CULT3340 - Television Texts and Contexts

Course Outline

Course Coordinator  Dr. Rebecca Beirne
rebecca.beirne@newcastle.edu.au
4921-5081 / 0418-265-991
General Purpose Building 2.23

Semester  Semester 2 - 2010

Unit Weighting  10

Teaching Methods  Seminar

Brief Course Description

Television has an enormous impact on our society. Most people watch television everyday, and for many of us, television is a key source of both information and entertainment. This subject asks students to think critically and seriously about television; its histories; how it is produced and distributed; what shapes, drives and influences its programming; and what it shows us about our society and culture. The course will look at the different perspectives from which television has been studied, and explore different aspects of television, from textual studies of particular popular series through to introducing concepts such as flow, broadcasting and narrowcasting, and looking at how new technologies affect television viewing experiences.

Contact Hours
Seminar for 2 Hours per week for the full term

Learning Materials/Texts
Electronic and physical copies available via Blackboard and the library.

Course Outline Issued and Correct as at:  Week 1, Semester 2 - 2010

CTS Download Date: 15.7.10
Course Objectives
By the end of this course, students will be able to:
* Critically analyse television texts and their contexts.
* Explain the different ways in which scholars engage with television.
* Demonstrate knowledge of historical and contemporary influences on television.
* Formulate proposals for original research projects and undertake scholarly research.

Course Content
Course topics may include:
* Television narrative forms
* National television industries
* International co-production and globalised distribution
* Social representation on television
* Broadcasting and narrowcasting
* The transformation of television viewing by new technologies
* Television reception studies
or other similar topics, as appropriate.

Assessment Items
| Essays / Written Assignments | 40% |
| Essays / Written Assignments | 40% |
| Journal                      | 20% |

Assumed Knowledge
60 units at 1000 level

Callaghan Campus Timetable - CULT3340 Television Texts and Contexts
Enquiries: School of Humanities and Social Science
Semester 2 - 2010

| Seminar | Monday | 13:00 - 15:00 | [HB11] | Rebecca Beirne |

IMPORTANT UNIVERSITY INFORMATION

ACADEMIC INTEGRITY
Academic integrity, honesty, and a respect for knowledge, truth and ethical practices are fundamental to the business of the University. These principles are at the core of all academic endeavour in teaching, learning and research. Dishonest practices contravene academic values, compromise the integrity of research and devalue the quality of learning. To preserve the quality of learning for the individual and others, the University may impose severe sanctions on activities that undermine academic integrity. There are two major categories of academic dishonesty:

**Academic fraud** is a form of academic dishonesty that involves making a false representation to gain an unjust advantage. Without limiting the generality of this definition, it can include:

a) falsification of data;
b) using a substitute person to undertake, in full or part, an examination or other assessment item;
c) reusing one's own work, or part thereof, that has been submitted previously and counted towards another course (without permission);
d) making contact or colluding with another person, contrary to instructions, during an examination or other assessment item;
e) bringing material or device(s) into an examination or other assessment item other than such as may be specified for that assessment item; and
f) making use of computer software or other material and device(s) during an examination or other assessment item other than such as may be specified for that assessment item.
g) contract cheating or having another writer compete for tender to produce an essay or assignment and
then submitting the work as one's own.

**Plagiarism** is the presentation of the thoughts or works of another as one's own. University policy prohibits students plagiarising any material under any circumstances. Without limiting the generality of this definition, it may include:

a) copying or paraphrasing material from any source without due acknowledgment;

b) using another person's ideas without due acknowledgment;

c) collusion or working with others without permission, and presenting the resulting work as though it were completed independently.

**Turnitin** is an electronic text matching system. During assessing any assessment item the University may -

- Reproduce this assessment item and provide a copy to another member of the University; and/or
- Communicate a copy of this assessment item to a text matching service (which may then retain a copy of the item on its database for the purpose of future checking).
- Submit the assessment item to other forms of plagiarism checking

**RE-MARKS AND MODERATIONS**

Students can access the University's policy at: [http://www.newcastle.edu.au/policylibrary/000769.html](http://www.newcastle.edu.au/policylibrary/000769.html)

**MARKS AND GRADES RELEASED DURING TERM**

All marks and grades released during term are indicative only until formally approved by the Head of School.

