

Last updated: October 11th, 2007

**EUROPEAN TELEVISION IN COMPARATIVE PERSPECTIVE
CM330**

DESCRIPTION:

This course offers an overall prospect of European Television, focusing on its evolution, its present panorama, and its perspectives for the future. It deals with general issues in Television Studies (genres, formats, audiences, scheduling, advertising, financing, laws and institutions, history, etc.), applying them to the European context, and focusing on Europe's major producers of television: the United Kingdom, Germany, France, Spain, Italy, and – for particular reasons – Holland and Belgium. This semester, the Eastern ex-communist countries are included in the course, for the first time. The course places emphasis on the analysis of television programs from an audiovisual, industrial, and sociological point of view, and discusses the expectations and preferences of the various European national audiences. The course also examines the differences between American and European TV, the influence and presence of US television in the European Union, and the increasingly significant influence of European formats on American TV.

PREREQUISITES:

None

LANGUAGE OF PRESENTATION:

English

PROFESSOR:

H. MEDINA, PHD

STUDENT OUTCOMES:

By the end of the course, the students will be able to identify the distinctive traits of European television as opposed to American television; they will have a clear idea of the television panorama in the main European countries, including broadcast channels and programming, and will be able to fully analyze a TV program belonging to any genre, taking into account, besides its inherent qualities, the particular context(s) of emission and reception. After taking this course, the students will also be able to understand any piece of news, in newspapers or other media, regarding the socio-political and economic aspects of any European television channel(s).

LEARNING MEANS:

The course combines lectures, illustrated with class viewings of television shows, and group discussions in which the students will discover, by themselves, the main key points of European television trade and television programming. Class participation is very important, since the course is conceived as an active tool to let the students learn by themselves through observation, once the lectures have given them the necessary theoretical foundations. Readings are compulsory and students can be asked about their contents anytime, with no previous warning.

METHODS OF ASSESSMENT:

The final grade will be determined as follows:

Besides two exams (Midterm and Final), the students will have to write a research paper dealing with a topic related to the course's contents, and deliver an oral presentation prepared in groups and completed with a power point. The midterm exam will include 10 to 12 questions on theoretical aspects of television studies; the final exam will include some specific questions on European television and the analysis of a European show studied in class. The final paper must be 2000 words long, and include at least three sources following MLA guidelines. Quantitatively, the assessment goes as follows: Midterm exam: 25%; research paper: 25%; final exam: 25%; oral presentation: 15%; class participation: 10%.

COURSE CONTENT

SESSION 1	Jan. 22, 2008	<p>Class content: Introduction to Television Studies: What is television? The language of Television. A brief history. Sociological implications. Relationship between technology and content.</p>
SESSION 2	Jan. 24, 2008	<p>Class content: Formats and Genres I: Informing the viewer: genres and their formats</p> <p>Required readings: Williams, R. Television: Technology and Cultural Form. London: Routledge, 1990 (chapter 1)</p>
SESSION 3	Jan. 29, 2008	<p>Class content: Formats and Genres II: Entertaining the viewer: genres and their formats</p> <p>Required readings: Rose, Brian, "TV genres reviewed" in Journal of Popular Film and Television, Spring 2003</p>
SESSION 4	Jan. 31, 2008	<p>Class content: Formats and Genres III: Other genres/formats Hybrids: Cross-gender/Cross-format programs</p> <p>Required readings: "Reality TV" in Creeber, Glen (ed.). The Television Genre Book. London: BFI, 2001., pp. 134-137</p>
SESSION 5	Feb. 5, 2008	<p>Class content: TV Advertising: Advertising and its role in Television. Advertising as an element of television "flow". Advertising as a TV genre</p> <p>Required readings: "Advertising" in Creeber, Glen (ed.). The Television Genre Book. London: BFI, 2001., pp. 94-95</p>
SESSION 6	Feb. 7, 2008	<p>Class content: TV Advertising: A practical class.</p>
SESSION 7	Feb. 12, 2008	<p>Class content: Scheduling: Programming (distribution and flows). Scheduling strategies</p> <p>Required readings: Corner & Harvey: Television Times, London: Arnold 2002 (section V: Industry Documents)</p>
SESSION 8	Feb. 14, 2008	<p>Class content: Audiences: Models and Methodology</p> <p>Required readings: Branston, G. and Stafford, R. The Media Student's Book. London: Routledge, 2003. (chapter 6: "Audiences").</p> <p>"The populist debate", in Creeber, Glen (ed.).The Television Genre Book. London: BFI, 2001</p>

