

**New York University | Department of Media, Culture, and Communication  
MCC-UE 1302-001: Global Television, Fall 2013**

MW 2:00-3:15pm  
Location: GCASL 383

Instructor: Melanie Kohnen  
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Office: East Building, 239 Greene St., Room 723  
Office hours: Wednesday, 4:15-5:30pm and by appointment

**Course Description:**

This course introduces students to theories of global television studies, the reception of American media abroad, and several case studies of television from around the world. Students learn about the challenges and rewards of studying global television, both of which revolve around how to study television programming and the television industry across cultures and across languages. International case studies include New Zealand, China, South Korea, and the UK. Finally, we will examine the consequences of convergence culture and consider whether web series constitute a new form of global television. Overall, students will learn about the challenges and rewards of studying global television, both of which revolve around how to study television programming and the television industry across cultures and across languages.

**Course Goals**

- Understand and apply theories and concepts of global television studies
- Analyze the international distribution and reception of American television
- Examine several case studies in their local and global contexts, particularly regarding cultural and industrial differences
- Complete an independent research project on global television

**Required Texts:**

Oren, Tasha and Sharon Shahaf. *Global Television Formats: Understanding TV Across Borders*. Routledge, 2012.

**Assignments and Requirements:**

Midterm:

The midterm exams consists of short answers and essay questions that cover material from the first six weeks of the course.

Research Paper

The goal of this project is to carry out an independent research project on global television. Students have the choice of working on the international distribution of American TV, on a local case study in a country of their choice (please note that this excludes the U.S.), or on the adaptation or broadcasting of international programming in the United States.

### Global Programming Project

For this assignment, students split into groups to create programming for the global TV market. Students can decide between creating their own TV program that would be distributed globally or adapting an international program or format for distribution on U.S. television. Students implement their new knowledge about global television in a creative way and learn to negotiate the tensions between different industrial and cultural expectations in the U.S. and abroad.

### Participation:

In-class discussions are an important aspect of this course. Consequently, your participation is crucial to the overall success of the class. You are expected to keep up with the readings and come to class prepared for discussion. This means you should not only have completed the readings, but be ready to discuss and engage the reading's major arguments. During class discussions, I will frequently ask you to suggest passages that we should examine in more detail; you should be able to identify these passages quickly by either underlining, marking the page, or taking notes in advance of class.

Good participation means contributing thoughtful comments and questions that refer to readings, screenings, and core concepts during our class discussion. The quality of your remarks is at least as important as the quantity of your remarks.

### **Assignment Schedule**

If not specified otherwise, all assignments are due at 11:59PM on the due date.

Extensions are only available in the case of dire personal circumstances, and you must contact me at least 24 hours before the deadline. If you don't contact me 24hrs before the deadline and don't submit an assignment, you will not receive any points.

<b>Assignment</b>	<b>Due Date</b>	<b>Points</b>
Participation	Ongoing	100
Midterm	10/16/13 (in class)	300
Research Paper	11/08/13	200
Global Programming Drafts	11/25/13 (in class)	100
Global Programming Project	12/07/13	200
Global Programming Pitch	12/09/13	100
Total		1,000

### **Grade Breakdown:**

1,000 points = 100%

A = 94-100

A- = 90-93  
B+ = 87-89  
B = 84-86  
B- = 80-83  
C+ = 77-79  
C = 74-76  
C- = 70-73  
D+ = 65-69

### **Overall Evaluation Criteria:**

A= Excellent

This work is comprehensive and detailed, integrating themes and concepts from discussions, lectures and readings. Writing is clear, analytical and organized. Arguments offer innovative insights, specific examples and concisely evaluate evidence. Students who earn this grade for participation are consistently prepared for class, synthesize course materials effectively, and contribute insightfully.

B=Good

This work is complete and accurate, offering insights at general level of understanding. Writing is clear, uses examples properly, but leans toward broad analysis rather than innovative perspectives. Classroom participation is consistent and thoughtful.

C=Average

This work is correct but is largely descriptive, lacking analysis. Writing is vague, tangential and/or features significant grammar and spelling mistakes. Arguments are unorganized, without specific examples or analysis, and features misunderstandings of key concepts/theories. Classroom participation is inarticulate, superficial, and/or infrequent.

D= Unsatisfactory

This work is incomplete, and evidences little understanding of the readings or discussions. Arguments demonstrate inattention to detail, misunderstand course material and overlook significant themes. Classroom participation is spotty, unprepared, and off-topic.

