 2017)
	Evan Higgins, "In TV's latest experiment, you determine the story just by watching" (*Quartz*, 3 March 2018)

Week 2

I. Social Television

3 Apr	**Second Screen**
	Sherryl Wilson, "In the Living Room: Second Screens and TV Audiences" [PDF]
	Lee, Hye Jin, and Mark Andrejevic. 2014. "Second Screen Theory: From Democratic Surround to the Digital Enclosure."
	Ethan Tussey, "Connected Viewing on the Second Screen" [PDF]
	Mark Chalinor, "The Rise, Implications, and Benefits of the Second Screen."

Bryan Bishop, "How a Second-Screen App Made The Walking Dead Come Alive."
Anna Washenko, "Second Screen TV Apps."

4 Apr   X-hour

5 Apr   P2P: Planning

Week 3

10 Apr   **Twitter Time**
             Allie Kosterlich and Philip M. Napoli, "Reconfiguring the Audience Commodity" [PDF]
             Philip Pond, "Twitter Time" [PDF]
             Nielsen Social website

11 Apr   X-hour

12 Apr   P2P: 1

Week 4

II. Informal Economies

17 Apr   **Piracy as an Alternative Distribution System**
             Ramon Lobato and Julian Thomas, "An Introduction to Informal Media Economies" [PDF]
             Ramon Lobato, "The Paradoxes of Piracy" [PDF]
             Michael Z. Newman, "Free TV: File Sharing and the Value of Television" [PDF]

18 Apr   X-hour

19 Apr   P2P: 2
             Due: AV Essay/Doc Short proposal (1-page, with sources)

Week 5

III. Global Audiences in the Digital Age

24 Apr   **Online Viewing**
             Elizabeth Evans et al., "Universal Ideals in Local Realities: Online Viewing in South Korea, Brazil and India" [PDF]
             Fernanda Pires de Sá and Antoni Roig, "Challenging Prime-Time Television: Co-VIewing Practices in the Brazilian *Telenovela*" [PDF]

25 Apr	X-hour
26 Apr	P2P: 3 (groups scheduled this week are granted a 1-week extension on the midterm) **Due: Midterm essay**

Week 6

1 May	**Transnational Genres** Hugh Hart, "Nordic Noir: A Viewer's Guide to Binge-Watching Northern Europe's Chilly Thrillers." Kim Toft Hansen and Anna Marit Waade, selected chs. from *Locating Nordic Noir* Katie Moylan, "Uncanny TV: Estranged Space and Subjectivity in *Les Revenants* and *Top of the Lake*" [PDF]
2 May	X-hour
3 May	P2P: 4

Week 7

8 May	**Glocalizing Music Video** Maura Edmond, "Here We Go Again: Music Videos After YouTube" [PDF] Marwan M. Kraidy, "Contention and Circulation in the Digital Middle East: Music Video as Catalyst" [PDF} Due: Research Paper proposal (with bibliography)
9 May	X-hour
10 May	P2P: 5

Week 8

IV. New Infrastructures

15 May	**Multichannel Networks** Joshua Braun, "Transparent Intermediaries: Building the Infrastructure of Connected Viewing Ramon Lobato, "The Cultural Logic of Digital Intermediaries: YouTube Multichannel Networks" [PDF] Patrick Vondereau, "The Video Bubble: Multichannel Networks and the Transformation of YouTube" [PDF]

16 May	X-hour

17 May	P2P: 6
	Due: Audiovisual Essay/Documentary Short

Week 9

22 May	**Content Without Platforms**
	Hypervision and P2P Streaming demo
	AV Essay/Doc Short presentations I

23 May	X-hour

24 May	AV Essay/Doc Short presentations II
	P2P: 7

Week 10

29 May	**Futurama**
	Horace Newcomb, "The More Things Change…" (*FLOWTV*, 13 January 2014)
	AV Essay/Doc Short presentations III
	Due: Final exam (take-home, posted on Canvas)
30 May	Spring term classes end

Exam week: Thur 31 May-Mon 4 June 2018

Academic Honor Principle

The following actions are specifically prohibited by the College's Academic Honor Principle.

1. Examinations. Any student giving or receiving assistance during an examination or quiz violates the Academic Honor Principle.

2. Plagiarism. Any form of plagiarism violates the Academic Honor Principle. Plagiarism is defined as the submission or presentation of work, in any form, that is not a student's own, without acknowledgment of the source. With specific regard to papers, a simple rule dictates when it is necessary to acknowledge sources. If a student obtains information or ideas from an outside source, that source must be acknowledged. Another rule to follow is that any direct quotation must be placed in quotation marks, and the source immediately cited. Students are responsible for the information concerning plagiarism found in Sources and Citation at Dartmouth College, available in the Deans' Offices or at Sources and Citations.

3. Use of the same work in more than one course. Submission of the same work in more than one course without the prior approval of all professors responsible for the courses violates the Academic Honor Principle. The intent of this rule is that a student should not receive academic credit more than once for the same work product without permission. The rule is not intended to regulate repeated use of an idea or a body of learning developed by the student, but rather the identical formulation and presentation of that idea. Thus the same paper, computer program, research project or results, or other academic work product should not be submitted in more than one course (whether in identical or rewritten form) without first obtaining the permission of all professors responsible for the courses involved. Students with questions about the application of this rule in a specific case should seek faculty advice.

4. Unauthorized Collaboration. Whether or not collaboration in course work (labs, reports, papers, homework assignments, take-home tests, or other academic work for credit) is permitted depends on expectations established in individual courses. Students are sometimes encouraged to collaborate on laboratory work, for example, but told to write their laboratory reports independently. Students should presume that collaboration on academic work is not permitted, and that submission of collaborative work would constitute a violation of the academic honor principle, unless an instructor specifically authorizes collaboration. Students should not presume that authorization in one class applies to any other class, even classes in the same subject area. Students should discuss with instructors in advance any questions or uncertainty regarding permitted collaboration.

Students with Disabilities
Students with disabilities who may need disability-related academic adjustments and services for this course are encouraged to see me privately as early in the term as possible. Students requiring disability-related academic adjustments and services must consult the Student

Accessibility Services office (205 Collis Student Center, 646-9900, Student.Accessibility.Services@Dartmouth.edu). Once SAS has authorized services, students must show the originally signed SAS Services and Consent Form and/or a letter on SAS letterhead to their professor. As a first step, if students have questions about whether they qualify to receive academic adjustments and services, they should contact the SAS office. All inquiries and discussions will remain confidential.

Religious Observances
Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.