**SPECIAL CIRCUMSTANCES AFFECTING ASSESSMENT ITEMS**

Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations items must be submitted by the due date in the Course Outline unless the Course Coordinator approves an extension. Unapproved late submissions will be penalised in line with the University policy specified in Late Penalty (under student) at the link above.

Requests for Extensions of Time must be lodged no later than the due date of the item. This applies to students:

- applying for an extension of time for submission of an assessment item on the basis of medical, compassionate, hardship/trauma or unavoidable commitment; or
- whose attendance at or performance in an assessment item or formal written examination has been or will be affected by medical, compassionate, hardship/trauma or unavoidable commitment.

Students must report the circumstances, with supporting documentation, as outlined in the Special Circumstances Affecting Assessment Items Procedure at: [http://www.newcastle.edu.au/policylibrary/000641.html](http://www.newcastle.edu.au/policylibrary/000641.html)

**Note:** different procedures apply for minor and major assessment tasks.

**Students should be aware of the following important deadlines:**

- Special Consideration Requests must be lodged no later than 3 working days after the due date of submission or examination.
- Rescheduling Exam requests must be received no later than 10 working days prior the first date of the examination period.

*Late applications may not be accepted.* Students who cannot meet the above deadlines due to extenuating circumstances should speak firstly to their Program Officer or their Program Executive if studying in Singapore.

**STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS**

University is committed to providing a range of support services for students with a disability or chronic illness. If you have a disability or chronic illness which you feel may impact on your studies please feel free to discuss your support needs with your lecturer or course coordinator.

Disability Support may also be provided by the Student Support Service (Disability). Students must be registered to receive this type of support. To register contact the Disability Liaison Officer on 02 4921 5766, email at:
As some forms of support can take a few weeks to implement it is extremely important that you discuss your needs with your lecturer, course coordinator or Student Support Service staff at the beginning of each semester. For more information on confidentiality and documentation visit the Student Support Service (Disability) website: www.newcastle.edu.au/services/disability.

CHANGING YOUR ENROLMENT

Students enrolled after the census dates listed in the link below are liable for the full cost of their student contribution or fees for that term.

http://www.newcastle.edu.au/study/fees/censusdates.html

Students may withdraw from a course without academic penalty on or before the last day of term. Any withdrawal from a course after the last day of term will result in a fail grade.

**Students cannot enrol in a new course after the second week of term**, except under exceptional circumstances. Any application to add a course after the second week of term must be on the appropriate form, and should be discussed with staff in the Student Hubs or with your Program Executive at PSB if you are a Singapore student.

To check or change your enrolment online go to myHub: [https://myhub.newcastle.edu.au](https://myhub.newcastle.edu.au)

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**STUDENT INFORMATION & CONTACTS**

Various services are offered by the Student Support Unit: [www.newcastle.edu.au/service/studentsupport/](http://www.newcastle.edu.au/service/studentsupport/)

The Student Hubs are a one-stop shop for the delivery of student related services and are the first point of contact for students studying in Australia. Student Hubs are located at:

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<tr>
<th>Callaghan Campus</th>
<th>Central Coast Campus (Ourimbah)</th>
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<tr>
<td>Shortland Hub: Level 3, Shortland Building</td>
<td>Student Hub: Opposite the Main Cafeteria</td>
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<td>Hunter Hub: Level 2, Student Services Centre</td>
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<td>City Hub &amp; Information Common, University House</td>
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<tr>
<th>Port Macquarie students</th>
<th>Dean of Students Office</th>
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<td>contact your program officer or</td>
<td>The Dean of Students and Deputy Dean of</td>
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<tr>
<td><a href="mailto:EnquiryCentre@newcastle.edu.au">EnquiryCentre@newcastle.edu.au</a></td>
<td>Students work to ensure that all students</td>
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<td>Phone 4921 5000</td>
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<td>University. In doing this they provide</td>
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<td>information and advice and help students</td>
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<td>resolve problems of an academic nature.</td>
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<td>Phone:02 4921 5806</td>
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<td>Fax: 02 4921 7151</td>
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<td></td>
<td>Email: <a href="mailto:Dean-of-Students@newcastle.edu.au">Dean-of-Students@newcastle.edu.au</a></td>
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**OTHER CONTACT INFORMATION**

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<tr>
<th>Faculty Websites</th>
<th>Rules Governing Undergraduate Academic Awards</th>
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This course outline will not be altered after the second week of the term except under extenuating circumstances with Head of School approval. Students will be notified in advance of the change.

