

## CLASS INFO

**Course:** LIT 3003 / EUS 3930

**Class #:** 29987 / 29994

**Section:** 1MM1 / 12MM

### Class Meetings:

MWF Period 4

(10:40 - 11:30 a.m.)

MAT 0113

**Instructor:** Mandy Moore

**Pronouns:** she/her

**Please call me:** Mandy  
(preferred) or Ms. Moore

**Office:** TUR 4335

### Office Hours:

MW 9:00-10:00 a.m. or by  
appointment

**Email:** [mandymoore@ufl.edu](mailto:mandymoore@ufl.edu)

**Contact:** Via email or Canvas  
message.

**Note:** I generally do not  
respond to student emails  
after 6 p.m. or on weekends.

**Required texts:** You will  
need a Netflix subscription to  
watch assigned TV texts. All  
readings will be provided on  
Canvas or through the  
library's online resources.

# European Television on Netflix

Spring 2024

## Course Description

From Spain's *Money Heist* to Germany's *Dark*, many European television series have found international success through Netflix. This course uses Netflix as an entry point for a conversation about European TV in which students will learn strategies for navigating an increasingly mediated world.

The class is divided into three units that will 1) introduce the basics of television studies, 2) explore issues specific to European television and history, and 3) address the global influence of Netflix in the streaming era.

All assigned television texts will be on Netflix. Given the small, non-representative sample of European TV available on the platform, we will explicitly consider what gets left out: what gaps exist in Netflix's European content?



# Course Overview

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## Objectives

By the end of this course, students will...

- Be familiar with foundational concepts of Television Studies and the general history of television in Europe
- Demonstrate thoughtful analysis of European TV texts, contexts, industries, and audiences, as well as how these four areas overlap
- Understand the effects of Netflix and the pivot to streaming on European media
- Communicate a nuanced, well-supported argument about issues related to European TV for a specific audience
- Develop media literacy and analysis skills to navigate our increasingly global media landscape

## A Note on Television Content

This course will cover topics that are sometimes hard to talk about. We will discuss issues of identity that include race, nationality, ethnicity, class, gender, sexuality, religion, and disability. We will also watch some episodes that include uncomfortable or even triggering topics such as sex, sexual assault, violence, drug use, death/grief, discrimination, etc. While some discomfort can be productive in pushing us towards learning and growth, too much can make us feel unsafe and impede our learning. You know your own limits best; if you have a concern about a particular show or topic, please talk to me ahead of time.

Additionally, most of our shows will be in languages other than English and will require you to use subtitles. While many Netflix series have an English dub available, the preferred mode of viewing for this course will be subbed versions rather than dubs. If using subtitles will bother you immensely, this is not the class for you.

An Episode Guide is available on Canvas to help you navigate the required viewings. For each assigned episode, the guide will list the name of the series and episode, a Netflix link, the length of the episode, the language(s) spoken, and content warnings (as spoiler-free as possible). A second, optional version of the guide will be available that includes more detailed content warnings with time stamps (not spoiler-free).

## Assignments

Name	Points	Due Date
Pre- and Post-Semester Reflections (x2)	100 (50 each)	Pre: January 12 Post: April 29
In-Class Presentation	50	Mondays in class (sign up during 1 <sup>st</sup> week)
Weekly Journal (x10)	200 (20 each)	Tuesdays by 11:59 p.m. (12 possible submissions, lowest 2 dropped)
Short Unit Papers (x3)	300 (100 each)	Unit 1: February 9 Unit 2: March 22 Unit 3: April 19
Final Project	200	April 29
Final Project Proposal	50	February 23
Individual Conferences (x2)	100 (50 each)	Week of February 12 Week of April 15
<b>TOTAL</b>	1000	

## Brief Assignment Descriptions

More information will be provided for each assignment in class and on Canvas.

