



Universitat de Lleida

DEGREE CURRICULUM
**NEW TRENDS IN TELEVISION
AND DIGITAL CONVERGENCE**

Coordination: VISA BARBOSA, MARIONA

Academic year 2022-23

Subject's general information

Subject name	NEW TRENDS IN TELEVISION AND DIGITAL CONVERGENCE			
Code	101934			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Audiovisual Communication and Journalism	4	OPTIONAL	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3		3
	Number of groups	1		1
Coordination	VISA BARBOSA, MARIONA			
Department	CATALAN STUDIES AND COMMUNICATION			
Important information on data processing	Consult this link for more information.			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
VISA BARBOSA, MARIONA	mariona.visa@udl.cat	6	

Learning objectives

Identify the basic characteristics of communication over the internet.

Describe the different multimedia and interactive audiovisual genres and formats.

Identify the forms of realization and distribution of contents generated by the users through different interactive media.

Demonstrate knowledge of the main lines of evolution of the internet from the perspective of its social use and its development as technology and industry.

Describe and analyze the new television formats that emerged in the era of digital convergence.

Competences

General

CG3. Apply theoretical knowledge in practical activity.

CG4. Develop knowledge of applied computing and digital systems.

CG5. Develop the ability to manage information.

Specific

CE13. Identify and apply the theoretical and practical foundations of audiovisual communication and communication on the Internet

CE14. Identify and apply the logical and narrative and expository skills specific to audiovisual and interactive contents of information and non-informative.

CE15. Develop the creative ability in the audiovisual, multimedia and interactive production of the different genres.

Transversal

CT3. Acquire training in the use of new technologies and information and communication technologies

Subject contents

1: DIGITAL CONVERGENCE. FROM FLOW TO STOCK. From Paleotelevision to Hypertelevision. From the flow era to the stock. Digital convergence. Televisions and digital platforms. Streaming era.

2: QUALITY TV. FROM THE THIRD GOLDEN AGE OF FICTION TO THE STREAMING WARS: First, second and third golden ages of television fiction. Narratives and structure of television series. Sitcoms evolution: from *Friends* to *Fleabag*. Autofiction. Representation of gender and diversity in television fiction.

3: NEW DISCOURSES OF NON-FICTION. Documentary series. The mockumentary. New agents in the production of information. The role of television in social emergencies and crises.

4: PUBLIC TELEVISION IN THE DIGITAL AGE. PROGRAMMING OF QUALITAT I CULTURAL PROGRAMS: The promotion of cultural and natural heritage on television. Slow TV. Sex disclosure programs. Representation of minority or minority audiences. Miniput Contest.

5: TELEREALITY AS A STAR FORMAT OF CONTEMPORARY TELEVISION: Characteristics and types of reality shows. Transmedia applications. Autobiographical accounts and UGC.

Methodology

1. Virtual and face-to-face master classes: Presentation of the contents of the subject orally by the teacher or from commented powerpoints
2. Directed debate and face-to-face seminars. Promote oral expression and comprehension in a group conversation in which the topic can be prepared, but not the development of the interventions. Work sessions in small groups to research a topic through dialogue and discussion, under the direction of a teacher, to delve into monographic topics, based on information previously provided by teachers.
3. Group work. Learning activity that is done through collaboration between members of a group. Exhibitions.
4. Written work. Activity consisting of the presentation of a written document, journalistic review that will be published in the portal Notícies de Lleida.
5. Case study. Method used to study an individual, an institution, a problem, etc. in a contextual and detailed way.
6. Attendance at competitions: Virtual attendance at the Miniput Quality Television Show.

Non-presential classes will follow this format:

- Master class from videoconference or sound slides
- Viewing and commenting on a work via videoconference, with subsequent debate through the Virtual Campus forum tool
- Case studies by students through the videoconferencing tool or recorded videos.