IES Barcelona – Syllabus

SESSION 9	Feb. 19, 2008	<p>Class content: Institutions: Regulations and laws. Discussion on the "Industry documents" in Corner & Harvey's Television Times. TV financing: Public television / Commercial television / Consumer financed TV. Structure of European Public Television Stations.</p> <p>Required readings: Medina, Helena. "Public Television and Audience", in La Vanguardia. Barcelona, June 21, 2004.</p> <p>Branston, G. and Stafford, R. The Media Student's Book. London: Routledge, 2003.</p>
SESSION 10	Feb. 21, 2008	<p>Class content: State owned television stations in Europe</p> <p>Required readings: BBC Chart (on-line)</p>
SESSION 11	Feb. 26, 2008	<p>Class content: Guided screening</p>
SESSION 12	Feb. 28, 2008	<p>Class content: Midterm exam</p>
SESSION 13	Mar. 4, 2008	<p>Class content: Television in the United States: History and overview. Its influence on European Television.</p> <p>Required readings: "US Television Abroad: Exporting Culture", and "US Television in the Multichannel Age", both in Hilmes, Michele (ed.) The Television History Book. BFI, 2003.</p>
SESSION 14	Mar. 6, 2008	<p>Class content: European Television: Traits common to all Western European countries. Television and the European Union. Influence of European TV on American TV.</p> <p>Required readings: Coleman, J.A. & Rollet, B. (eds.) Television in Europe. Intellect, Exeter, 1997, chapter 1.</p> <p>Dale, Martin. Europa Europa. Académie Carat & Media Business School, 1992, chapters 4, 5, 8.</p> <p>Medina, Helena. "An Introduction to European Television" in Pilots Newsletter, Media Program of the European Union, January 2005 (on-line)</p>
SESSION 15	Mar. 11, 2008	<p>Class content: Europeans and Television: An approach to European audiences.</p> <p>Required readings: "US Television in the Multichannel Age", in Hilmes, Michelle (ed): The Television History Book, London BFI 2003</p>
SESSION 16	Mar. 13, 2008	<p>Class content: British Television: History, Structure and Channels. Programming and Programs. American Influence on British TV ; British influence on US TV</p> <p>Required readings: Jancovich, M. & Lyons, J., ed. Quality Popular Television. London: British Film</p>

IES Barcelona – Syllabus

		Institute, 2003 (chapter 4: "The Changing Face of American Television Programs on British Screens")
	SPRING BREAK	Spring Break. No class.
	SPRING BREAK	Spring Break. No class.
SESSION 17	Mar. 25, 2008	Class content: Oral presentations
SESSION 18	Mar. 27, 2008	Class content: Oral presentations
SESSION 19	Apr. 1, 2008	Class content: Television in Spain: History, Structure and Channels. <i>Programming and Programs</i> American influence on Spanish TV
SESSION 20	Apr. 3, 2008	Class content: Television in Germany: History, Structure and Channels. Programming and Programs. American Influence on German TV
SESSION 21	Apr. 8, 2008	Class content: Dutch TV: A new phenomenon. Its influence on American Television and on the rest of Europe Required readings: Creeber, Glen, ed. "Big Brother", in <i>The Television Genre Book</i> . London: BFI, 2001 "The Global Television Format Trade" in Hilmes, Michele (ed.) <i>The Television History Book</i> . BFI, 2003:
SESSION 22	Apr. 10, 2008	Class content: Television in Italy: History. Current structure and channels. Trends and influences Required readings: Hibberd, M. "The Reform of Public Service Broadcasting in Italy" in <i>Media, Culture & Society</i> Vol 23, 2001 (pp. 233-252)
SESSION 23	Apr. 15, 2008	Class content: Television in France History. Structure and channels. Trends and influences Overview: The Future of TV
SESSION 24	Apr. 17, 2008	Class content: Newcomers into the European Union: the Eastern countries and the heritage of communist TV.
FINAL EXAM*	Apr. 24, 2008	Final Exam

LIST OF SELF-GUIDED VISITS, FIELD STUDIES, CLASSES ON SITE, GUEST SPEAKERS OR FILM VIEWINGS

IES Barcelona – Syllabus

IES is compliant with international and US copyright laws. It obtains permission from publishers to reproduce materials in electronic format or in course readers. Please, note that the copyright for this syllabus is retained both by the instructor and IES Barcelona.

SESSION	DATE	ACTIVITY	DESCRIPTION
11	Feb. 26, 2008	Guided Screening	Special class in which we analyze a particular show and see it in its entirety

REQUIRED READINGS

Branston, G. and Stafford, R. (2003) *The Media Student's Book*. pp 148-180; 203-217 London: Routledge.

