

TITLE: SPANISH TELEVISION AND CINEMA IN THE GLOBALIZED MEDIA CULTURE

LANGUAGE: English

TOTAL HOURS: 45 hours

CREDITS: 3 credits

DESCRIPTION

The main objective of this course is to provide students with a general overview of the Spanish Cinema and TV Series that are distributed through *streaming* media services, such as Netflix.

These digital platforms are becoming important agents in the transmission of values and sociocultural changes, and TV series are one of their key vehicles, with a growing, increasingly global audience and a particular influence in young people. Moreover, entertainment media is often a portal to historical narratives and a reflection of dominant modern tendencies, factors that shall be used to explore Spanish contemporary history and culture, to be compared with the students' own. The course will also examine the globalization of audio-visual content, paying attention to the set of homogenizing messages and ideas that are penetrating societies at an unprecedented level, and which should not go on without a critical analysis of what exactly it is that is being consumed -very often beyond the awareness of the users.

COURSE OBJECTIVES

This course is designed to help students develop critical skills of films and TV series comparing the two cultures, North American and Spanish, within the same digital framework.

In addition, students will learn to write a cinematographic script to make a video project that they will exhibit in class.

METHODOLOGY

This course will use a combination of viewing of movies and TV series, guided lectures, classroom interaction, student presentations, and city tours. In-class debated will be encouraged to integrate and reflect on theories and experiences.

EVALUATION

Attendance to classes and field trips is mandatory; poor attendance will affect the final grade of the student as well as the everyday participation grade.

- The final grade consists of six different parts: class participation, 2 quizzes, 3 field studies, a video project, midterm written exam, a final written exam, and a final project.

The breakdown of grades is made up as follows:

Class participation	10%
Quiz 1 & Quiz 2	10%
Field study 1	5%
Field study 2	5%
Field study 3	5%

Video project	15%
Midterm written exam	20%
Final written exam	20%
Final project	10%

Class Participation: Active class participation includes coming to class prepared and on time, having read the material for that day and show active reflection on that material, answering questions from the professor, generating questions and engaging in group activities using required reading for that day. Students are encouraged to express their opinions in class with the professor and the other students.

Quizzes: 2 short Quizzes to evaluate students, understanding of the films or TV series. Students will respond the multiple-choice, or short-answer questions.

Field studies: The attendance is absolutely necessary to complete the knowledge acquired in class. After the three field studies, students will be required to complete an activity related to each of them. We will visit a bomb shelter of the Spanish Civil War after viewing a film, as well as the installations of the Barcelona TV and the Faculty of Audio-visual Communication.

Video project: Students will write an individual script, and will film a short video as if they were local filmmakers. They can film the videos with cell phone or photo camera, and edit these with iMovie or other similar software, and can invite other students or locals to participate as actors/actresses. The project will be guided by the professor.

The script must be 4-5 pages long, typed, double-spaced in Times New Roman (12pt) and 2.5 cm/1-inch margins on all sides. The video must be 5 minutes long, and submitted as an mp4 file or as a YouTube or Vimeo video. Students must attend class to submit work on the day it is due. Submissions after deadline, except for excuses absences, will not be graded for credit.

Exams: Both the midterm and the final exams may contain a mix of short answer and essay questions aimed to test the students' full comprehension of facts and the ability to argue his/her opinions based on class material.

The guidelines for exams are as follows:

- Any student found cheating will automatically fail this examination. Additional sanctions may be imposed.
- Talking or communicating with other students during the examination is forbidden.
- Desks must be cleared of all books, notes and papers. All unauthorized materials must be put away and remain out of sight throughout the examination.
- All telephones and electronic devices must be turned completely off during the exam.
- Students arriving later than 15 minutes will not be allowed into the classroom to take the examination, subject to the decision of the instructor.
- At the end of the examination students will remain seated until their papers are collected. No one may leave the room until excused.
- Should assistance be required, students will attract the attention of the instructor.
- Failure to follow these rules will automatically lead to failure of this examination.

Final Project: Students must write a 5 page essay on one of the TV series studied in class, applying the knowledge learned during the course.

ACADEMIC INTEGRITY

SIS programs foster critical thinking and intellectual development of its students. In doing so, SIS requires that students introduce their original thoughts, opinions, and ideas in all of their assignments with the support of cited sources. Any violations of academic integrity- such as cheating, plagiarism, self-plagiarism, academic misconduct, fabrication, misuse or misrepresentation of research, and noncompliance - may result in an automatic “F” or immediate dismissal from the program if the student falls below the minimum number of credits required for the term; 12 credits during the semester, or 3 hours during the summer.

Cheating: Any action that violates the rules and guidelines given by the instructor for submitting assignments or exams.

Plagiarism: Any action that presents the ideas, opinions, research, etc. of another as your own.

- Directly copying another’s work without citing sources
- Submitting another person’s work into your own without properly citing the source(s) used.
- Paraphrasing another person’s work without providing appropriate citations

Self-Plagiarism: Submitting a piece of one’s own work to receive credit for multiple assignments in one or more class.

