

UMBC UGC New Course Request: MLL 480/MCS 390 Critical Studies in Global Television

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Proposed Effective Date: Spring 2011

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COURSE INFORMATION:

Course Number(s)	MLL 480/MCS 390
Formal Title	Transcultural Studies in Global Television
Transcript Title (≤24c)	Transcult Stud Global TV
Recommended Course Preparation	MCS 222
Prerequisite	MCS 222
Credits	3
Repeatable?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	3
If yes, how many total credits?	
Grading Method(s)	<input checked="" type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

PROPOSED CATALOG DESCRIPTION:

This course will study the concepts, institutions, distribution channels, production and marketing practices, products and audience reception of globally distributed television programming. Special emphasis will be placed on localization strategies, aesthetic conventions and genre traditions, notions of cultural proximity, and debates around hybridity and transculturality. Students with advanced foreign language competencies are especially encouraged to examine foreign language television productions discuss issues in the secondary literature of that language.

RATIONALE FOR NEW COURSE:

See attached sheet.

ATTACH COURSE OUTLINE (mandatory):

See attached syllabus.

- a. There is no course in the Media and Communication Studies program that directly addresses the development of global television programs. Television is the pre-eminent cultural industry that has been at the forefront of cultural globalization processes. This course will demonstrate through different case studies of both the television programs themselves, but also of the politics and economic of the major players, how these global forms of industrial culture have had an impact on the way that national identities have been constructed in the largely nationally-organized television industries. This course also represents an opportunity for drawing students with a competency in foreign languages into the Media and Communication Studies program and increase the diversity of both the program offerings as well as the student body.. The course will also be cross-listed with the department of Modern Languages, Linguistics and Intercultural Communication to promote the incorporation of the mass media into the study of intercultural communication, a component that his sorely neglected in the field.
- b. The course is likely to be taught once a year if enrollments permit.
- c. The course fits in our departmental (MLLI) curriculum by expanding the offerings of media and communication courses. While the department currently offers a wide variety of film courses on topics from various linguistic areas and countries, there is not a single course that focuses on the popular medium of television across countries at the present. In addition, there is no single course that studies television consistently in any one country or language area. For Media and Communication Studies, there is no course currently available that looks at television from a global, narrative, and political economy perspective. Since cultural globalization is intensifying, students should be able to reflect upon the primary effects and weigh the advantages and disadvantages with the guidance of discussions and materials of this course and be able to contextualize debates around these issues within various competing discourses.
- d. This course will serve upper-level students in the Media and Communications BA as well as MLLI students who are interested in global television narratives and their transcultural production, distribution, and reception.
- e. The course will be offered at the 300-level in the Media and Communication Studies BA program in order to complement and enhance the transcultural and global grounding of the advanced MCS students. In the MLLI department, the course will be offered at the 400-level due to the stronger focus on foreign language competencies in reading materials, class discussions, and television narratives. For MLLI students this course will contribute to the development of intercultural and transcultural competencies at the heart of the curriculum.
- f. The class preparations consist of taking MCS 222 as a required course so that the primary theories and methods of media and communication studies will already have been digested. These will be applied and reflected upon in the class for discussions of television in a global context. MCS 333 would be a recommended but not a required course as preparation for taking this class.
- g. The course will be offered with a regular grading method to ensure the full participation and commitment of all students.
- h. This course should not be repeated.

Cross-Listing:

This course should be cross-listed with the MCS (as MCS 390) and MLLI (as MLL 480) departments. The cross-listing is appropriate due to the central role that television studies occupies in media and communication studies, while transcultural study of television narratives should be a fundamental part of the BA in Modern Languages, Linguistics, and Intercultural Communication.

Transcultural Studies in Global Television

Instructor: Edward Larkey

larkey@umbc.edu

Course description

This course will study the concepts, institutions, distribution channels, production and marketing practices, products and audience reception of globally distributed television programming. Special emphasis will be placed on localization strategies, notions of cultural proximity, and debates around hybridity and transculturality. Students with advanced foreign language competencies are especially encouraged to examine foreign language television productions discuss issues in the secondary literature of that language.