Coleman, J.A. & Rollet, B. (eds.) (1997) *Television in Europe*. Chapter 1. Exeter: Intellect.

Corner, J & Harvey, S. (2002) *Television Times*. Section V: pp 233-260 London: Arnold

Dale, Martin (1992) *Europa Europa*. Chapters 4,5, 8. Amsterdam: Académie Carat & Media Business School.

Dovey, Jon (2001) Big Brother, in Creeber, Glen (ed) *The Television Genre Book*. pp 136-137 London: BFI.

Dovey, Jon (2001) Reality TV, in Creeber, Glen (ed) *The Television Genre Book*. pp 134-137 London: BFI.

Hibberd, M. (2001) The Reform of Public Service Broadcasting in Italy. *Media, Culture & Society*. Vol 23, March: pp. 233-252

Hilmes, Michele (2003) US Television in the Multichannel Age in Hilmes, Michele (ed) *The Television History Book*. pp 63-67 London: BFI.

McCarthy, Anna (2001) Advertising, in Creeber, Glen (ed) *The Television Genre Book*. pp 94-95 London: BFI.

Medina, Helena. (2005) An Introduction to European Television. *Pilots Newsletter*, Media Program of the European Union, January 2005

Medina, Helena. (2004) Public Television and Audience. *La Vanguardia*. Barcelona, June 21, 2004.

Miller, Toby. (2001) The Populist Debate, in Creeber, Glen (ed) *The Television Genre Book*. pp 76-79 London: BFI.

Moran, Albert (2003) The Global Television Format Trade in Hilmes, Michele (ed) *The Television History Book*. pp 118-121 London: BFI.

Parks, Lisa (2003) US Television Abroad: Exporting Culture in Hilmes, Michele (ed) *The Television History Book*. pp 115-118 London: BFI.

Rixon, Paul (2003) The Changing Face of American Television Programs on British Screens in Jancovich, M. & Lyons, J. (eds). *Quality Popular Television*. Chapter 4: pp 48-61 London: British Film Institute

Rose, Brian (2003) TV Genres Reviewed. *Journal of Popular Film and Television*, Spring 2003

Williams, Raymond (1990) *Television: Technology and Cultural Form*. Chapter 1: pp 9-31 London: Routledge.

RECOMMENDED READINGS

Bonner, Frances. (2003) *Ordinary Television* London / California : Routledge

Blumenthal, Howard J./ Goodenough, Oliver R. (1998) *This Business of Television* . New York: Billboard,

Fiske, John. (1987) *Television Culture*. London: Routledge

Geraghty, C. and Lusted, D. (eds) (1997) *The Television Studies Book* Hodder Arnold.

Gittlin, Todd (1994) *Inside Prime Time*. London: Routledge

IES Barcelona – Syllabus

IES is compliant with international and US copyright laws. It obtains permission from publishers to reproduce materials in electronic format or in course readers. Please, note that the copyright for this syllabus is retained both by the instructor and IES Barcelona.

- Hayward, Jennifer Poole (1997) *Consuming Pleasures: Active audiences and Serial Fictions from Dickens to Soap Opera*. Lexington: University Press of Kentucky
- Lacey, Nick (2002) *Media Institutions and Audiences, Key Concepts in Media Studies*, New York: Palgrave
- McQueen, David. (1998) *Television: A Media Student's Guide*. London: Arnold
- Mumford, Laura Stempel (1995) *Love and Ideology in the Afternoon: Soap Opera, women, and Television Genre*. Bloomington: Indiana University Press
- Newcomb, Horace (ed). (1994) *Television: The Critical View*. New York: Oxford University Press.
- Noam, Eli. (1991) *Television in Europe* , Oxford. Oxford University Press.
- Papathanassopoulos, S. (2002) *European Television in the Digital Age*. Cambridge: Polity Press
- Ritchie, Michael (1994) *Please Stand By: A Prehistory of Television*. The Overlook Press.
- Selby, K. & Cowdery, R. (1995) *How to Study Television*. London: MacMillan
- Simpson, Paul, ed. (2002) *The Rough Guide to Cult TV*. London: Penguin Books.
- Smith, Anthony ed. (1998) *Television. An International History* New York : Oxford University Press, 1998.
- Timberg, Bernard M. (2002) *Television Talk* . Austin: University of Texas Press
- Vane, E and Gross, L. (1994) *Programming for TV, Radio and Cable*. Focal Press.
- Wieten, Murdock and Dahlgren (ed.) (2000) *Television Across Europe*. London: Sage.