Weekly learning guide

Some of the following screenings and readings may change during semester due to text availability or newly emerging shows. You will be notified in advance via email of any such changes.

Readings and television shows in bold are available in short loans in the library, those with underlines are available online via the course short loans page.

Wk 1 July 26  
Introduction: television studies 101

Tasks:
No pre-seminar tasks, introduction to television analysis and course themes.

In-seminar screening:
Selection of clips.

Assignment:
Go through instructions for journal assignments (can be found later in this learning guide).

Discussion questions:
* What is television? What is unique about the medium of television?
* What are some of the key features of television studies?
* What roles does television play in society?
* How do you interact with television?

Wk 2 August 2  
Television and genre

Tasks (choose any two of the following bullet points):
* Choose a television genre and map out how one television show of your choice fulfils its conventions (for such conventions, you should refer to such sources as The Television Genres Book, which has short two page discussions of most television genres, or another scholarly discussion of television genres).


In-seminar screening:
Episode from The Big Bang Theory. Created by Chuck Lorre and Bill Prady. CBS, 2007–.

Assignment:
Submit journal entry in class.

Discussion questions:
* What is genre? What are some of the key features of genre?
* In what ways does television rely on genre?
* What are some of the difficulties in defining genre in relation to television?
* What is the difference between genre and format?

Nominate topics and texts for student choice weeks

Wk 3 August 9 Depicting teen life

Tasks (choose any two of the following bullet points):
* Watch one episode of the following: Buffy the Vampire Slayer, Dawson’s Creek, Skins, South of Nowhere, Veronica Mars or Degrassi: The Next Generation. Critically reflect on what the episode presents about teenage life and identity in your journal entry.
* Read any chapter from Teen Television: Essays on Programming and Fandom or Growing Up Degrassi: Television, Identity and Youth Cultures. Critically reflect on ideas from this chapter in your journal entry.
* Read Roz Kaveny 'Watching the Teen Detective: Veronica Mars.' Teen Dreams: Reading Teen Film and Television from Heathers to Veronica Mars. London and New York: IB Tauris, 2006. 177-186. Critically reflect on points from this reading in your journal entry.

In-seminar screening:
Degrassi Junior High 'The Best Laid Plans' (1.7 1987).

Assignment:
Submit journal entry in class.

Discussion questions:
* Are there significant differences between television made for teenagers and television made for adults? If so, what are these?
* How are questions of identity addressed in these programs? (this could be in relation to gender, ethnicity, growing up etc.)
* How is metaphor used to represent teen issues?
* How is youth sexuality represented?
* Have there been significant changes over time in teen television?
* What are some of the observations you made about your readings and viewings this week?
NOMINATE TOPICS AND TEXTS FOR STUDENT CHOICE WEEKS

Wk 4 August 16  Television and class

Tasks (choose any two of the following bullet points):
* During your weekly viewing, build a table to document the number of characters from working class, middle class and upper class socioeconomic groups (do one column for primary and one column for secondary characters). In your journal, reflect on your, and what these findings might suggest.

In-seminar screening:

Assignment:
Submit journal entry in class.

Discussion questions:
* Are people of various socioeconomic classes presented on television in roughly the proportions in which they are found in society?
* How are demarcations between people/characters of different classes conveyed through mise-en-scène and narrative?
* Are there ways in which television elides class difference?

Wk 5 August 23  Television, race and ethnicity

Tasks (choose any two of the following bullet points):
* Watch an episode of Moccasin Flats, First Fleet Back, Remote Area Nurse, The Cosby Show, Living Single, Noah's Arc, Stolen Children or Diff'rent Strokes.

In-seminar screening:
To be advised.

Assignment:
Submit journal entry in class.
Discussion questions:
* Does television represent the variety of ethnicities and races we see in the world?
* Does this differ according to national context?
* How does migration impact national televisions?
* How does Indigeneity figure in Australian and Canadian television contexts?
* How does television contribute to negative cultural stereotypes?

Wk 6 August 30 Televisual representation of Muslims

Tasks (choose any two of the following bullet points):
* Watch an episode of East/West 101, the Law & Order episode ‘Patriot’ (12.24), an episode of season four of 24, Welcome to Tehran, Gay Muslims or Silma’s School.

