

**MODULE DESCRIPTOR**

|                       |                  |
|-----------------------|------------------|
| <b>TITLE</b>          | Must-See TV      |
| <b>SI MODULE CODE</b> | 77-6474-00S      |
| <b>CREDITS</b>        | 20               |
| <b>LEVEL</b>          | 6                |
| <b>JACS CODE</b>      | P303             |
| <b>SUBJECT GROUP</b>  | Stage and Screen |
| <b>DEPARTMENT</b>     | Humanities       |
| <b>MODULE LEADER</b>  | Suzanne Speidel  |

| <b>MODULE STUDY HOURS (based on 10 hours per credit)</b> |                                  |                                 |                                    |
|--|----------------------------------|---------------------------------|------------------------------------|
| <b>Scheduled Learning and Teaching Activities</b>        | <b>Placement (if applicable)</b> | <b>Independent Guided Study</b> | <b>Total Number of Study Hours</b> |
| 36   |                                  | 164                             | 200                                |

**MODULE AIM**

This module deals with US television drama from the 1990s to the present day, engaging with formal and narrative properties, critical debates around television viewing, as well as with the organization and evolution of the US television industry during this period.

**MODULE LEARNING OUTCOMES**

By engaging successfully with this module a student will be able to:

- Demonstrate critical awareness of the production contexts of the contemporary, deregulated US television industry and its place within multi-media entertainment conglomerates  
**Maps to Learning Outcomes 2, 5, 8, 10**
- Critique the changing exhibition contexts of contemporary television, such as the proliferation of network, cable and subscription channels; the emergence of TV box-sets, TIVO, catch-up TV, internet streaming etc.  
**Maps to Learning Outcomes 2, 7, 8**
- Identify and justify a variety of critical debates around the experience of watching episodic television, and  
**Maps to Learning Outcomes 1, 3, 4, 7, 8, 10**
- Make critical judgements through analysis and evaluation of a number of chosen, individual television episodes and series.  
**Maps to Learning Outcome 3, 7, 9, 10**

**INDICATIVE CONTENT**

Students will attend weekly lectures where a specific topic will be introduced and explained in relation to assigned key readings. The lectures will be accompanied by screenings where appropriate and by VOD streaming.

Discussions around the television episodes viewed will take place in accompanying seminars. Students will gain knowledge from further reading and viewing and will interrogate debates around contemporary television and the narrative forms and practices of a variety of television genres screened on a range of networks and channels by a number of key creative figures.

## **LEARNING, TEACHING AND ASSESSMENT - STRATEGY AND METHODS**

Students will be supported in their learning, to achieve the above outcomes, in the following ways:

- seminar discussions – tutors will supply relevant clips and reading to be analysed
- one-to-one tutorials – tutors will provide critical feedback on ideas, work in progress and completed assessments
- assessment tasks will involve research in the Learning Centre, as well as online and through further viewing, and
- links to key reading and websites will be provided on Blackboard, as will hand-outs related to weekly lectures.

## **ASSESSMENT TASK INFORMATION**

Assessments will take the form of coursework.

**Assessment 1** consists of a 'Viewer's Log'. In the viewer's log, students will watch several episodes of a US television drama (from a selection list provided). They will write an analysis of the programme's narrative arc and how this negotiates the serial nature of the medium. Students must also compile details of exhibition information and contexts, such as how the programme is marketed and reviewed, where, when (and how often) it is aired both in the United States and in the UK, advertising or sponsorship that accompany the programme and what all these suggest about the programme's target audience, its availability in a variety of viewing platforms, such as online streaming and Catch-up TV, syndication, box-sets

**Assessment 2** consists of an essay, which will specifically address television series watched on the module and critical and industrial issues arising from these. Assessment will be undertaken by the module tutor.

| <b>Task No.</b> | <b>Short Description of Task</b> | <b>SI Code EX/CW/PR</b> | <b>Task Weighting %</b> | <b>Word Count or Exam Duration</b> | <b>In-module retrieval available</b> |
|-----------------|----------------------------------|-------------------------|-------------------------|------------------------------------|--------------------------------------|
| 1               | Portfolio                        | CW                      | 50                      | 2000 words                         | N                                    |
| 2               | Essay                            | CW                      | 50                      | 2000 words                         | N                                    |

## **FEEDBACK**

Students will receive feedback on their performance in the following ways:

- formative oral feedback in class through discussion of the Viewer's log as work in progress, and
- written, summative feedback on both assessments.