Academic Misconduct: Any act that impedes or threatens the open exchange, expression, or flow of information or fair evaluation of students. This includes intimidation and complicity in any acts or attempts to interfere with the ethical and fair submission and evaluation of student work.

Fabrication: Providing inaccurate or false information, including research findings, quotes, and cited sources, etc.

Non-Compliance: Failure to comply with the values, objectives, and procedures contained in this policy.

As SIS is accredited by Jacksonville University, students are held accountable to JU's [Academic Integrity and Code of Conduct](#). You are expected to read and understand the JU terms and regulations of Academic Misconduct.

(<https://drive.google.com/file/d/1PyZmNOEAH1o4bKVZdZXVYKw-wdiwXewx/view>)

ATTENDANCE POLICY

Semester: Students are allowed THREE absences throughout the semester without penalty. Starting with the fourth absence, the student’s FINAL GRADE will be lowered by a fraction of a letter (1/3 of a letter grade). For example, if a student has 4 absences and a final grade of B+, the grade will be lowered to a B, if 5 absences the grade is lowered to B-.

Summer: Students are allowed TWO absences throughout the summer without penalty. Starting with the third absence, the student’s FINAL GRADE will be lowered by a fraction of a letter (1/3 of a letter grade). For example, if a student has 4 absences and a final grade of B+, the grade will be lowered to a B, if 5 absences the grade is lowered to B-.

**January Term students are allowed TWO absences as well.*

There are NO excused absences. If a student misses class because s/he is sick, that counts as one of the allowed absences. No excused absences and no excuses.

Quizzes, exams and participation points that are missed because of an absence cannot be recuperated.

Students that arrive late 5 minutes or more will receive a 0 for participation for the day.

COURSE CONTENT

SESSION	CONTENT	READING/WATCHING
1	Introduction to the Spanish Cinema and TV series Course presentation: contents and requirements	
2	The digital platforms in the globalization of audio-visual An approach to economic and ideological interests	Reading New media storytelling on fiction series By Begoña Ivars and Teresa Zaragoza Part 1
3	A brief history of the <i>streaming</i> world Spanish series: about History, Youth, Migration, Nostalgia (<i>Cuéntame</i> and <i>The Wonder Years</i>). American and Spanish family during the same period (1968-1974/77)	Reading A chapter of Syd Field: screenplay The Foundations of screenwriting
4	Analysis and discussion of readings series viewing: <i>The Paper House</i> , episode 1	Watching TV series viewing: <i>The Paper House</i> , episode 2, Netflix
5	Audio-visual narrative. Systems and processes of construction and analysis of audio-visual series Discussion & Analysis of <i>The Paper House</i> What is the secret of the success?	Reading Chapter 3 Knox, I. (2007). <i>Televisión 2.0: Rethinking Television</i> . <i>Conceptualizing TV as an Engagement Medium</i> . https://goo.gl/8MC2dXX .
6	Forms of serial narration Analysis of the mechanisms, procedures and narrative models that underlie the organization of serial fiction stories Series viewing: <i>Merlí</i> , episode 1	Watching TV series viewing <i>Merlí</i> , episode 2, Netflix
7	Discussion & Analysis of <i>Merlí</i>	Reading



	anish and North American youth, similarities and differences The transmission of values through the TV series Debate	nsmedia storytelling on fiction series By Begoña Ivars and Teresa Zaragoza Part 2
8	n viewing: <i>Butterfly's Tongue</i> , by José Luís Berda. The second Republic and the beginning the Civil War	Working on the video Project
9	ld study: a visit to the Bomb Shelter of Civil r	Watching Film viewing: <i>Elisa y Marcela</i> , By Isabel Coixet Netflix
10	ebate: The power of cinema and TV series as agents of social transformation How to write an proper script for short films	Working on the video project
11	MIDTERM REVIEW	
12	MIDTERM	
13	TV Series viewing : <i>The Ministry of time</i> , Episode 1	Reading A chapter of Syd Field:Screenplay The Foundations of screenwriting
14	Field study: visit to Barcelona TV (BTV)	Watching series viewing: <i>The Ministry of time</i> Episode 2 Netflix
15	Analysis and discussion about <i>The Ministry of time</i> , e Almodovar universe, the esthetic of passion Working on the video project	Watching TV Series viewing: <i>Cable Girls</i> Episode 1,2 Netflix
16	Trends of contemporary television Analysis and discussion of <i>Cable Girls</i> Working on the video project	Watching Film viewing: <i>Handía</i> , by Aitor Arregui and Jon Garoña. Netflix
17	Analysis and discussion about <i>Handía</i> e myths, the dramas and stories that have oped the main plot models	orking in the TV series that you have chosen for final project
18	ld study: visit to the faculty of Audio-visual mmunication	Watching Film viewing: <i>The Autor</i> , by Manuel Martín Cuenca
19	e Goya awards Analysis and discussion about the film creativity above ethics or should it have some its?	Watching All about my mother, by Pedro Almodóvar
20	scavenger hunt in Barcelona sites where <i>All</i>	Working on the video project

	<i>about my mother was filmed</i>	
21	PRESENTATIONS OF VIDEO PROJECT	
22	PRESENTATIONS OF FINAL PROJECT	
23	FINISHING PRESENTATIONS	
24	REVIEW OF FINAL EXAM	
25	FINAL EXAM	

**Number of sessions and order of assignments may vary depending on term.*

BIBLIOGRAPHY

Required Readings

The required readings for this course are listed below. Students will not need to purchase these readings; the instructor will provide these selected readings in class (either in paper or electronic format).

