

## MDIA 404: Television Industries and Forums:

### The Case of Drama

**Trimester 2 2016**

11 July to 13 November 2016

**30 Points**



*Mad Men* (AMC, 2007-15)

[https://www.google.co.nz/search?q=Mad+Men+Large+Images&espv=2&biw=1920&bih=955&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwiXqPrqyqjNAhViF6YKHS6BDdkQ7AkINA#imgrc=Qq640l1zmeY\\_6M%3A](https://www.google.co.nz/search?q=Mad+Men+Large+Images&espv=2&biw=1920&bih=955&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwiXqPrqyqjNAhViF6YKHS6BDdkQ7AkINA#imgrc=Qq640l1zmeY_6M%3A)

#### IMPORTANT DATES

Teaching dates:	11 July to 16 October 2016
Mid-trimester break:	22 August to 4 September 2016
Teaching dates:	11 July to 16 October 2016
Mid-trimester break:	22 August to 4 September 2016
Last assessment item due:	21 October 2016

School of English, Film, Theatre, & Media Studies  
MEDIA STUDIES PROGRAMME COURSE OUTLINE MDIA 404

Withdrawal dates: Refer to [www.victoria.ac.nz/students/study/withdrawals-refunds](http://www.victoria.ac.nz/students/study/withdrawals-refunds).

If you cannot complete an assignment or sit a test in the last three weeks of teaching, or an examination, it may instead be possible to apply for an aegrotat (refer to [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)).

### CLASS TIMES AND LOCATIONS

#### Lectures

Thursday	2.00pm-4.30pm	81 Fairlie Terrace FT81/103
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### NAMES AND CONTACT DETAILS

Course Coordinator:	Trisha Dunleavy
Email:	trisha.dunleavy@vuw.ac.nz
Phone:	04 463 6843
Room:	Room 203, 81 Fairlie Terrace
Office Hours:	(TBA)

### PRESCRIPTION

This course examines recent developments in TV drama, notably at the 'high-end' of the investment spectrum, within indicative national paradigms. It will interrogate the institutional objectives of the networks and outlets for which this drama is produced and the creative processes, narrative strategies, and aesthetic qualities that distinguish these programmes.

### COURSE LEARNING OBJECTIVES (CLOS)

By the end of the course students will be able to:

1. Critically examine indicative forms of 'high-end' TV drama and be able to contextualise these within relevant international contexts and national paradigms;
2. Demonstrate an advanced understanding of the institutional, industrial, and creative influences shaping TV drama design and functions in the current 'post-broadcast' era;
3. Analyse TV drama programmes through the application of such key critical perspectives as political economy, authorship, genre, narrative, and aesthetics; and
4. Have demonstrated, through one or both 'research essay' assignments, the attainment of the level of expertise required of BA Honours Media Studies students in regard to independent thinking, research and scholarship.

## COMMUNICATION OF ADDITIONAL INFORMATION

The primary platform for additional information (regarding lectures, assignments, additional reading suggestions, and any information about required changes) will be MDIA 404's **Blackboard** site. Outside of information posted here, other communication between convenor and students will be made by email. If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

## TEACHING FORMAT

This course will be delivered through a mix of formal lectures, student lecture contributions, and class discussions. To allow adequate time for these components, MDIA 404 lectures will have a two and a half hour time-slot, once per week. In addition to scheduled lectures, students will complete independent research, reading, and viewing as crucial preparations for lecture discussions and assignments.

Formal course delivery will combine Trisha's lecture and individual student contributions (Weeks 3-9), along with class discussion of arising ideas and questions. Students will be expected to prepare for lectures by completing the reading of at least two of the items listed for each topic in the Course Programme (see last pages of this document).

Given the strategic importance of successful results at Honours level, MDIA 404 students are encouraged to make appointments to discuss their essay plans with Trisha at the earliest possible stage of their research process (please see 'Assessment Guide for MDIA 404' on Blackboard). The ideal prerequisite to these discussions is that you have drafted a research essay question and compiled an initial list of the most relevant sources.

## MANDATORY COURSE REQUIREMENTS

To gain a pass in MDIA 404 you must complete all four assessment items by the set deadline dates or by those for which an extension has been granted.