In-seminar screening:
Little Mosque on the Prairie. Created by Zarqa Nawaz. CBC 2007-.

Assignment:
Submit journal entry in class.

Discussion questions:
* How are Muslims represented on television?
* What are some of the visual and audio cues that specific television texts use to signal Islam?
* What are some of the cultural tensions between Islam and the West as depicted in television?
* How does world politics influence fictional television depiction?

Wk 7 September 6 Television and differing abilities

Tasks (choose any two of the following bullet points):
* Watch an episode of Signpost, Quads, House Gang, Monk or the documentary Welcome to My Deaf World

In-seminar screening:
An episode from The United States of Tara. Created by Diablo Cody. Showtime 2009-.

Assignment:
Submit journal entry in class.

Discussion questions:
* Discuss both the negative and positive representations of people with differing abilities.
* How frequently do we see such characters and people on television and in what ways are they presented? Do these differ between specific genres?
* Are there similarities between the representation of differently abled people and the depiction of ethnic, gender or sexual minorities?

VOTE FOR TOPICS AND TEXTS IN STUDENT CHOICE WEEKS.
Wk 8 September 13  Music videos

Tasks (undertake the first bullet point and one of the two following readings):

* Watch a minimum of ten music videos and analyse their commonalities and differences.

In-seminar screening:
A selection of music videos.

Assignment:
Submit journal entry in class.

Discussion questions:
* What are some key features of music video?
* What is unique about the genre?
* What is the relationship between music, image and lyrics in music video?
* What are some of the ways in which music videos have been discussed by scholars?
* How might one closely analyse non-narrative texts?

Wk 9 September 20  What makes quality television?

Task:
* Select one example of a text you would consider to be an example of quality television, bring a segment of this along to class together with a justification for the criteria being used to determine ‘quality’. Consider in relation to Noël Carroll's ‘Introducing Film Evaluation.’ Reinventing Film Studies. Ed. Christine Gledhill and Linda Williams. Oxford: Oxford University Press, 2006.

Assignments:
Mid-semester essay to be submitted by 12pm Thursday September 23. To be submitted both in hardcopy and electronically through Turnitin.

Optional journal entry can be submitted this week to make up for missed entries/extra credit. This should consist of a close analysis of your chosen show and what you have identified as its criteria for ‘quality’ in relation to Carroll’s argument.

Wk 10 October 11  Reality television

Tasks (choose any two of the following bullet points):
* Watch *Blood, Sweat and T-Shirts* or any reality television program that is screening this week (please note: this should not include formal, one-off documentaries or straightforward lifestyle shows like cooking shows, but rather a situation where participants are filmed in life or in some kind of contrived scenario/competition).


In-seminar screening:

**Assignment:**
Submit journal entry in class.

**Discussion questions:**
* How can we define reality television?
* How ‘real’ is reality TV? What are some of the ways in which television producers can shape characters and narratives within television texts?
* Discuss some of the cultural values that are naturalised by reality television.
* What are some of the positive and negative implications of the advent of reality television for both networks and viewers?

**Wk 11 October 18 Student choice week 1**

Nominate a topic and your favourite television episode for screening and discussion

**Tasks:**
To be advised.

In-seminar screening:
To be advised.

**Assignment:**
Submit journal entry in class.

**Wk 12 October 25 Student choice week 2**

Nominate a topic and your favourite television episode for screening and discussion

In-seminar screening:
To be advised.

**Assignment:**
OPTIONAL: Final assignment outline for feedback

**Wk 13 November 1 Consultation week**

Attend Rebecca’s office (GP2.23) during regular class if you would like to discuss your assignment and resolve any problems you may be having with it.

**Assignment:**
Final project due by 5pm Friday 5 November 2010. To be submitted both in hardcopy and electronically through Turnitin.
Assignments

Please note: plagiarism of any kind will not be tolerated in this unit. Any instance of plagiarism in an assignment will result in a fail mark for the assignment, ranging from 0 – 49 /100 depending on the severity of the offence. Types of plagiarism include: direct copying of the work of others, summarising of the work of others without acknowledgment, illicit paraphrasing (presenting direct quotations as your own words), submitting the same work as another student, submitting work that is not your own, or resubmitting an assignment previously tendered for this or other courses.

