Course title: Screening the Global World: Cultural Diversity and Public Television Space

Language of instruction: English

Professors: Aurora Corominas, Manel Jiménez, Sasa Markus
Professor’s contact and office hours: aurora.corominas@upf.edu; manel.jimenez@upf.edu; sasa.markus@yahoo.es. Mondays 12 - 13h
Course contact hours: 45
Recommended credit: 3 US credits6 ECTS credits
Course prerequisites: There are no prerequisites for this course
Language requirements: None

Course focus and approach:

This course focuses on the global public television sphere as an agent in shaping the values of diversity, Otherness and social minorities issues and introduces the concept of “quality television”. In order to offer valuable insides and firm criteria for understanding this subject, the course will apply a variety of perspectives: communication and media studies, discourse analysis, Media Literacy, postcolonial theories, cross-cultural studies, social and political sciences.

Keywords: Public television, Cultural diversity, Transculturation, Otherness, RMI, Globalization, Quality Television, Audiovisual innovation, Media Literacy, Public service, Input, Textual analysis

Course description:

How should Television treat the diversity of contemporary societies?
In the US the industrial TV model and private stations shape the social imaginary, but other countries choose the primacy of public television while promoting citizens’ equality and integration.
This course analyzes a variety of public television programs from all over the world, depicting cultural diversity, transcultural issues, and different social modalities of Otherness. The representation of foreign cultures, national minorities and immigration will be emphasized. Sexual diversity, treatment of disabled persons and the dichotomy totalitarian regimes/democracy will be introduced.
Examples chosen from the UPF’s unique archives of international television festivals INPUT (1977-2015) will be screened in class.
Students will become familiarized with the theoretical tools of constructive media analysis, and the competences of Media Literacy as well as patterns of creation of “television of quality”.

**Learning objectives:**

- To understand the importance and critically assess the discourses and representations of cultural diversity and problematic of Otherness in different types of television programs

- To acquire criteria and apply the competences in Media Literacy to diverse types of television discourses, particularly those related to the correct visual treatment of cultural diversity and social minorities

- To learn about the particularities of public television sector, its social function and educative mission, understand the concept of ‘television of quality’, detect differences between public and private television discourses

- To familiarize students with a variety of specific social problems from different countries and related to cultural diversity, through the critical analysis of various television programs

- To become familiar with the examples of different public TV programs from all over the world, chosen from the archives of INPUT television festival

**Course workload:**

The course workload includes lectures, screening and class analysis of diverse public television programs chosen from the unique UPFs archives of INPUT television festival, readings and field trips.

**Teaching methodology:**

The course will have the following structure:

- During the first weeks of the course we will expose theoretical framework, necessary for the analysis of television contents

- During the following weeks we will treat the specific course subjects, screen and analyze diverse television programs through the open class debate about the material

As an integral part of the course we will have field study trips to:
a. A TV channel to follow the preparation of one television program related to the subjects of social inclusion and cultural diversity
b. The television festival Miniput, linked to quality television and audiovisual innovation. This festival shows the selection of TV programs favored by the international organization INPUT

Assessment criteria:

The method of evaluation will be as follows:
Final assignment presentation: 30%
Mid-term paper: 30%
Work in groups: 25%
Participation in lectures, screenings and class debates: 15%

Absence policy

After the add/drop, all registrations are considered final and HESP Absence Policy begins to apply. For the academic year 2015-2016, such policy is as follows:

Attending class is mandatory and will be monitored daily by professors. Missing classes will impact on the student’s final grade as follows:

<table>
<thead>
<tr>
<th>Absences</th>
<th>Penalization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to two (2) absences</td>
<td>No penalization</td>
</tr>
<tr>
<td>Three (3) absences</td>
<td>1 point subtracted from final grade (on a 10 point scale)</td>
</tr>
<tr>
<td>Four (4) absences</td>
<td>2 points subtracted from final grade (on a 10 point scale)</td>
</tr>
<tr>
<td>Five (5) absences or more</td>
<td>The student receives an INCOMPLETE (“NO PRESENTAT”) for the course</td>
</tr>
</tbody>
</table>

The PEHE/HESP attendance policy does not distinguish between justified or unjustified absences. The student is deemed responsible to manage his/her absences.

Emergency situations (hospitalization, family emergency…) will be analyzed on a case by case basis by the Academic Director of the HESP.

Classroom norms:

- No food or drink is permitted in class
- Students will be asked to pay full attention during class sessions and not to use computers for purposes other than taking notes of discussed class contents
Weekly schedule

WEEK 1
The contemporary television landscape - Public service and television
Session 1:
   a. Introduction to the course contents, methods and form of evaluation
   b. Production and industrial context of television
   c. Typology of the Communications Companies
   d. Differences and similarities by continents
Session 2:
   a. Public sphere and media
   b. The social function of television
   c. Characteristics of public television
   d. Conciliating public service and private television

WEEK 2
The "quality television" as a goal for the public service
Session 1:
   a. The concept of “quality television” and criteria
   b. Cultural studies and quality television
   c. The quality of production: aesthetics and speech
Session 2:
   d. The quality of programming
   e. Formal experimentation and innovation on TV
   f. The Euscreen and INPUT cases

WEEK 3
Critical analysis
Session 1:
   a. Media Literacy
Session 2:
   b. Transculturation in television
   c. Theming of the public service

WEEK 4
Politics and democratic space
Session 1:
   a. Democratic representation in the public sphere
   b. Political and ideological debate versus spectacle
   c. Dictatorship and other political regimes in television
Session 2:
TV examples to analyze: Canada’s Next Great Prime Minister (Canada, 2008), Please vote for me (China, 2007), Inshallah Football (India, 2010), The Verdict (Finland, 2008), Unseen (Russia, 2007)

WEEK 5
Otherness and difference
Session 1:
a. The gaze of the other and the glance of others: subjectivity and self-perception
b. The accepted and the dissident
c. Physical disabilities and difference

Session 2:
TV examples to analyze: Barrier-free Variety Show (Japan, 2010), Like a butterfly (Poland, 2004), Horizon: How mad are you? (United Kingdom, 2008), Gaza Sderot - Life in spite of everything (France, 2008)

WEEK 6
Minority and non-hegemonic groups
Session 1:
  a. The television of minorities
  b. Dominant television and its treatment of minorities
  c. The treatment of ethnicity and racism on television
Session 2:
TV examples to analyze: Sorted (South Africa, 2005), We can be heroes: the Australian of the year (2005 Australia), Scandinavian Beauty (Norway, 2007), The Basque Ball: Skin against Stone (Spain, 2003), Bye Bye Belgium (Belgium, 2006)

WEEK 7
Immigration and social inclusion
Session 1:
  a. The representation of the immigrant on TV
  b. Inclusion and integration policies through television
  c. Immigration and satire
Session 2:
TV examples to analyze: Home Key (Brazil, 2009), Migrations (Spain, 2004), Your Magesty, the Beauty Pageant (Colombia, 2002), Joy in the Hood (Ireland, 2005)

WEEK 8
Foreign cultures
Session 1:
  a. The camera that travels
  b. The story as tourist genre
Session 2:
TV examples to analyze: Wim’s gang (Belgium, 2003), Spaniards in the World (Spain, 2010), Pictures of Love (Germany, 2008)

WEEK 9
Science, culture and multiculturalism
Session 1:
  a. The television health as a public service too
  b. Scientific advances and innovation in research
  c. Diseases, representations and taboos of disabled
  d. High culture on television: a feasible oxymoron
  e. The mainstream and underground sharing space
  f. The crossroads between dissemination and specialization knowledge
  g. Urban tribes and culture
  h. Education, knowledge and culture
Session 2:
TV examples to analyze: The Nightingale (France, 2004), Flashmob: The Opera (United Kingdom, 2004), The Fric Show (Canada, 2005), Vitamin (Korea of the South, 2004), Autopsy (United Kingdom, 2005), The Big Donnor Show (the Netherlands, 2007)
WEEK 10
Sexuality
Session 1
  a. Sexual discrimination and social stigmatization
  b. Homosexuality, transsexualidad and telesexualidad
  c. The small screen as a sex teacher
  d. Sexuality, adolescence and new media
  e. Polygamy et altera

Session 2
TV examples to analyze: Wonderland: The British in Bed (United Kingdom, 2009), The Erection Man 2009 (Netherlands), Corners Murmuring (Taiwan, 2002), The White Queen (Afghanistan, 2000), Everything You Always Wanted to Know about Sex but Were Afraid to Ask (Denmark, 2010), Awaiting for men (Mauritania, 2007)

WEEK 11
Religion and belief
Session 1
  a. Religious diversity and mutual understanding between beliefs
  b. The taboo of religion on television
  c. Representation and staging of religious worship on TV
  d. Religion, atheism, and humor: comicality and skepticism

Session 2
TV examples to analyze: John Safran versus God (Australia, 2004), On God completo Side (Denmark, 2005), Wrath the 7 Deadly Sins (Norway, 2007), In God completo Name (Belgium, 2010), Little Mosque on the Prairie (2007)

WEEK 12
Field trips and presentation of final assignments

Last syllabus revision: June 2015.

Required readings:


Recommended bibliography:

Books:


Journals:


On the web:
Official website of the organisation INPUT: http://www.input-tv.org/