## WORKLOAD

The expected workload for a 30 point course is 300 hours over the trimester or 20 hours per teaching week. This course is designed on the assumption that students will be able to commit up to 20 hours a week, including attending MDIA 404 lectures and completing course-related academic reading, research, writing and viewing.

## ASSESSMENT

This course is internally assessed and there are four coursework components, all of which must be completed in order for you to pass. At the first lecture you will select a topic (from weeks 3-9) for your lecture presentation. Parameters for research essay topics will be discussed during the second lecture, following which you will create your research essay questions. There should be no elements of repetition or overlap between your two research essay topics or between these essays and assignment completed for other BA Honours courses. As graduate students you should take every opportunity to ensure that any written work you submit for assessment has been carefully edited so as to reduce grammatical or stylistic or technical errors which may affect the grade that is awarded.

Assessment items and workload per item		%	CLO(s)	Due date
1	<b>Research Essay One</b> (3000 words) Devise a central question or assertion and check this with Trisha first.	30%	1,2,3,4	15 August

2	<b>Lecture Contributions</b> Each student will sign up for two of these during the course, each is worth 6% of total assessment. Focussing on the week's topic, you will work with 2-3 key ideas drawn from the weekly readings, and apply these to a carefully selected TV drama programme which in some cases will involve the analysis of a specific clip. Max duration 30 minutes.	12%	1,2,3,4	Weeks 2,3,6,7, 8 and 9
3	<b>Conference Paper Style Presentation</b> An individual presentation of 20-25 minutes duration (comprising transcript, powerpoints, and clip/s) which uses material from one of your MDIA 404 essays.	23%	1,2,3,4	Week 12
4	<b>Research Essay Two</b> (3500 words) Devise a central question or assertion and check this with Trisha first.	35%	1,2,3,4	21 Oct

**Please note:** Marks for Honours level assignments and final course grades are not finalised until feedback from the external examiner has been considered. Honours grades gained in individual courses remain provisional until the overall final classification made by the Honours programme examination committee.

#### SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course will be checked for academic integrity by Turnitin. Follow the instructions provided in the "Assignments and Turnitin" section of Blackboard.

Each assignment is submitted in two formats:

- A hardcopy in the drop slot outside the administration office: *83 Fairlie Terrace*. Attach an assignment cover sheet or extension form to your assignment, found on Blackboard or outside the administration office.
- Email your assignment to [media-studies@vuw.ac.nz](mailto:media-studies@vuw.ac.nz) as a MS Word file. Please name files in the following format: SURNAME-Assignment #-MDIA404.

Your marked assignment will be handed back by your supervisor. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the administration office.

#### EXTENSIONS AND PENALTIES

##### Extensions

In exceptional and unforeseen circumstances an extension may be granted. To apply for an extension, email your Course Coordinator before the assignment is due. If granted, your Course Coordinator will inform you of the new due date. **No assignment with or without an extension will be accepted after Friday 4 November 2016.**

##### Penalties

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

## SET TEXTS

No set texts. Please see weekly readings which are listed in the Course Programme and are available online through Talis Aspire.

## RECOMMENDED READING

- John Caughie (2000) *Television Drama: Realism, Modernism and British Culture*, Oxford University Press: Oxford, 2000.
- Glen Creeber (2004) *Serial Television: Big Drama on the Small Screen*, British Film Institute: London.
- Trisha Dunleavy (2009) *Television Drama: Form, Agency, Innovation*, Basingstoke: Palgrave Macmillan.
- Gary Edgerton, and Jeffrey P. Jones eds (2008) *The Essential HBO Reader*, Lexington: University Press of Kentucky.
- Gary R. Edgerton ed (2011) *Mad Men: Dream Come True TV*, London: IB Tauris.
- Douglas Gomery and Luke Hockley eds (2006) *Television Industries*, London: British Film Institute.
- David Lavery, Douglas L Howard, and Paul Levinson (2011) *The Essential Sopranos Reader*, Lexington: Kentucky University Press.
- Janet McCabe and Kim Akass eds (2007) *Quality TV: Contemporary American Television and Beyond*, London and New York: IB Tauris.
- Brett Martin (2013) *Difficult Men: Behind the Scenes of a Creative Revolution From The Sopranos and The Wire to Mad Men and Breaking Bad*, New York: the Penguin Press.
- Jason Mittell (2015) *Complex TV: The Poetics of Contemporary TV Storytelling*, New York: New York University Press.
- Robin Nelson (2007) *State of Play: Contemporary "High-End" TV Drama*, Manchester University Press: Manchester and New York.
- Roberta Pearson ed (2009) *Reading Lost*, London: IB Tauris.
- David Pierson ed (2015) *Breaking Bad: Critical Essays on the Contexts, Politics, Style and Reception of the Television Series*, Lanham: Lexington Books.
- Eva Novrup Redvall (2013) *Writing and Producing Television Drama in Denmark: From The Kingdom to The Killing*, Basingstoke: Palgrave Macmillan.
- Elke Weissmann (2012) *Transnational Television Drama: Special Relations and Mutual Influence Between the US and UK*, Basingstoke: Palgrave Macmillan.

