



# STREAMING TELEVISION

## Impact—Innovation—Global Transformation

MJD 219: STREAMING TV! Impact—Innovation—Global Transformation

Tues./Thurs. 1:45-3:20

Media Lab#1—JEM -142

Web: [LINKS SCREENINGS, READINGS, PRODUCTIONS](#)

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### THE COURSE

In this course, we take a systematic look at the growth, evolution and socio-cultural impact of STREAMING TELEVISION. The numbers alone tell a significant story of global proportions. Here are just a few to consider:

☑ Netflix alone spent **\$17 Billion** on the production of **NEW content in 2020**. Attempting to catch up, **Disney** spent \$28.7 Billion. ☑ All told, a WHOPPING **~\$250 Billion** will be spent by the majors on **new TV content in just one year**. ☑ **Streaming TV subscriber households** in the U.S. went from 10% in 2009 to **78% in 2020** which resulted in **~\$59 Billion of revenue**. ☑ Netflix added over 10 million+ new customers during the first months of the COVID-19 outbreak. It now has more than 209 million subscribers worldwide (all but 3 countries). ☑ During the first 3 months of COVID-19 lockdown measures, adults in Europe and North America spent **nearly 50% of their waking hours in front of a screen**. **Nearly 6.5 hours/day was spent watching streaming TV**.

**So what's behind such numbers?** In this course, we'll also research the impact that streaming television and all of its MAJOR and minor players are having on US—all of us—whether we watch, binge-watch, or watch not at all. In this day and age, you don't even have to watch to be greatly influenced. We'll be looking at how Netflix, Amazon, Disney+, HBO, CBS, YouTube, TikTok and others are impacting our language, mental states, family, friendships, politics, pop-culture and the global economy. Along the way, we'll focus on important issues of diversity, representation, gender, artistic expression, ideology, health, music, and the environment.

### **Additional Focal Points and Critical Perspectives -**

- ▶ **Representation, Screening and Critique.** Throughout the course, we will critically examine the narrative forms and semiotics of productions from around the world. We'll evaluate the **new** standards, expectations, and channels of distribution (Instagram, TikTok, Facebook, Op-Docs, Reddit, and DAZN). Are they really different from what has come before? How so? From the very start we will take a look at both traditional and “cutting-edge” forms of televisual and cinematic expression. And in the midst of a GLOBAL PANDEMIC, we'll examine how television production and screening approaches have rapidly changed ... and continue to change almost weekly.
- ▶ **Creative Production.** All of you will learn by doing. Each student will be given camera equipment for the semester and they will have the opportunity to produce, edit, and distribute their own productions on important issues and ideas. In short, you'll be learning the initial skills to become a professional producer.

**Ultimately**, the primary objectives of the course include the following:

1. To help you develop a more active, sophisticated, holistic, and multi-disciplinary knowledge of streaming television industries, strategies, and influences.
2. To help you cultivate a greater repertoire of research and analytical skills as well as critical and analytical strategies.
3. To help you in your evolution as a creative streaming TV producer (in whatever capacity that might occur-- writer, director, editor, or any other role).
4. To help you hone more informed, keen-eyed, conscientious, and healthy tactics as a consumer of streaming TV messages, representations, and technologies

## EVALUATION & PROJECTS

### 1. Attendance, COVID POLICY ADHERENCE, In-Class Participation, Collaboration, Screening Guides, & Discussions ► 20%

This requirement refers to (1) Attendance (2) Adherence to Campus Community COVID POLICIES (3) Participation refers to how much you contribute verbally to discussions and how well you contribute to the constructive critiques of others' work; and (4) how well prepared you are for class (i.e., readings, in class projects, screening guides, collaborations, etc.)

### 2. Projects, Assignments, Story Script/Concepts, & Creative Research ► 40%

There will be 3 major projects and several shorter WIPs and script/critique assignments due for the course. These projects/assignments will involve **both** written and film production work. Guidelines for each project/presentation will be handed out in advance. **NOTE: (1) Late projects will be penalized 10% for every day they are late. (2) Failure to complete any of the projects in this course results in a minimum 2-full grade drop and often translates into an F for the course.**

### 3. Exam ► 20%

There will be one mid-term exam for the course. This exam will be comprehensive and cover all readings, screenings, technologies, techniques, discussions and lectures.

### 4. Final Digital Portfolio ► 20%

A final digital portfolio of your work will be due at the end of the semester.

## REQUIRED & Recommended

- ▶ **SCREENINGS (in-and-outside of class)** — For this course, we will be doing A LOT of screenings. You will be required to screen documentaries, TV shows, films, video clips, performances, and other multimedia productions. These screenings are **MANDATORY**. You will need to have access to Netflix, Amazon, and other OTTs (over the top subscriptions) throughout the semester.
- ▶ **PROGRAMS/Software!** For this course you will be using a variety of software programs, most notably the Adobe Suite (Premiere, Photoshop, Audition, etc.). All of the programs are available on the Multimedia and Mac lab computers. HOWEVER, you may want the Adobe creative suite on your own computer. Adobe handles its own student pricing.
- ▶ **Camera Equipment**— You will be checked out a Canon Camera kit until we end in-person instruction in November. Nobody else but you should use this equipment. **Failure to return the equipment will result in a FAILING GRADE FOR THE COURSE. You will also be charged for equipment replacement.** If you already own or wish to purchase your own camera equipment, please talk to me.
- ▶ **Portable External or Flash Drive USB- 3.** For this course you will need to purchase an external USB3 hard drive or flash drive. You will be storing and editing your films off of this drive throughout the semester. Your drive should have at least 300-500GB of memory. But even with this amount of memory, it will go quickly, so you'll have to manage your files (and your tape footage) efficiently.
- ▶ **SD Cards 32GB+ Speed 90mb/s+**—You will need one or two 32GB (or larger) SD cards WITH A MINIMUM 90mbs WRITE SPEED! This card needs to be a 60mb/s card or faster.
- ▶ **Good OVER THE EAR Headphones**—You will be listening and mixing audio intensively throughout the semester. You'll want to have a comfortable set of OVER-THE-EAR headphones. Full coverage headphones generally work best for film editing.