Goals of course

After taking this course, students should be able to determine how the international trade in television formats takes place, gain an overview of the most prominent institutional players in the marketplace, point out the various strategies for format trade and decipher which localization strategies for the television programs have been realized. Students will gain an understanding for the complexities of transcultural media relations and learn about the discourses connected to globalization of television products.

Student Projects

Students will be presenting case studies from other Anglophone countries or those outside of the Anglophone area. Students will investigate a particular program or format that has various versions in other countries, pointing out the manner in which localization strategies have been implemented, what this says about the concept of cultural proximity, and how this program represents a narrative within the framework of the national identity of the particular country. Students will prepare short (10-15 minute) presentations on their research results and direct a class discussion about these.

Books used in course

Joseph D. Straubhaar, World Television. From Global to Local, Sage Publications, 2007.

Albert Moran (Ed.), TV Formats Worldwide. Localizing Global Programs, Intellect, 2009.

Further Readings will be drawn from the Bibliography on the syllabus when needed.

Student Assessment:

Students will be graded on their ability to acquire the concepts involved in transcultural analyses of television formats and programs, including aesthetic and genre conventions, notions of hybridity, transculturality, globalization, nation and national identities, cultural proximity and localization, and further concepts used in the analysis of global television flows. These will be tested in the **mid-term exam**.

Final projects will be assessed according to the ability of the students to apply these concepts to television programs from at least two different countries. Students will analyze what types of localization strategies were employed, what political, economic, or cultural factors can be traced to the realization of these strategies in each television program, and how these relate to a general theory of transculturality. Narratological, institutional and political economy factors should be addressed.

In **class discussions** students should demonstrate that they have both understood the basic principles and knowledge derived from the readings, as well as improve their ability to engage in a critical reflection of concepts. In addition, students will be required to deepen their analytical skills in the application of the knowledge in the readings to selected examples of programs.

Grading:

Discussion of weekly readings	20%
Mid-Term	30%

Presentation of Final Project	15%
Final Paper	35%

Weekly Topics:

- 1. Globalization Concepts: Hybridity, Transculturality, Cultural Imperialism, Localization and Nation.**
- 2. Cultural Industries Approaches to Global Television**
- 3. Historical development of global television**
- 4. The Anatomy of International Format Trade**
- 5. The Major Players, Market Share, and Marketing Practices**
- 6. Case Study 1 *Idol* as Star Mill**
- 7. Case Study 2 Game Show *Who Wants to be a Millionaire***
- 8. Case Study 3 *telenovela Betty la fea***
- 9. Case Study 4 US TBA**
- 10. UK and Australia**
- 11. China and Asian Market**
- 12. Latin American Television Markets**
- 13. The Middle East**
- 14. European Television Markets**

Class Schedule

Part 1: Theoretical and Conceptual Frameworks

Week 1

1. Globalization Concepts: Hybridity, Transculturality, Cultural Imperialism, Localization, and Nation

Straubhaar

Chapter 1, A Multilayered World of Television. An Overview Pp. 1-29

Chapter 2, Hybridization and the Roots of Transnational, Geocultural, and Cultural-Linguistic Markets. Pp. 31-53.

Week 2

2. Cultural Industries Approaches to Global Television

Straubhaar

Chapter 3, Creating National and Regional Television and Cultural Industries, Pp. 55-78.

Chapter 4, Creating Global, U.S., and Transnational Television Global and National Television Spaces, Pp. 111-129.

Week 3

3. Historical development of global television. From Program export/import to international format trade

Straubhaar

Chapter 6, Producing National Television, Glocal and Local, Pp. 131-166.

Chapter 7, TV Exporters. From American Empire to Cultural-Linguistic Markets. Pp. 167-193.

Bielby/Harrington (2008)

Ch. 2, Television in the Global Market. Pp. 37-65.

Part 2: Institutional Actors and Discourses

Week 4

4. The Anatomy of International Format Trade: Trade Shows and International Marketing Events

(Readings: Ch 2-5 Moran/Malbon, all others optional)

Moran/Malbon, 2006

Chapter 2, Understanding the TV Programme Format, Pp. 19-27

Chapter 3, Devising a format, Pp. 29-41

Chapter 4, Format Development, Pp. 43-55

Chapter 5, Distributing Formats, Pp. 57-70.