## **LEARNING RESOURCES FOR THIS MODULE (INCLUDING READING LISTS)**

Students will be provided with learning resources through a range of media and written materials. Reading and viewing lists will be provided in the module guide.

Links to websites and online academic sources will be available on the Blackboard site.

The Learning Centre will provide a range of online resources, book, journals and DVDs.

**KEY TEXTS:**

BIGSBY, Christopher (2013). *Viewing America: Twenty-First-Century Television Drama* Cambridge University Press

CREEBER, Glen, MILLER, Tony and TULLOCH, John (eds.) (2008). *The Television Genre Book* British Film Institute; 2nd edition

JOHNSON, Valerie E. (2008). *Heartland TV: Prime time Television and the Struggle for US Identity* New York University Press

MARTIN, Brett (2013). *Difficult Men* Faber and Faber

NICHOLS-PETHICK, Jonathan (2012). *TV Cops: The Contemporary American Television Police Drama* Routledge

TURNER, Graeme, and TAY, Jinna (2009). *Television Studies After TV: Understanding Television in the Post-Broadcast Era* Routledge

## SECTION 2 MODULE INFORMATION FOR STAFF ONLY

### MODULE DELIVERY AND ASSESSMENT MANAGEMENT INFORMATION

#### MODULE STATUS - INDICATE IF ANY CHANGES BEING MADE

|  |         |
|--|---------|
| NEW MODULE   | Y       |
| EXISTING MODULE - NO CHANGE                          | N       |
| Title Change   | N       |
| Level Change   | N       |
| Credit Change  | N       |
| Assessment Pattern Change                            | N       |
| Change to Delivery Pattern                           | N       |
| Date the changes (or new module) will be implemented | 09/2015 |

**MODULE DELIVERY PATTERN** - Give details of the start and end dates for each module. If the course has more than one intake, for example, September and January, please give details of the module start and end dates for each intake.

|                 | Module Begins | Module Ends |
|-----------------|---------------|-------------|
| Course Intake 1 | 01/2016       | 06/2016     |

|  |   |
|--|---|
| Is timetabled contact time required for this module? | Y |
|--|---|

|  |     |
|--|-----|
| Are any staff teaching on this module non-SHU employees?                                   | N   |
| If yes, please give details of the employer institution(s) below                           |     |
| What proportion of the module is taught by these non-SHU staff, expressed as a percentage? | N/A |

#### MODULE ASSESSMENT INFORMATION

|  |   |
|--|---|
| Indicate how the module will be marked |   |
| *Overall PERCENTAGE Mark of 40%        | Y |
| *Overall PASS / FAIL Grade             | N |

\*Choose one only – module cannot include both percentage mark and pass/fail graded tasks

#### SUB-TASKS

|   |   |
|---|---|
| Will any sub-tasks (activities) be used as part of the assessment strategy for this module? | N |
|---|---|

#### FINAL TASK

|  |               |
|--|---------------|
| According to the Assessment Information shown in the Module Descriptor, which task will be the LAST TASK to be taken or handed-in? (Give task number as shown in the Assessment Information Grid in Section 1 of the Descriptor) | Task No.<br>2 |
|--|---------------|

#### NON-STANDARD ASSESSMENT PATTERNS

|  |  |
|--|--|
| MARK 'X' IN BOX IF MODULE ASSESSMENT PATTERN IS NON STANDARD, eg MODEL B, ALL TASKS MUST BE PASSED AT 40%.                     |  |
| NB: Non-standard assessment patterns are subject to faculty agreement and approval by Registry Services - see guidance. notes. |  |

#### REVISIONS

|           |   |
|-----------|---|
| July 2017 | Operational change approved by Humanities Departmental Board 21/06/17 |
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