



SUBJECT GUIDE

Brief Description: World Screen Seminars (WSS) is a three-credit course (divided into three blocks of one credit) specially designed for the Screen Studies Program students. During the first two years of their degree in Audiovisual Communication, students complete the three seminars that constitute the course (two seminars in the first year and one in the second year). The WSS have different themes in each semester.

World Screen Seminars is a 10-hour seminar-style course. Over the course of 10 weeks, students watch 10 films that are discussed in class through a conversation led by different instructors with the students. It is an introductory course that not only provides the opportunity to watch ten good films each semester, but also teaches the rudiments of film analysis and understanding.

- **Degree:** Comunicación Audiovisual + Screen Studies
- **Module & Area:** VI. Complementary education; 1. Complementary education
- **ECTS:** 1
- **Year/Semester:** 1st, 2nd & 3rd years; Fall Semester
- **Type:** Elective + Requisite for *Screen Studies Program* (at least 3 credits of *World Screens Seminars*, throughout the degree)
- **Instructors:**
 - **Prof. Pablo Castrillo** (Assoc. Prof., [CV](#), pcastrillo@unav.es)
 - Prof. Nacho Laguía (Asst. Prof., ilaguia@unav.es)
 - Prof. Lourdes Esqueda (Assoc. Prof., [CV](#), lesqueda@unav.es)
 - Prof. María Del Rincón (Asst. Prof., [CV](#), mdel@unav.es)
 - Prof. Alberto Nahum García (Asst. Prof., albgarcia@unav.es)
- **Language:** English
- **Schedule:** Thursdays, 12.00-13.00 or 13.00-14.00 (we will divide the class in two groups) **10 weeks**.

LEARNING OUTCOMES

1.KNOWLEDGE

RA1 - Students should demonstrate knowledge and understanding of the subject area based on a general secondary school education. They should have a general level that is well supported by advanced texts, but that also encompasses aspects that suggest knowledge of the leading edge of their field of study.

RA2 - Understanding and valuing the impact of audiovisual communication on society, culture, history, economics, business, law, science, ethics and technology.

RA3 - Knowing, understanding and contemplating the different components of the human personality (biological, affective, mental, spiritual features) and how they relate to different dimensions of the environment.

RA4 - Identifying the main forms of cultural, literary and artistic expression in Western culture from the beginning to the present day.

2.SKILLS



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RA10 - Students should be able to apply their knowledge to their job or vocation in a professional way. They should be able to prove their general competencies by developing and defending arguments and solving problems within their subject area.

RA12 - Accurately expressing knowledge and ideas in speech and writing in the field of audiovisual communication.

RA14 - Engaging in responsible decision making and problem solving by applying teamwork and leadership skills.

3.COMPETENCIES

RA19 –Students should be able to gather and interpret relevant data (normally within their field of study) in order to make judgments that encompass consideration of social, scientific and ethical topics.

RA21 - Understanding, analyzing and critically evaluating defining elements of human beings and contemporary society from anthropological, historical, cultural and social points of view.

SYLLABUS

1. Direct remake across time and technology: *The Shop Around the Corner* (Lubitsch, USA, 1940) and *You've Got Mail* (Nora Ephron, USA, 1998)
2. The monomyth across cultures: *Star Wars* (George Lucas, USA, 1974) and *Yeelen* (Souleymane Cissé, Mali, 1987)
3. Revision and parody through genre conventions: *The Good, the Bad and the Ugly* (Leone, Italy/Spain, 1966) and *Blazing Saddles* (Mel Brooks, USA, 1974)
4. Iconography in horror: *Frankenstein Created Woman* (Terence Fisher, 1967) and *The Silence of the Lambs* (Jonathan Demme, 1991)
5. 'Disneyfication' of complex motifs: *A Matter of Life and Death* (Powell and Pressburger, 1946) and *Soul* (Pete Docter, 2020)

COURSEWORK

1. In-person seminars: 10 hours

Additionally, voluntary in-school screenings may be arranged prior to each seminar.

2. Student Workload: 15 hours

Essays and Assignments: 2.75 hours

Personal Study of Materials: 10 hours

Tutorials: 0.25 hours

Exam: 2 hours

GRADING

MAY SESSION (ORDINARY)

Attendance & participation: 20% + requisite



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- Attendance is mandatory. A maximum of two unjustified absences is allowed as a requisite for taking the final exam (and therefore, to pass the course.)
- Participation will be measured by the instructor in every session.
- Justification should be submitted in advance (except in case of obvious emergency.)
- Students who are late without a justified cause will not be allowed to enter the classroom, resulting in an absence.

In-class exercises: 40%

- At the beginning of each session, students will be given a **short test** (quiz or open question) as a "viewing control" of the assigned film.
- Failing this exercise will result in no credit for participation in that session. Attendance will still be recorded.

Final exam: 40%

- The final exam will consist of an in-person essay about a topic related to the films analyzed, discussed or referenced during the seminars.
- Students will be allowed to bring notes and printed materials (hard copy only—no laptops, tablets or phones allowed.)
- A minimum grade of 5 out of 10 in the essay is required to pass the course.
- Spelling and grammar errors will deduct 0,1 points each.

JUNE SESSION (RETAKE)

Students who fail to meet the requirements of the Seminar during the semester will be offered a retake exam in June, worth 100% of the grade, consisting of two parts:

- A detailed short-answer questionnaire of the 10 films studied throughout the semester
- An in-person essay on a newly assigned topic, under the same conditions as the May session

ACADEMIC INTEGRITY

Plagiarism is totally prohibited, including assignments totally or partially created using AI.

The School of Communication advocates the ethical use of documentary sources and ICT resources. For this reason, any and all forms of plagiarism are completely unacceptable in this subject. **Plagiarism will be penalized** across all tasks: projects, exercises and examinations. Plagiarism is defined as the whole or partial use of textual, graphic and/or audiovisual content produced by a third party without crediting the original author(s) (That includes **generative AIs**). Likewise, any form of fraud, deception, pretense or falsification aimed at improving one's academic results by illicit means will be penalized (including the **use of an AI in order to improve your linguistic skills**). Correct spelling and grammatical accuracy are to be observed in all written tasks and examinations. The evaluation of such activities take these requirements into account.



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Academic projects that draw on books, articles, films, websites and/or any other documentary sources should include a complete list of works cited. The [style guide of the American Psychological Association \(APA\)](#) is to be followed in this regard.

OFFICE HOURS

By appointment, to be scheduled in advance via e-mail:

- Pablo Castrillo. Despacho 2561. Ismael S. Bella (2^apta): pcastrillo@unav.es
- Lourdes Esqueda. Despacho 2571. Ismael S. Bella (2^apta): lesqueda@unav.es
- María del Rincón. Despacho 2551. Ismael S. Bella (2^apta): mdel@unav.es
- Alberto García. Despacho 1610. Ismael S. Bella (1^apta): albgarcia@unav.es
- Nacho Laguía. Despacho 2521. Ismael S. Bella (2^apta): ilaguia@unav.es

BIBLIOGRAPHY

All the films from the screenings are considered as mandatory filmography.

Additionally, all readings or viewings posted on the course website are considered required reading.