

Course number and section: CULT 315 and ENGL 376

Course Topic: Television Studies

Credits: 3

Term: 1

Instructor: Daniel Keyes

Course Description:

This course blends both creative and critical learning as a way of thinking about how our everyday interactions with screen culture involves a complex network of technology, emotion, narrative, governmentality, etc. This course blends creative analysis and critical making: It explores how broadcast regimes whether regular linear broadcasters like CBC and CTV in Canada or streaming video broadcaster like YouTube, Netflix, Amazon Prime, Disney Plus and APTN, etc. shape and are shaped by genre, viewers' habits, regulators, transglobal economics, and the affordances of media platforms. We will look at TV as a global phenomenon looking at Maori reality TV, Japanese advertising, white supremacy on YouTube, Queer or Open TV and other fascinating programming. Students write and post on an online discussion board short essays reflecting on their experiences with screen culture and the readings in the course that will be shared with the class and form much of the exploratory learning. Additionally, this course has a substantive team assignment where students working with three or four other students will produce a 30-second public broadcast announcement for the folks at the mental health students support office called Thrive. Students will pitch, storyboard, shoot, edit, and broadcast this content and reflect on the process of being a maker. This production will involve hands on training provided by UBC Okanagan Studios and is worth 35% of the overall grade. No previous media production skills are necessary just a willingness to work in a team and learn or hone nascent skills in production.

Tentative Reading List: (These sample readings are derived from a wide range of peer reviewed articles and book chapters that engage with Television in terms of genre, platform, reception, and aesthetics)

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Chalaby, J. 2023. *Television in the Streaming Era: The Global Shift (Development Trajectories in Global Value Chains)*. Cambridge: Cambridge University Press.
doi:10.1017/9781009199285

Christian, Aymar Jean. 2018. "Epilogue Open TV (beta) in the Networked Era." *Open TV: Innovation beyond Hollywood and the Rise of Web Television*, New York UP, 253-261.

Hearne, J. 2017. "'I Am Not a Fairy Tale:' Indigenous Storytelling on Canadian Television." *Marvels & Tales-Journal of Fairy-Tale Studies*, 31(1): 126-146.

Hobart, Hi'ilei Julia Kawehipuaakahaopulani, and Tamara Kneese. 2020. "Radical Care Survival Strategies for Uncertain Times." *Social Texts*. Vol 38, no. 1. 1-10. DOI

10.1215/01642472-7971067 [this article has nothing to do with television but relates to the Thrive group work mentioned above by introducing the idea of radical care]

McPherson, Tara. 2013. "Reload: Liveness, Mobility, and the Web." *New Media, Old Media: A History and Theory Reader*. Eds. Wendy Hui Kyong Chun, and Thomas W. Keenan. Routledge. 2005. 199-208.

Shahaf, Chiara, Sharon and Francesca Ferrari. 2019. "Editorial: Interrogating 'Disruption': Global Television Culture Between Continuity and Change." *Critical Studies in Television: The International Journal of Television Studies*. 14(2): 153-159.

Symthe, Dallas. 1977. "Communications: Blindspot of Western Marxism." *Canadian Journal of Political and Social Theory* 1 (3): 1-27.

Wood, Andrea. 2013. "Boys' Love Anime and Queer Desires in Convergence Culture: Transnational Fandom, Censorship and Resistance." *Journal of Graphic Novels & Comics*, 4(1):44-63.

Williams, Raymond. "Impressions of U.S. Television." *Raymond Williams on Television: Selected Writings*, edited by Alan O'Connor, 2nd ed., Routledge, 2011, pp. 24-27.

Other: