

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD
TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	TV Series: Televisual and the Cinema (Interdisciplinary (ID)/Multidisciplinary (MD))
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course with 20% revision.
Course code	FS 301
Semester	II and IV
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday 11am - 1 pm. Thursday – 2.30 – 5.30 pm
Name of the teacher/s	Dr. Hrishikesh Ingle
Course description	<p>i) Overview of the course</p> <p>We are in the midst of a televisual explosion. One of its highlight is the streaming TV series that has played a central part in updating ways of screen-engagement. In a networked media ecosystem, the TV series is more than a form to be binge-watched, it has become integral to our intellectual landscape, triggering ways to understand cross-overs from the cinema, stage, and reality TV spheres.</p> <p>This course engages with the sites where cinema converges with the new modalities of the televisual. It gives students ample opportunities to explore ideas of televisual space and virtuality, and to develop a critical response paper/video essays*** on topics such as literary exchanges, representations, narrative, and industrial concerns of longform series. Classes are organized around screening sessions of a TV series as such as <i>The Handmaid's Tale</i>, <i>Khakee</i>, or <i>The Queen's Gambit</i>, and discussions* on topics, with contribution of students.**</p> <p>Broad Topics</p> <ul style="list-style-type: none"> ▪ Television: Flows, Platform, and Binge-Watching ▪ TV Series: Formal Connections ▪ Televisual Virtuality# ▪ TV Series and the Cinema ▪ Indian TV Series: Case Inquires# <p>#Revised addition</p>

	<p>ii) Objectives of the course in terms of Programme Specific Outcomes (PSO):</p> <p>This course refers to the PSO of the MA Cafeteria, and all other MA programs. The overall PSO of this course aligns with</p> <p>a) Development of new knowledge topics for critical-reflective thinking, and</p> <p>b) Acquiring skills of categorizing and interpreting televisual forms.</p> <p>iii) Learning outcomes—</p> <ol style="list-style-type: none"> 1. Develop a familiarity regarding notions of the televisual^a 2. Develop analytical, reflective, interpretive, or positional arguments with regard to select contemporary TV Series^b 3. Generate reviews, or video essays to think about cinema and televisual forms in marginal or non-standard contexts^c 4. Learn basic skills for roles such as program curator, content analyst, and television series reviewer.^d <p>^a domain specific outcomes, ^b value addition, ^c skill-enhancement</p> <p>^d employability quotient</p>
Course delivery	<p>*Lecture</p> <p>**Seminar</p> <p>***Experiential learning</p>
Evaluation scheme	<p>Internal (modes of assessment):</p> <p>Attendance : 10 points</p> <p>Classroom Seminar : 10 points</p> <p>1st Assignment (Written) : 10 points</p> <p>Mid-Sem Assignment (Written): 10 points</p> <p>End-semester (mode of assessment):</p> <p>Presentation for Sem-End : 20 points</p> <p>Sem-End Term Paper/Project : 40 points</p> <p>*Please note that open-book examination is permissible only for courses offered as part of MA programmes and subject to approval by the Head of the Department/Dean of the School concerned</p>
Reading list	<p>Essential reading</p> <ul style="list-style-type: none"> • Allrath, G., & Gymnich, M. (Eds.). (2005). <i>Narrative strategies in television series</i> (pp. 1-43). New York: Palgrave Macmillan. • Hay, J. (2001). Locating the televisual. <i>Television & New Media</i>, 2(3),

205-234.

- Lobato, R., & Lotz, A. D. (2020). Imagining global video: The challenge of Netflix. *JCMS: Journal of Cinema and Media Studies*, 59(3), 132-136.
- Roy, A. (2005). The Apparatus and Its Constituents: On India's Encounter with Television. *Journal of the Moving Image*, 4, 1–31.
- Tony Bennett, M. G., David Rowe, Grame Turner. (2021). Television: The dynamics of a field in transition In D. C. Tony Bennett, Modesto Gayo (Ed.), *Fields, Capitals, Habitus: Australian Culture, Inequalities and Social Divisions*. Routledge.
- Williams, R. (2013). *Raymond Williams on Television (Routledge Revivals): Selected Writings*. Routledge.

Additional reading

- Berton, M., & Boni, M. (2019). How to study the complexity of television series? Towards a spatial approach. *TV/Series*, (15).
- Chaffey, L. (2014). Affect, excess and cybernetic modification in science fiction fantasy TV series farscape. *Body & Society*, 20(1), 85-110.
- Lévy, P. (1997). Welcome to virtuality. *Digital Creativity*, 8(1), 3-10.
- Morse, M. (1998). *Virtualities: Television, Media Art, and Cyberculture*. United Kingdom: Indiana University Press.

Readings will be updated as per requirement of the students