Field, S. Screenplay. The Foundations of the screenwriting. Plot, (1994)

Ivars, B and Zaragoza, T. (2018). *Transmedia storytelling in fiction series*. Article of Mediterranean Journal of Communication.

Recommended Readings

Askwith, I. (2007). *Televisión 2.0: Reconceptualizing TV as an Engagement Medium*. Cambridge Massachusetts Institute of Technology :EEUU.
<https://goo.gl/8MC2dXX>.

Davidson, D. (2010). *Cross-media communications: and Introduction to the art of creating integrated media experiences*. Pittsburgh, PA: Carnegie Mellon University: ETC Press.
<https://goo.gl/9rfJYb>

Franquet, R & Villa, M. I. (2014). *Cross Media Production in Spain's Public Broadcaster RTVE: Innovation, promotion, and Audience Loyalty Strategies*. International Journal of Communication, 8, 2301-2322.

Grandío, M. M & Bonaut, J (2012). *Transmedia audiences and television fiction: a comparative approach between skins (UK) and El Barco (Spain)*. *Participations. Journal of Audience & Reception Studies*, 9 (2), 558-574.
<https://goo.gl/pD9kpf270>

Jenkins, H. (2010). *Transmedia storytelling and Entertainment : An annotated syllabus*. *Continuum* 24 (6), 943-958
<https://doi.org/10.1080/10304312.2010.510599>

Russell, Cristel Antonia, Andrew T. Norman, and Susan E. Heckler. *People and their Television Shows: an Overview of Television Connectedness. The Psychology of Entertainment Media: Blurring the Lines between entertainment and persuasion*. Ed. L. J. Shurum. Mahwah, NJ: Lawrence Erlbaum, 2004.

Ryan, M. L (2004). *Narrative Across Media*. Nebraska: University of Nebraska Press, Lincoln

Scolari, C. A. (2009). Transmedia Storytelling: Implicit Consumers, narrative worlds, and branding in contemporary media production. *International Journal of Communication*, 3, 586-606
<https://goo.gl/Cc7uhT>

Scolari, C, Jiménez, M & Guerrero, M. (2012). Transmedia storytelling in Spain: four fictions searching for their cross-media destiny. *Communication & Society*, 25 (1), 137-164
<https://goo.gl/Xgt2Ga>

Transmedia Manifest: The future of storytelling (2011).
<https://goo.gl/ZPU3YU>

Recommended film library

Almodóvar, P. *Volver*. 2006

Amenábar, A. *Mar adentro*. 2004

Amenábar, A. *The others*. 2001

Bayona, J A. *Un monstruo viene a verme*. 2016

Bayona, J A. *El orfanato*. 2007. Netflix

Berger, P. *Blancanieves*. 2012

Bollaín, I. *Te doy mis ojos*. 2003

Cortés, R. *Buried*. 2010

De la Iglesia, A. *El bar*. 2017. Netflix

Del Toro, G. *El laberinto del Fauno*. 2006. Netflix

Díaz Yanes, A. *Nadie hablará de nosotras cuando hayamos muerto*. 1995

Etchevarría, A. *Carmen y Lola*. 2018

Fesser, J. *Camino*. 2008

Fesser, J. *Campeones*. 2018

Gay, C. *Truman*. 2015

Goenaga, J M and Garaño, J. *En 80 días*. 2010

León de Aranoa, F. *Los lunes al sol*. 2002

Martín Cuenca, M. *El autor*. 2017

Martínez Lázaro, E. *Las 13 rosas*. 2007

Martínez Lázaro, E. *8 apellidos vascos*. 2013. Netflix

Monzón, D. *Celda 211*. 2009. Netflix

Rodríguez, A. *La isla mínima*. 2014. Netflix

Rodríguez, A. *El hombre de las mil caras*. 2016. Netflix

Sorogoyen, R. *El reino*. 2018

Trueba, D. *Vivir es fácil con los ojos cerrados*. 2013

Urbizu, E. *No habrá paz para los malvados*. 2011

Uribe, I. *Días contados* 1994

Villaronga, A. *Pan negro*. 2010

Zambrano, B. *Solas*. 1999

Zambrano, B. *La voz dormida*. 2011

Recommended TV Series

La Casa de Papel. Netflix

Élite. Netflix

Las chicas del Cable. Netflix

El Ministerio del Tiempo. Netflix

La Catedral del Mar. Netflix

Vivir sin Permiso. Netflix

Merlí. Netflix

Isabel. Movistar +

Carlos V. Rey Emperador. Movistar +

La Peste. Movistar +

Cuéntame cómo pasó. Movistar +

Paquita Salas. Netflix



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