## Periodicals Most Relevant to this Course

- *Screen (London)*
- *The Velvet Light Trap (Texas)*
- *Television and New Media (New York)*
- *Critical Studies in Television (Manchester)*
- *Journal of Popular Film and Television (Ohio)*
- *Media Culture and Society (London)*
- *FlowTV flowtv.org/ (Texas)*

## CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

## STUDENT FEEDBACK

MDIA 404 is being offered for the first time since 2012 and the course has been extensively revised since the 2012 offering so that it focuses on long form high-end TV drama and recent developments in leading English-speaking and other relevant TV drama paradigms. Please visit this link for feedback on the 2012 run of MDIA 404: [www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://www.cad.vuw.ac.nz/feedback/feedback_display.php).

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

## COURSE PROGRAMME

Week 1	14 Jul	<p><b>Introduction: TV Drama Forms and Contexts</b></p> <p>Trisha Dunleavy (2009) "Television Drama: Forms and Contexts", Chapter 1 in T. Dunleavy <i>Television Drama: Form, Agency, Innovation</i>, Basingstoke: Palgrave Macmillan, pp. 10-37.</p> <p>Todd Gitlin (1994) "The Triumph of the Synthetic: Spinoffs, Copies and Recombinant Culture" Chapter 5 in <i>Inside Primetime</i>, London: Routledge, pp. 63-85.</p> <p>Amanda Lotz (2006) "If It's Not TV, What is It? The Case of US Subscription Television", Chapter 4 in S. Banet-Weiser, C. Chris and A. Freitas eds. <i>Cable Visions: Television Beyond Broadcasting</i>, New York: New York University Press, pp. 85-102.</p>
Week 2	21 Jul	<p><b>Different Cultural and Economic Paradigms for Drama Creation</b></p> <p>Eva Redvall (2013) "A European Take on the Showrunner? Danish Television Drama Production", in P. Szczepanik and P. Vonderau eds. <i>Behind the Screen: Inside European Production Cultures</i>. Basingstoke, Basingstoke: Palgrave Macmillan, pp.153-69.</p> <p>Denise Mann (2009) "It's Not TV, its Brand Management", Chapter 7 in V. Mayer, M.J. Banks, and J.T. Caldwell eds. <i>Production Studies: Cultural Studies of Media Industries</i>, New York and London: Routledge, pp. 99-113.</p> <p>Chris Anderson (2008) "Overview: Producing an Aristocracy of Culture in American Television" in G.R. Edgerton and J. P. Jones eds. <i>The Essential HBO Reader</i>, Lexington: Kentucky University Press, pp. 23-41.</p> <p>Alisa Perren (2011) "In Conversation: Creativity in the Contemporary Cable Industry", <i>Cinema Journal</i>, 50 (2): 132-38.</p>
Week 3	28 Jul	<p><b>Long-Form High-End Drama and Narrative Strategies</b></p> <p>Jostein Gripsrud (2002) "Narratology: the Forms and Functions of Stories", Chapter 7 in J. Gripsrud, <i>Understanding Media Culture</i>, London: Arnold, pp. 191-223.</p> <p>Jeffrey Sconce (2004) "What If?: Charting Television's New Textual Boundaries", in L. Spigel and J. Olsson eds. <i>Television After TV: Essays on a Medium in Transition</i>, Durham: Duke University Press, pp. 93-112.</p>

Michael Z. Newman (2006) "From Beats to Arcs: Toward a Poetics of Television Narrative", *The Velvet Light Trap*, No. 58, Fall, pp.16-28.