F=Failed

This grade indicates a failure to participate and/or incomplete assignments

### **Course Policies:**

#### **A Note on Laptops and Cell Phone Usage**

You are encouraged to bring an internet-enabled device to every class--many of our readings are available in digital formats, after all. It is your responsibility to monitor your use of the internet, texting, etc. in class. You should be mindful of where your attention is during class time (hint: it should be focused on the discussion that's happening among the people in the room). You should feel free to look up information online that is relevant to in-class activities and share this information with the class.

I will ask you to put away your laptops etc. during certain screenings to make sure your

entire focus in on the TV program we are watching together.

Please also consult [the Laptop Facts PDF](#). This hand-out was put together by former MCC student Ben Zweig.

### **Absences**

Attendance is mandatory. You are allowed two unexcused absences during the semester (if your unexcused absences exceed that limit, you put yourself at risk of failing the course). All other absences must be for valid, non-academic reasons, such as medical emergencies (confirmed by a doctor's note) or religious holidays.

If you miss class, it is your responsibility to catch up on the work we have done during class. Also note that showing up more than ten minutes late to class automatically translates into an unexcused absence for that class meeting.

### **Academic Honesty and Plagiarism**

Academic integrity is the guiding principle for all that you do, from taking exams to making oral presentations to writing term papers. It requires that you recognize and acknowledge information derived from others and take credit only for ideas and work that are yours.

You violate the principle of academic integrity when you

- cheat on an exam,
- submit the same work for two different courses without prior permission from your professors,
- receive help on a takehome examination that calls for independent work, or
- plagiarize.

Plagiarism is failure to properly assign authorship to a paper, a document, an oral presentation, a musical score, and/or other materials that are not your original work. You plagiarize when, *without proper attribution*, you do any of the following:

- copy verbatim from a book, an article, or other media;
- download documents from the Internet;
- purchase documents;
- report from others' oral work;
- paraphrase or restate someone else's facts, analysis, and/or conclusions; or
- copy directly from a classmate or allow a classmate to copy from you.

Please consult Steinhardt's policy for more information:

[http://steinhardt.nyu.edu/policies/academic\\_integrity](http://steinhardt.nyu.edu/policies/academic_integrity)

### **Student Resources:**

Students with physical or learning disabilities are required to register with the [Moses Center for Students with Disabilities](#), 726 Broadway, 2nd Floor, (212-998-4980) and are required to present a letter from the Center to the instructor at the start of the semester in order to be considered for appropriate accommodation.

## Reading Schedule

**Please note that the reading schedule is subject to change based on our progress and shared interests.**

**Unless otherwise noted, screenings take place during class.**

### **Week 1: Overview**

9/4 Introduction to the course

### **Week 2: Introduction: What is Global TV?**

9/9

Screening: *The Bridge*, Pilot

9/11 *The Bridge* as Global TV

Moran, Albert. "Issues." In: *New Flows in Global TV*.

Thomas, June. [Murder City](#). *Slate*, July 2013.

Sepinwall, Alan. ['The Bridge' Producer Meredith Stiem on Translating Denmark/Sweden into U.S./Mexico](#). Hitfix, July 2013.

### **Week 3 Foundations I: Global Television Flows**

9/16

Straubhaar, Joseph. "A Multilayered World of Television: An Overview." In: *World Television: From Global to Local*. Sage, 2007: p. 1-17 (stop at the subheading "Structural and Cultural Process Frameworks for World Television")

9/18 Straubhaar, cont.: p. 17-30

### **Week 4 Foundations II: U.S. vs. British Television**

9/23

Screening: *Doctor Who*, [The Eleventh Hour](#)

Shimpach, Shawn. "Doctor Who: Regeneration Through Time and (Relative) Space." In: *Television in Transition*. Wiley-Blackwell, 2010: 152-178.

9/25

Guest speaker: Faye Woods, Lecturer in Film and Television, University of Reading

Becker, Christine. "*Life on Mars*: Transnational Adaptation."

### **Week 5 American Television Abroad**

9/30

Screening: [The Amazing Race](#) (watch one episode before class); [House Hunters International](#)

Harvey, Jordan. "The Amazing 'Race': Discovering a True American." In: Escoffery, David S (ed). *How Real is Reality TV? Essays on Representation and Truth* (McFarland, 2007): 212-227.

10/02

Ferrari, Chiara. "Dubbing *The Simpsons*: Or How Groundskeeper Willie Lost His Kilt in Sardinia." *Journal of Film and Video* 61:2 (2009): 19-37.