- **Pre- and Post-Semester Reflections:** During the first week, you will write a brief (~2 pages) reflection on what you already know about Europe, TV, and European TV, your experiences with Netflix, and what goals you have for this class in terms of your personal interests, major & minor, and/or future career. You will use these goals later on when developing and evaluating your final project. At the end of the semester, you will submit a second short reflection along with your final project in which you describe what you have learned (content and/or skills) and how you have progressed towards your goals from week one.
- **In-Class Presentation:** At the beginning of the semester, you will sign up to present on a contextual issue for one of the episodes on the syllabus. I will provide the topics—your job is to research the basics of your topic to help the class better understand the cultural, historical, or televisual context of that episode. You will give a five-minute presentation on that topic on the Monday before we watch the episode, accompanied by a single PowerPoint slide **(to be submitted on Canvas by 10:00 a.m. the day you present).**

- **Weekly Journals:** In an informal journal format, you will record your thoughts during or after viewing the episodes for the week. These will be short (100-200 words) and can be written in any format you like, including bullet points. You can include scenes you want to discuss, questions you may have, and/or connections to other episodes/readings/concepts from class. These are **due by 11:59 p.m. on Tuesdays** (with the exception of Journal #1, due on a Thursday) so I can review your thoughts and questions before we begin discussing the episodes on Wednesdays. You will have 12 opportunities to submit journals, but only 10 will count towards your grade (lowest 2 dropped).
- **Short Unit Papers:** At the end of each unit, you will submit one short (2-3 page) paper that demonstrates your understanding of the main ideas of that unit. For Unit 1, you will locate an academic television studies article and analyze the methods the author(s) use to approach their subject matter. For Unit 2, you will examine how a particular event or theme from European history is depicted in an episode from class. For Unit 3, you will examine the paratextual information Netflix provides for a show we've watched to understand how its home on the platform influences its circulation and perception.
- **Final Project:** Your cumulative assignment for this course is to explore an issue related to European television and communicate your ideas to a specific audience. You have several options in terms of format: academic paper, video essay, podcast, public-facing article, or zine. (Other formats are possible with instructor permission.) We will discuss how to choose a topic and format in class. There will also be regular in-class check-ins to discuss your progress on the project in small workshop groups. Projects are due **Monday, April 29**. Part of your grade on this assignment (50 points out of 200) will be determined by self-evaluation based on your semester goals and project criteria.
- **Final Project Proposal:** In February, you will submit an initial proposal for your final project including topic, format, and research plan. The proposal will also include criteria for self-evaluation based on the goals you set in your pre-semester reflection. You will have the chance to discuss your plan with me during individual conferences before submitting the proposal.
- **Individual Conferences:** Twice throughout the semester, you will meet with me to discuss your final project (and any other concerns). Of course, you're welcome to attend office hours or set up an appointment at any time, but these two meetings are required. The first (**mid-February**) will help you finalize your project idea before submitting your plan; the second (**mid-April**) will give you the chance to get feedback on your project before submitting the final version.

# Course policies

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- **Attendance & Participation:** In-class discussions are central to this course, and we will spend time in class doing crucial prep work for major assignments. Therefore, you are expected to attend all class periods, come to class prepared, and actively participate in discussions/activities. If you do miss class (including absences, arriving late, or leaving early), you should get notes from a peer and/or come to office hours ASAP to catch up on what you missed. If you need to be absent frequently (i.e., for athletics events) or for an extended period of time, please contact me ahead of time so we can make alternative arrangements.
- **Late Work:** The deadlines in this course are designed to make effective use of both your time and mine. If you need an extension on an assignment, you must communicate that with me, preferably in advance. Submitting work late without communicating that you need an extension is disrespectful of my time and energy, and doing so repeatedly (3 or more times) may result in your late assignments no longer being accepted for credit.
- **Grades:** Final course grades will be rounded to the nearest whole number and will adhere to the following scale:

A: 94-100 (4.0)	A-: 90-93 (3.67)	
B+: 87-89 (3.33)	B: 84-86 (3.0)	B-: 80-83 (2.67)
C+: 77-79 (2.33)	C: 74-76 (2.0)	C-: 70-73 (1.67)
D+: 67-69 (1.33)	D: 64-66 (1.0)	D-: 60-63 (.67)
E: 0-59 (0)		
- **Academic Dishonesty:** All students are expected to abide by the [UF Honor Code](#). Use of AI-generated text is not permitted on any assignment submitted for credit in this course. See the AI Best Practices document on Canvas for more info.
- **UF's Policy on Sexual Harassment:** <https://titleix.ufl.edu/about/title-ixrights/>
- **Students with disabilities** should request accommodation letters from the [Disabilities Resource Center](#) as early in the semester as possible.
- **Students in distress** should reach out to U Matter We Care at 352-392-1575 or [umatter@ufl.edu](mailto:umatter@ufl.edu)

# Tentative Schedule

Any changes will be announced on Canvas and in class. All texts should be read/watched **before class** on the day they're listed. Unless otherwise listed, we will watch only the first episode of each show; see Episode Guide for more info.

DATE	COMPLETE BEFORE CLASS	ASSIGNMENTS DUE
<b>UNIT ONE: FOUNDATIONS OF TELEVISION STUDIES</b>		
<b>M 1/8</b>	Course Introduction	
<b>W 1/10</b>	<b>READ</b> Excerpts from Gray & Lotz's introduction to <i>Television Studies</i>	
<b>F 1/12</b>	<b>WATCH</b> <i>The Great British Bake Off</i> (episode TBA), <i>Ethos</i>	<b>Friday by 11:59 p.m.:</b> Pre-Semester Reflection, Sign up for presentation
<b>M 1/15</b>	<b>***NO CLASS–MLK Day***</b>	
<b>W 1/17</b>	<b>READ</b> Gray, "Text" <b>WATCH</b> Videos on mise-en-scène, cinematography, editing, & sound (~1hr 20 min total)	
<b>F 1/19</b>	<b>WATCH</b> <i>Dark</i> <b>READ</b> Batori, "Everything is Connected"	<b>Thursday by 11:59 p.m.:</b> Weekly Journal #1
<b>M 1/22</b>	<b>READ</b> Lotz, "Industry" and Johnson, "Production"	
<b>W 1/24</b>	<b>WATCH</b> <i>Miraculous</i> (2 eps), <i>First Team: Juventus</i>	<b>Tuesday by 11:59 p.m.:</b> Weekly Journal #2
<b>F 1/26</b>	<b>READ</b> Rodríguez Ortega & Romero Santos, "Canal + Spain and Live Football Broadcasts"	
<b>M 1/29</b>	<b>READ</b> Mittel, "Genre" and Hills, "Audience"	
<b>W 1/31</b>	<b>WATCH</b> <i>Norsemen</i> (2 eps), <i>Black Money Love</i>	<b>Tuesday by 11:59 p.m.:</b> Weekly Journal #3
<b>F 2/2</b>	<b>READ</b> Pothou, "Why So Successful?"	
<b>UNIT TWO: EUROPEAN CONTEXTS</b>		
<b>M 2/5</b>	<b>READ</b> de Leeuw et al., "TV Nations or Global Medium?"	
<b>W 2/7</b>	<b>WATCH</b> <i>1899</i> , <i>Shadow and Bone</i>	<b>Tuesday by 11:59 p.m.:</b> Weekly Journal #4