Moran (Ed) 2009

Katja Lantzsch, Klaus-Dieter Altmeyden, Andreas Will, "Trading in TV Entertainment. An analysis." Pp. 79-95.

Week 5 A

5. The Major Players, Market Share, and Marketing Practices

Required Readings:

Moran/Malbon (2006)

Chapter 6, Agents and Markets, Pp. 71-99

Moran/Coppycat (1998), The International Format Market: Players and Trade, Pp. 25-39.

Bielby/Harrington (2008), Introduction, Pp. 1-21.

Optional Readings:

Timothy Havens, "'It's Still a White World Out There': The Interplay of Culture and Economics in International Television Trade," in *Critical Studies in Media Communication*, Vol. 19, No. 4, Dec. 2002, Pp. 377-397.

Timothy Havens, "Exhibiting Global Television: On the Business and Cultural Functions of Global Television Fairs," in *Journal of Broadcasting and Electronic Media*, March 2003. Pp. 18-35.

Week 5 B: Mid-Term Exam on above topics

Part 3: Format adaptation studies:

Week 6

6. Case Study 1 *Idol* as Star Mill

Readings will be split up in the class:

Yngver Njus, "Collaborative Reproduction of Attraction and Performance: The Case of the Reality Show *Idol*", Pp. 113-128.

Doris Baltruschat, "Auditioning for *Idol*: The Audience Dimension of Format Franchising." Pp. 131-146.

Barry King, "Idol in a Small Country: New Zealand Idol as the Commodization of Cosmopolitan Intimacy," Pp. 273-299.

Keane/Fung/Moran, "Super Girl and the Performing of Quality", Pp. 123-139.

Week 7

7. Case Study 2 Game Show *Who Wants to be a Millionaire*

Keane/Fung/Moran (2007), *The International Currency of Who Wants to Be a Millionaire?*, Pp. 97-108.

Amir Hetsroni, "Rule Britannia! Britannia Rules the Waves: A Cross-Cultural Study of five English-speaking versions of a British Quiz Show Format," in *Communications* 30 (2005), 129-153.

Week 8

8. Case Study 3 telenovela *Betty la fea*

Yeidy M. Rivero, "The Performance and Reception of Televisual 'Ugliness' in *Yo soy Betty la fea*," in *Feminist Media Studies*, Vol. 3, No. 1, 2003.

Edward Larkey, "*Ugly Betty* and *Verliebt in Berlin*: A German-US Transcultural Comparison," article to be submitted for publication.

Week 9

9. Case Study 4 US TBA

Part 4: National Television Markets and Globalization

Week 10

10. UK and Australia

Trisha Dunleavy, "Coronation Street, Neighbours, Shortland Street. Localness and Universality in the Primetime Soap," in *Television and New Media*, Vol 6, No. 4, 2005, Pp. 370-382.

Albert Moran, "Try, Try and Try Again: *The Restless Years, Goede Tijden, Slechte Tijden* und *Gute Zeiten, Schlechte Zeiten*," in *Copycat TV*, Pp. 123-140.

Week 11

11. China and Asian Market

Yu-li Chang, "'Glocalization' of television: Programming Strategies of global television broadcasters in Asia," in *Asian Journal of Communication*, Vol 13, No. 1, 2003 Pp. 1-36.

Ying Zhu, "Transnational circulation of Chinese language television dramas," In: *Global Media and Communication*, Vol 4 (1): 59-80.

Week 12

12. Latin American Television Markets

(Two readings per person will be selected from the list below)

Cacilda M. Rego, Antonio C. La Pastina, "Brazil and the globalization of telenovelas," Pp. 89-103, in Daya Kishan Thussu (Ed.), *Media on the Move*, Routledge (2007).

Vivian Barrera, Denise D. Bielby, "Places, Faces, and Other Familiar Things: The Cultural Experience of Telenovela Viewing among Latinos in the United States," in *Journal of Popular Culture*, Pp. 1-18.

Denise D. Bielby, C. Lee Harrington, "Opening America: The Telenovelization of US Soap Operas", in *Television and New Media*, Vol. 6, No. 4, November 2005, Pp 383-399.

Daniel Biltereyst, Philippe Meers, "The International telenovela debate and the contra-flow argument: a reappraisal," in *Media Culture & Society*, 2000; 22; Pp. 393-413.