### **Week 6 Case Study I: New Zealand**

10/07

Oren, Tasha and Sharon Shahaf. "Television Formats—A Global Framework for TV Studies." In: *Global Television Formats: Understanding TV Across Borders* (Routledge, 2012): 1-21.

10/09

Guest speaker: Mark Stewart, University of Auckland

Screening: *New Zealand's Got Talent, 2012*

De Bruin, Joost. "NZ *Idol*: Nation Building through Format Adaptation." *Global TV Formats*, 223-242.

### **Week 7**

10/14 Fall Break

10/16 Midterm

### **Week 8 Overview: Television in Asia**

10/21

Iwabuchi, Koichi. "Introduction: Cultural Globalization and Asian Media Connections." In: [\*Feeling Asian Modernities: Transnational Consumption of Japanese TV Dramas\*](#). (e-book available via Bobcat) Hong Kong University Press, 2004: 1-24.

10/23

### **Case Study II: Television in China**

Fung, Anthony. "Think Globally, Act Locally: China's Rendezvous with MTV." *Global Media and Communication* 2:1 (2006): 71-88.

Osnos, Evan. "[How Jon Stewart Blew Up in China](#)." *New Yorker Blog*, April 12, 2013.

### **Week 9 Case Study III: Television in South Korea**

10/28

Screening: Korean Drama clips

Kim, Youna. "The Rising East Asian 'Wave': Korean Media Go Global." In: [\*Media On the Move: Global Flow and Counter-Flow\*](#), ed. By Daya Kishan Thussu. (e-book available via Bobcat) Routledge, 2007: 121-135.

10/30

Hwang, Stephanie. [Survival-Reality TV: Korean Edition](#). 2013.

## **Week 10**

11/04

*The Tunnel* screening and discussion.

11/06 International adaptations of *The Bachelor*

Dewey, Susan. "'To Do Whatever She Wants': Miss India, Bollywood, and the Gendered Self." In: Kim, Youna (ed). *Women and the Media in Asia: The Precarious Self*. New York: Palgrave-Macmillan, 2012: 204-219.

Neiger, Motti. "Real Love Has No Boundaries? Dating Reality Shows Between Global Format and Local-Cultural Conflicts." In: Hetsroni, Amir (ed). *Reality Television: Merging the Global and the Local*. Nova Science Publishers, 2011: 123-136.

11/08 Research Paper due by midnight

## **Week 11: Coming Full Circle: Screening & Adapting Global Media in the U.S I**

11/11

Screening: *The Killing* (watch Pilot before class, available on Netflix Instant Watch);  
in class: *Forbrydelsen* (with English subtitles, as screened on BBC Four)

Collins, Lauren. "Danish Postmodern." *The New Yorker*, January 7, 2013.

11/13 *Journal of Popular TV* Special Issue on Danish TV

## **Week 12 Coming Full Circle II: Screening & Adapting Global Media in the U.S II**

11/18

Screening: *Ugly Betty*

11/20

Guest speaker: Courtney Brannon Donoghue, Oakland University

Donoghue, Courtney Brannon. "Importing and Translating Betty: Contemporary Telenovela Format Flow within the United States Television Industry." In: *Soap Operas and Telenovelas in the Digital Age*, 257-275.

## **Week 13: Project Week**

11/25 Meetings to discuss Global Programming drafts

11/27 No class (Thanksgiving)

## **Week 14 Television on the Internet: The Future of Global TV?**

12/02

Jenkins, Henry, Sam Ford and Joshua Green. "Introduction: Why Media Spreads." In *Spreadable Media: Creating Meaning and Value in a Networked World*. NYU Press, 2013: 1-23 (stop at "Comcast Must Die" subheading). (PDF)

Marich, Robert. [MipTV: House of Cards Travels Well Overseas](#). *Variety*, 4/3/2013

Lowe, Mike. [Netflix's House of Cards: Waving Goodbye to Regional Distribution and Good Riddance](#). Pocketlint, 01/25/2013.

12/04

Landa, Amanda. [Niche Market, Global Scale: Simulcasting Anime Online](#). Flow 12:03, 2010.

Li, Xioachang. [Transnational Audiences and East Asian Television](#). *Spreadable Media* Online Supplement.

Stewart, Mark. "Digital Distribution in New Zealand--A Digital Media Divide?" (PDF)

The Oatmeal. [Game of Thrones Piracy Comic + GoT Piracy Comic, NZ edition](#).

Sepinwall, Alan. [BBC America to Simulcast Doctor Who 50th Anniversary Special](#). Hitfix, 11/8/2013.

12/07 Final Project due by midnight

### **Week 15**

12/09 Student Presentations

12/11 Student Presentations