## IMPORTANT NOTES & WORDS TO THE WISE

**Global Pandemic Adaptability and Flexibility**—Obviously, this course is taking place during unprecedented times. Coronavirus has shaped and will continue to reshape how this course (and all others) take place. Given the on-going and constantly shifting health protocols associated with COVID-19, the course and the syllabus may need to change during the semester. We're all going to need to be adaptable and flexible in how we approach school, education (and indeed life) during these times.

**DIVERSITY and INCLUSION:** Our classroom should be an inclusive learning environment for all students, and it is important that we work together to create and maintain an inclusive community for all forms of diversity: race, gender, class, culture, nationality, sexual orientation, ability, age, religion, ethnicity, etc. Acts of hate or bigotry will not be tolerated.

**ETHICAL COMMUNICATION/INTERACTIONS:** It is of absolute importance that you treat all of the people with whom you work with the **utmost respect and integrity**. This goes for your face-to-face interactions as well as ALL print, telephone, text, tweets, or other forms of communication.

**PHONES, TEXTING, & LAPTOPS/IPADS** — Be PRESENT in class, both mentally and physically. Help others to do the same. Make sure that when we start class, your devices are OFF. Period. **Texting/calling/computing during class counts as an absence.**

Week	Topics	Assignments
<p><b>1</b> Aug. 31-Sept.2</p>	<p>▶ <b>Course Overview &amp; Introduction</b></p> <ul style="list-style-type: none"> <li>● The Revolution in Streaming TV: We're Living Through it!</li> </ul>	<p><b>Consult Course <a href="#">Web LINKS</a></b></p> <ul style="list-style-type: none"> <li>📺 Screenings—Yo, watch this!</li> <li>📖 Readings—Ahoy, read this!</li> <li>🎬 Production—Create This!</li> </ul>
<p><b>2</b> Sept. 7-9</p>	<p>▶ <b>TV Paradigm Changes: GLOBAL TRANSFORMATIONS</b></p> <ul style="list-style-type: none"> <li>● NETFLIX-AMAZON-DISNEY POWER</li> <li>● Binge-Watching &amp; The “New” Semiotics of Streaming TV</li> </ul>	
<p><b>3</b> Sept. 14-16</p>	<p>▶ <b>The MAD COMPETITION FOR YOUR SCREEN ATTENTION!</b></p> <ul style="list-style-type: none"> <li>● Documentary Forms, Styles, Structures, and Functions I</li> </ul>	
<p><b>4</b> Sept. 21-23</p>	<p>▶ <b>Documentary Interviews—ZOOMING, STREAMING &amp; In-person:</b></p> <ul style="list-style-type: none"> <li>● The Good...The GREAT... The Bad...The Ugly</li> </ul>	
<p><b>5</b> Sept. 28-30</p>	<p>▶ <b>New Documentary Forms and Functions II</b></p> <ul style="list-style-type: none"> <li>● Serializing the Documentary</li> </ul>	
<p><b>6</b> Oct. 5-7</p>	<p>▶ <b>The Global Dominance of YouTube:</b></p> <ul style="list-style-type: none"> <li>● In a Class by Itself</li> </ul>	<p>“Great idea. Movies are so much better on the big screen.”</p>
<p><b>7</b> Oct. 12-14</p>	<p>🔥 <b>SHAZAM</b>—MID-TERM EXAM!</p>	
<p><b>8</b> Oct 19-21</p>	<p>▶ <b>PURE FICTION!</b> Streaming Standouts and Other Binge-watchables Transforming non-fiction into fiction</p>	
<p><b>9</b> Oct. 26-28</p>	<p>▶ <b>Genre Theory and the Dominant Genres of Streaming TV</b></p> <ul style="list-style-type: none"> <li>● Scandanavian Cool/Kuhl</li> </ul>	
<p><b>10</b> Nov. 2-4</p>	<p>▶ <b>WHO GOES TO THE MOVIE THEATER ANY MORE?!</b></p> <ul style="list-style-type: none"> <li>● Hollywood vs. Netflix, Amazon, Apple and THE WORLD</li> <li>● One if by Land. TWO if by Streaming TV – The British Invasion (again)</li> </ul>	
<p><b>11</b> Nov. 9-11</p>	<p>▶ <b>Adaptation: From The Page to the Screen</b></p> <ul style="list-style-type: none"> <li>● The Euro-Streaming of TV—UK, Germany, Sweden,</li> </ul>	
<p><b>12</b> Nov. 16-18</p>	<p>▶ <b>Gone Global-</b></p> <ul style="list-style-type: none"> <li>● Streaming in India, China, Japan, South Korea...</li> </ul>	
<p><b>13</b> Nov. 23-25</p>	<p><b>Thanksgiving! ARE WE THERE YET?</b></p>	
<p><b>14</b> NOV.30-DEC. 2</p>	<p>▶ <b>The FUTURE(S) of Screens and the Streaming Televisual</b></p>	
<p><b>15</b> Dec. 7-9</p>	<p><b><u>DUE</u>: Final Digital Portfolio</b></p>	