Week 13

Daniel Mato, "The transnationalization of the Telenovela Industry, Territorial References, and the Production of Markets and Representations of Transnational Identities," in *Television and New Media*, November 2005. Pp. 423-444.

Silvio Wiasbord, Sonia Jalfin, "Imagining the National: Gatekeepers and the Adaptation of Global Franchises in Argentina," in Moran (Ed.), *TV Formats Worldwide. Localizing Global Programs*, Intellect (2009). Pp. 55-74.

Week 13

13. The Middle East

Marwan Kraidy, "Structure, Reception, and Identity: On Arab-Western Dialogism," Chapter 6 in *Hybridity. The Cultural Logic of Globalization*, Temple University Press (2005), Pp. 106-147.

Marwan Kraidy, "Contesting Reality: *Star Academy* and Islamic Authenticity in Saudi Arabia," in *Reality Television and Arab Politics: Contention in Public Life*. Cambridge University Press (2010) Pp. 91-118.

Lila Abu-Lughod, "Egyptian Melodrama – Technology of the Modern Subject?" in Fay Ginsburg, Lila Abu-Lughod, Brian Larkin (Eds.), *Media Worlds. Anthropology on New Terrain*, University of California Press (2002). Pp. 115-133.

Lila Abu-Lughod, "The Objects of Soap Opera: Egyptian Television and the Cultural Politics of Modernity," in Kelly Askew, Richard S. Wilk (Eds.) *Anthropology of Media. A Reader*. Wiley-Blackwell (2002), Pp. 376-392.

Week 14

14. European Television Markets

Divina Frau-Meigs, "Big Brother and Reality TV in Europe. Towards a Theory of Situated Acculturation by the Media," in *European Journal of Communication*, 22006; 21.33. Pp. 33-56.

Edward Larkey, "Transcultural Localization Strategies of Global TV Formats: *The Office* and *Stromberg*," in Moran (Ed.) *TV Formats Worldwide*, Pp. 188-201.

Week 15: Final Exam

Grading:

Discussion of weekly readings	20%
Mid-Term	30%
Presentation of Final Project	15%
Final Paper	35%

Bibliography

Allen, Robert (Ed.), 1995. *To be continued ... soap operas around the world*, London: Routledge.

Altarac, Shari R. (2007). The Adaptation of US Television Programs in Foreign Markets: How Japan and France put their Distinctive Spin on The Simpsons. Dissertation. University of California Santa Barbara.

Bielby, Denise B., and Harrington, C. Lee (2008), Global TV. Exporting Television and Culture in the World Market, New York: New York University Press.

Bishara, Amahl (2008). "Watching US Television from the Palestinian Street: The Media, the State, and Representational Interventions," Cultural Anthropology, Vol 23, No 3, Pp. 488-530.

Chakravartty. Paula, *Global Communications: Toward a Transcultural Political Economy*, Rowman and Littlefield 2008

Chalaby, Jean K. (2005). Transnational Television Worldwide. Towards a New Media Order, London: IB Taurus.

Chalaby, Jean K. (2003). "Television for a New Global Order," Gazette, Vol 65 No 6, Pp. 457-465 (incomplete in personal bibliography).

Chang, Yu-li, (2003), "'Glocalization' of television: Programming Strategies of global television broadcasters in Asia," Asian Journal of Communication, Vol 13 No 1. Pp. 1-36.

Cooper-Chen, Anne (Ed.) (2005). Global Entertainment Media. Content, Audiences, Issues. Mahwah NJ: Lawrence Erlbaum.

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- Jensen, Pia Majbrit (2007), "Australian Television; The Impact of Format Adaptation," Media International Australia, No 124, Pp. 119-133.
- Jin, D. Y. (2007). "Transformation of the World Television System under Neoliberal Globalization." Television & New Media **8**(3 (August)): 179-196.
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- Lotz, Amanda (2007). "How to spend \$9.3 billion in three days: examining the upfront buying process in the production of US television culture," Media, Culture & Society, Vol 29 No 4, Pp. 549-567.
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- Nelson, Robin (2007). State of Play. Contemporary "high end" TV drama. Manchester UK: Manchester University Press.

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