Weekly journal entries

These should critically reflect on your pre-seminar tasks for the week. An entry should be submitted in each week this is indicated in the weekly outline. This entry should reflect on insights gained through completing two of the weekly pre-seminar tasks. This should not be a summary of the reading/television show/other resource, but rather critical reflection on one or more points raised or scenes screened. You will obviously need to complete the pre-seminar tasks in advance, then print out your page and bring it to class with you. Journals will be marked at the end of semester, but students may request verbal feedback on entries during consultation times. Five marks out of 100 will be deducted from your average score for every entry under eight, and five marks will be added for every entry over eight. Due to this, I will not accept late journal entry submissions unless accompanied by a medical certificate; these must be submitted in class. If printing is an issue be sure to email me your file before you come to class or burn it to a CD and bring it along that way.

Marking criteria for journals:
Critical incisive discussion of the resources/topic
Drawing links between ideas found in resources and other texts/concepts
Written expression, spelling, formatting, etc.
Clearly acknowledging sources, referencing

Mid-semester assignment (to be submitted by 12pm Thursday September 23)

Question: Closely analyse the ways in which one television episode reflects the socio-cultural and/or historical context in which it is produced.

The assignment should be submitted online to Turnitin and at the student hub by 12pm on Thursday the 24th of September. If you have any questions about the assignment please consult Rebecca.

Major project (to be submitted by 5pm Friday November 5)

Choose your own topic. The suitability of your topic should be confirmed with Rebecca by week 12.

The assignment should be submitted online to Turnitin and at the student hub by 12pm on Thursday the 24th of September. If you have any questions about the assignment please consult Rebecca.

Referencing guide

Or, how to cite your sources using MLA format

Please note that you should give page numbers or episode numbers whenever using a quotation or specific paraphrase (i.e. a paraphrase from a particular section of a book should be given with a page range). It is unnecessary to give a timecode for AV material.

Television shows

In-text: (series.episode year), e.g. “The opening episode of Buffy the Vampire Slayer depicts …… (1.1, 1997).”

In bibliography:
Title. Created by ___. Network, year-year.

Your bibliography should be arranged alphabetically by whatever occurs in the in-text reference (author surname or title where no author available). Your telegraphy can either be integrated within your main reference list, or included as a separate list.

In-text referencing for written sources

(Author page)

Where author used more than once:
(Author shortened title page) e.g., (Creeber Television Genre Book 15), (Druick ‘Laughing at Authority’ 107)

Where no page number available (e.g. website):
(Author n.p.) e.g. (Druick n.p.)

Where no author available (e.g. newspaper):
(shortened title page) e.g. (‘Sopranos ratings winner’ 16)

Bibliographic entries for written sources

Monographs:

Anthologies:

Journal articles:

Book chapters:

Newspaper articles:
Idato, Michael. ‘TV Casualty: All Saints Axed after 11 Years’ The Sydney Morning Herald 10 Jul. 2009. 43.

Newspaper articles online:

Magazine articles:
Scott, Gavin. ‘Jack of all trades.’ Foxtel Magazine Jul. 2009. 27.

Websites (if some information is missing, just give as much as you can):
Author. ‘Name of page.’ Name of website. Owner of website. Date published. Date accessed. <full website address>.


Library resources
Remember that our library has been expanded through the Bonus+ system, which allows you to borrow items from the catalogues of other University libraries and have them delivered to your local University of Newcastle branch.

**Database**

Film and Television Literature Index  
(see http://www.newcastle.edu.au/service/library/database/filmandtvlit.html for access)

**Books**

The following items are available to you through Short Loans:

- *Athena’s Daughters: Television’s New Women Warriors*
- *As Seen on TV: Sex, Lies and Reality TV*
- *Big Brother: Reality TV in the Twenty-First Century*
- *Convergence Culture: Where New and Old Media Collide*
- *Docufictions: Essays on the Intersection of Documentary and Fictional Filmmaking*
- *The Essential Science Fiction Television Reader*
- *The Feminism and Visual Culture Reader: A Text Reader*
- *Images of Disability on Television*
- *Living Color: Race and Television in the United States*
- *The New Queer Aesthetic on Television: Essays on Recent Programming*
- *Prime-time society: an anthropological analysis of television and culture*
- *Reading Desperate Housewives: Beyond the White Picket Fence*
- *Reality TV: Remaking Television culture*
- *Reality TV: audiences and popular factual television*
- *Serial Television: Big Drama on the Small Screen*
- *Staging the Real: Factual TV programming in the Age of Big Brother*
- *Television Across Europe*
- *Television and Gender Representation*
- *Television and Society*
- *Television and the Drama of Crime: Moral Crimes and the Place of Crime in Public Life*
- *Television and the Household: Reports from the BFI's Audience Tracking Study*
- *Television and the Public Sphere: Citizenship, Democracy and the Media*
- *Television and the Remote Control: Grazing on a Vast Wasteland*
- *A Television Comedy Study Guide: The Genie from Down Under and Round the Twist*
- *Television Drama: Agency, Audience and Myth*
- *Television Studies: The Television Studies Book*
- *The Television Studies Reader*
- *The Television Genre Book*
- *Television, Globalization and Cultural Identities*
- *The Television Handbook*
- *Television Industries*
- *Television: Understanding the Global TV Format*
- *Television and the Public Sphere: Citizenship, Democracy and the Media*
- *Television and the Remote Control: Grazing on a Vast Wasteland*
- *A Television Comedy Study Guide: The Genie from Down Under and Round the Twist*
- *Television Drama: Agency, Audience and Myth*
- *Television Studies: The Television Studies Book*
- *The Television Studies Reader*
- *The Television Genre Book*
- *Television, Globalization and Cultural Identities*
- *The Television Handbook*
- *Television Industries*
- *Television: Understanding the Global TV Format*

In addition to these, if you search in the library catalogue, you will find 282 books on television – browse through these until you find what will be most useful to you.

**DVDs/Videos - histories and backgrounds**

- *40 Years of Television: the reel history*
- *The ABC of Our Lives: 50 years of television*
- *Television is Dead: Long Live TV*
- *TV Moguls (episodes: the 50s, the 60s, the 70s pt1, the 70s pt2, the 80s, the 90s)*

**DVDs/Videos - Television series and telemovies**

There are significantly more examples of television programs than this in the library (e.g. television documentaries, current affairs and news programming etc.), these are just a sample of some of the materials available. You can also find television on DVD at your local video store, or some television episodes available via the internet.
7 Up Series
ABC News
Absolute Power
Angel
The Arts Show
The Aunty Jack Show
Australia’s Got Talent
Bad Girls
Band of Brothers
Being Me
Big Brother
The Biggest Loser
Black Books
Bleak House
Blue Murder
Blue Water High
Buffy the Vampire Slayer
Cashmere Mafia (one episode)
Changi
Charmed
The Circuit
CNNNN
Colonists Arrive
Come in Spinner
The Countdown Spectacular Live
CSI
Deadwood
Desperate Housewives
The Dismissal
East of Everything
East/West 101
Eco-Architecture
Enough Rope
ER (one episode only, search title ‘Here and There’)
Farscape
Fingersmith
The Footy Show (one episode)
Foreign Correspondent
The Forsyte Saga
Four Corners (search as keyword, various episodes available, listed under episode name)
Frontline
The George Eliot Collection
Grey’s Anatomy (one episode)
A History of Britain
The Hitchhikers Guide to the Galaxy
Hornblower
House
Indigenous Australians
Jamie’s Ministry of Food
John Safran’s Music Jamboree
Kaagaz ke phool
Kath & Kim
Ladette to Lady
Last Man Standing
Law and Order: Special Victims Unit (one episode)
Let Them Eat Cake
Life in the Undergrowth
Life on Earth
Love My Way
The L Word
Media Watch
Millionaires Mission
Monty Python
My Brother Jack
NBN News
The Oprah Winfrey Show
Power without Glory
Pride and Prejudice
Prisoner
Queer as Folk
RAN: Remote Area Nurse
Round the Twist
Seachange
Sex and the City
The Shiralee
Signpost: the first six episodes
Silma’s School
Skins
The Sopranos
Stolen Children
Summer Heights High
Sunday
Survivor (Australian and Fiji series)
Terminator: The Sarah Connor Chronicles
Thin
Transgeneration
Tripping Over
Underbelly (one episode)
The Vicar of Dibley
The West Wing
Will & Grace
Weeds
The Wire
Women’s Murder Club
The Worst Jobs in History
Yes, Prime Minister