DATE	COMPLETE BEFORE CLASS	ASSIGNMENTS DUE
<b>F 2/9</b>	<b>READ</b> excerpts from Iosifidis, Steemers, & Wheeler, "Pan-European Contexts"	<b>Friday by 11:59 p.m.:</b> Unit 1 Short Paper <b>By Friday:</b> Sign up for an individual conference next week!
<b>M 2/12</b>	<b>READ</b> Adamou, Gaillard, & Mustata, "Institutionalising European Television"	
<b>W 2/14</b>	<b>WATCH</b> <i>Generation 56K, Cable Girls</i>	<b>Tuesday by 11:59 p.m.:</b> Weekly Journal #5
<b>F 2/16</b>	<b>***NO CLASS: INDIVIDUAL CONFERENCES***</b>	
<b>M 2/19</b>	<b>READ</b> excerpts from Bondebjerg, "Historical Genres on Television"	
<b>W 2/21</b>	<b>WATCH</b> <i>Babylon Berlin, Transatlantic</i>	<b>Tuesday by 11:59 p.m.:</b> Weekly Journal #6
<b>F 2/23</b>	<b>READ</b> TBA	<b>Friday by 11:59 p.m.:</b> Final Project Plan
<b>M F/26</b>	<b>READ</b> excerpts from Bondebjerg, "Post-War Europe"	
<b>W F/28</b>	<b>WATCH</b> <i>Glória, Borgen</i>	<b>Tuesday by 11:59 p.m.:</b> Weekly Journal #7
<b>F 3/1</b>	<b>READ</b> TBA	
<b>M 3/4</b>	<b>READ</b> Roman et al., "From Fiction to Reality"	
<b>W 3/6</b>	<b>WATCH</b> <i>Servant of the People, Lupin, Derry Girls</i>	<b>Tuesday by 11:59 p.m.:</b> Weekly Journal #8
<b>F 3/8</b>	<b>READ</b> GQ interview with Omar Sy <b>Final Project Check-In:</b> come prepared to discuss your progress with your workshop group	
	<b>***SPRING BREAK***</b>	
<b>UNIT THREE: NOW STREAMING ON NETFLIX</b>		
<b>M 3/18</b>	<b>READ</b> Carelli & Garofalo, "Transnational Circulation of European TV Series"	
<b>W 3/20</b>	<b>WATCH</b> <i>Money Heist</i> and <i>Money Heist: Korea, Queen Eye</i> and <i>Queen Eye: Germany</i>	<b>Tuesday by 11:59 p.m.:</b> Weekly Journal #9
<b>F 3/22</b>	<b>READ</b> Stiegler, "Invading Europe"	<b>Friday by 11:59 p.m.:</b> Unit 2 Short Paper

DATE	COMPLETE BEFORE CLASS	ASSIGNMENTS DUE
<b>M 3/25</b>	<b>READ</b> Afilipoaie et al., "The 'Netflix Original' and What It Means for the Production of European Television Content"	
<b>W 3/27</b>	<b>WATCH</b> <i>Masha and the Bear, Maestro in Blue</i>	<b>Tuesday by 11:59 p.m.:</b> Weekly Journal #10
<b>F 3/29</b>	<b>Final Project Check-In:</b> come prepared to discuss your progress with your workshop group	
<b>M 4/1</b>	<b>READ</b> Pearson, "The Biggest Drama Commission in British Television History"	
<b>W 4/3</b>	<b>WATCH</b> <i>Queen, The Crown</i>	<b>Tuesday by 11:59 p.m.:</b> Weekly Journal #11
<b>F 4/5</b>	<b>READ</b> Hundic, "Why Netflix Is Betting Big on Poland"	
<b>M 4/8</b>	<b>READ</b> McCulloch & Proctor, "Nordic Noir is Dead; long live Nordic Noir!"	
<b>W 4/10</b>	<b>WATCH</b> <i>Young Royals, Trapped</i>	<b>Tuesday by 11:59 p.m.:</b> Weekly Journal #12
<b>F 4/12</b>	<b>Final Project Check-In:</b> come prepared to discuss your progress with your workshop group	<b>By Friday:</b> Sign up for an individual conference next week!
<b>M 4/15</b>	<b>READ</b> Turnock et al., "European Television Events and Euro-visions"	
<b>W 4/17</b>	<b>WATCH</b> <i>Eurovision Song Contest: The Story of Fire Saga</i>	
<b>F 4/19</b>	<b>***NO CLASS: INDIVIDUAL CONFERENCES***</b>	<b>Friday by 11:59 p.m.:</b> Unit 3 Short Paper
<b>M 4/22</b>	Come prepared to briefly share your final project.	
<b>W 4/24</b>	Come prepared to briefly share your final project.	
	<b>***FINALS WEEK***</b>	
<b>M 4/29</b>		<b>Monday 4/29 by 11:59 p.m.:</b> Final Project and Post-Semester Reflection