Anthony N. Smith (2011) "TV or Not TV? *The Sopranos* and Contemporary Episode Architecture in US Network and Premium Cable Drama", *Critical Studies in Television*, 6 (1) pp. 36-51.

Week 4 4 Aug

### TV Drama Aesthetics Part One

Christine Geraghty (2003) "Aesthetics and Quality in Popular Television Drama", *International Journal of Cultural Studies*, Vol 6 (1), pp. 25-45.

Robin Nelson (1997) "TV Drama Forms: Tradition and Innovation - Gradual (Un) Realizations", Chapter 5 in R. Nelson *TV Drama in Transition: Forms Values and Cultural Change*, Basingstoke: Macmillan Press, pp. 99-124.

Steven Peacock (2010) "Dexter's Hollow Designs", Chapter 5 in D. L. Howard *Dexter: Investigating Cutting Edge Television*, I.B Tauris: London and New York, pp. 49-58.

David Lavery (2005) "It's Not Television, Its Magic Realism: the Mundane, the Grotesque and the Fantastic in *Six Feet Under*", Chapter 1 in K. Akass and J. McCabe eds. *Reading Six Feet Under: TV to Die For*, London: I.B. Tauris, pp. 19-33.

Week 5 11 Aug

### TV Drama Aesthetics Part Two

Trisha Dunleavy (2009) "Movements in Style: Naturalism, Realism and Modernism", Chapter 3 in T. Dunleavy, *TV Drama: Form, Agency, Innovation*, Basingstoke: Palgrave Macmillan, pp. 67-96.

Jonathan Gray (2006) "Intertextuality and the Study of Texts", Chapter 1 in J. Gray, *Watching with The Simpsons: Television, Parody, and Intertextuality*, New York and London: Routledge: New York and London, pp. 19-40.

Pierre Barrette and Yves Picard (2014) "Breaking the Waves", Chapter 7 in D. P. Pierson ed *Breaking Bad: Critical Essays on the Contexts, Politics, Style and Reception of the Television Series*, Lanham and Plymouth: Lexington Books, pp. 121-38.

Week 6 18 Aug

### Discourses and Forms of 'Quality'

Robin Nelson (2007) "Quality TV in Context", Chapter 7 in R. Nelson, *State of Play: Contemporary High-End Drama*, Manchester: Manchester University Press, pp. 161-88.

Robert J. Thompson (1996) "*Hill Street Blues*: The Quality Revolution", Chapter 4 in R. Thompson, *From Hill Street Blues to ER: Television's Second Golden Age*, Syracuse: Syracuse University Press, pp. 59-74.

Jane Feuer (2007) "HBO and the Concept of Quality TV", Chapter 1 in J. McCabe and K. Akass eds *Quality TV: Contemporary American Television and Beyond*, London: I.B Tauris, pp. 145-57.

**Mid-Trimester Break: 22 August to 4 September**

**Week 7 8 Sep Discourses of Authorship: the 'TV Auteur'**

Jane Shattuc (2005) "Television Production: Who Makes American TV?" Chapter Seven in Wasko, J. ed *A Companion to Television*, Malden and Oxford: Blackwell, pp. 142–54.

Robin Nelson (2011) "Author(iz)ing Chase", in D. Lavery, D.L. Howard and P. Levinson eds *The Essential Sopranos Reader*, Lexington: University Press of Kentucky, pp. 41–53.

Michael Newman and Alana Levine (2012) "The Showrunner as Auteur", Chapter 3 in M. Newman and A. Levine, *Legitimizing Television: Media Convergence and Cultural Status*, New York and London: Routledge, pp. 38–58.

**Week 8 15 Sep Authorship Practices: the Writer's Room**

John Wells (1996) "Team Writing" in Julian Friedmann eds. *Writing a Long-Running Television Series: Lectures from the Second PILOTS Workshop*, Sitges, Catalonia: Fundacion Cultural Media, pp.194-205.

Martin, Brett (2013) "The Happiest Room in Hollywood", Chapter 13 in B. Martin *Difficult Men: Behind the Scenes of a Creative Revolution from The Sopranos and The Wire to Mad Men and Breaking Bad*, New York: The Penguin Press, pp. 265-90.

Connor, Jon (2014) "An Interview with *Breaking Bad* Writer Moira Walley-Beckett", KesslerUniversity, <http://www.kessleru.com/2014/01/an-interview-with-breaking-bad-writer-moira-walley-beckett/> 23 January.

**Week 9 22 Sep Long-Form High-End Drama and Narrative Complexity**

Jason Mittell, (2006) "Narrative Complexity in Contemporary American Television", *The Velvet Light Trap*, Number 58, Fall, 2006, pp. 29–40.

Jason Mittell (2015) "Comprehension", Chapter 5 in J. Mittell, *Complex TV: the Poetics of Contemporary Television Storytelling*, New York and London: New York University Press, pp. 164-205.

Rosend Sánchez- Bàro (2015) "Uncertain Beginnings: *Breaking Bad*'s Episodic Openings", Chapter 8 in D. P. Pierson ed *Breaking Bad: Critical Essays on the Contexts, Politics, Style and Reception of the Television Series*, Lanham and Plymouth: Lexington Books, pp. 139-53.

**Week 10 29 Sep TV Drama and Related Screen Production in New Zealand**

Trisha Dunleavy (2010) "New Zealand On Air, Public Service Television and TV Drama", Chapter 23 in P. Iosifidis ed *Reinventing Public Service*



*Communication: European Broadcasters and Beyond*, Basingstoke: Palgrave Macmillan, pp. 298-310.

Trisha Dunleavy (2012) "The Threatened Genres: Drama and Comedy", Chapter 8 in Paul Norris and Brian Pauling eds *NZ On Air: An Evaluative Study from 1989-2011*, a Research Report prepared for New Zealand on Air, December, pp. 43-58.

Trisha Dunleavy and Hester Joyce (2011) "Television After 2000: Digital Plenty in a Small Market" Chapter 6 in T. Dunleavy and H. Joyce, *New Zealand Film and Television: Industry Institution and Cultural Change*, Bristol and Chicago: Intellect Books, pp. 171-207.

Week 11 6 Oct

### TV Drama and Indicators of Transnationalism

Elke Weissmann (2012) "Transnational Aesthetic Influences and Performance", Chapter 3 in E. Weissmann, *Transnational Television Drama: Special Relations and Mutual Influence between the US and the UK*. Basingstoke: Palgrave Macmillan, pp. 64-94.

Ib Bondbjerg and Eva Novrup Redvall (2015) "Breaking Borders: The International Success of Danish Television Drama", in I. Bondebjerg, E.N. Redvall and A. Higson eds *European Cinema and Television: Cultural Policy and Everyday Life*. Basingstoke: Palgrave Macmillan, pp. 214-38.

Trisha Dunleavy (2016) "Crossing New Boundaries in Public TV Drama: The Transnational Success of Denmark's *Forbrydelsen*", in G. F. Lowe and N. Yamamoto eds *Crossing Borders and Boundaries in Public Service Media*, Gothenburg: Nordicom, pp. 201-14.

Week 12 13 Oct

Student Conference Paper-Styled Presentations

### OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- *Academic Integrity and Plagiarism*: [www.victoria.ac.nz/students/study/exams/integrity-plagiarism](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- *Academic Progress*: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)
- *Dates and deadlines*: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- *FHSS Student and Academic Services Office*: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- *Grades*: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- *Special passes*: refer to the *Assessment Handbook*, at [www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf](http://www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf)
- *Statutes and policies including the Student Conduct Statute*: [www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)
- *Student support*: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)

**MEDIA STUDIES PROGRAMME COURSE OUTLINE MDIA 404**

- *Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)*
- *Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)*
- *Terms and conditions: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract)*
- *Turnitin: [www.cad.vuw.ac.nz/wiki/index.php/Turnitin](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)*
- *Victoria graduate profile: [www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile)*
- *VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)*