Development plan

Presential hours: 22,5 hours

- Face-to-face master classes
 - Seminars
- Student exhibitions
- Personalized attention
- Evaluation activities
- Attendance at events (Miniput)

Non presential hours: 30

- Virtual master classes
- Virtual seminars, with viewings or programmed readings to proceed later to the debate through the virtual campus
- Virtual exhibitions of the students

Autonomous work of the student 90

All planning contained in this document may be altered for health reasons. In case of total confinement all classes would become non-contact following this format:

- Master class from videoconference or sound slides
- Viewing and commenting on a work via videoconference, with subsequent debate through the Virtual Campus forum tool
- Case studies by students through the videoconferencing tool or recorded videos.

September 15: LESSON 1

September 22: LESSON 1

October 6: LESSON 1

October 13: LESSON 2

October 20: LESSON 2

October 27: LESSON 2

November 3: LESSON 3

November 10: LESSON 4

November 17: LESSON 4

November 24: LESSON 5

* At the end of November, a competition will be held on a Saturday (from 10 am to 10 pm) at the MINIPUT Quality Television Show, at the CCCB in Barcelona. The University of Lleida will make it easier for students to travel. Attendance hours will be compensated from September 15 to November 24, when classes will be three hours (15.00h to 18.00h)

December 1: Debate League

December 15: Debate League

December 22: Debate League

Evaluation

40%: Defend a position in favor of / or against a topic previously heard in the Debate League at the end of the subject. Groups of 4 people. On non-debating days, group members will perform arbitration and content creation tasks.

20%: Final exam. Commentary.

- 20% Delivery of the review of one of the programs of the Miniput contest on Saturday, November 26 .
- 20% Participation in the activities proposed in the classes and delivery of the results in the Virtual Campus.

Students who combine their degree with a full time job have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to academic@lletres.udl.cat or ask for information at the Faculty's secretary (Secretaria de la Facultat de Lletres).

If plagiarised material is detected, we will apply what is established in the 'Regulations for the Assessment and Grading of Student Learning in UdL Bachelor's and Master's Degrees

EVALUATION OF THE DEBATE LEAGUE

- Presentation of the exhibition with a solid thesis 1.5
- Contribution of sources and bibliographic data 1.5
- Rhetoric 1.5
- Victory: 1
- Introduction and choice of the fragment to watch in the subsequent debate 1.5
- Arbitration: 1.5
- Content creation: 1.5

Evaluation of the ACADEMIC REVIEWS:

- Use of vocabulary appropriate to the topic and the whole subject, with a formal record and with the contribution of academic references. 2
- Present an original title and reference the work correctly. 1.5
- The review is clearly linked to the knowledge of the subject, it reflects on the suitability of the type of program and other similar works are cited. 2.5
- The wording is clear and concise. There are no spelling or grammatical errors. 1.5
- Personal commentary well argued and with relevant contributions, with references to other works. 2.5

Bibliography

- CASCAJOSA, C. (ed.) (2007) *La caja lista:televisión norteamericana de culto*. Madrid: Laertes.
- FERRÉ, C- (2013). *Infoentretenimiento : el formato imparable de la era del espectáculo* Barcelona: Editorial UOC
- GIFREU, A. (2013). *El Documental interactivo : evolución, caracterización y perspectivas de desarrollo*. Barcelona. | Editorial UOC
- GORDILLO, I. (2009). *La hipertelevisión: géneros y formatos*. Quito: Ciespal
- IMBERT, G. (2003), *El zoo visual*. Barcelona, Gedisa,
- YEBRA, J. (2020). *De Friends a Fleabag. La evolución de la comedia de ficción televisiva*. Ed. Laertes
- JENKINS, H. (2006). *Convergence culture: Where old and new media collide*. NYU press.
- LEÓN, B. (2009)- *Telerrealidad: el Mundo tras el cristal* Sevilla. Comunicación Social.
- LEÓN, B. (2009)- *Telerrealidad: el Mundo tras el cristal* Sevilla. Comunicación Social.

LEÓN, B. (2013)- *Entretenimiento televisivo basado en hechos reales: géneros, formatos y tendencias*; Sevilla. Comunicación Social.

LEVERETTE, Marc; OTT, Brian L.; BUCKLEY, Cara Louise (ed.). (2009) *It's not TV: watching HBO in the post-television era*. Routledge

MCCABE, Janet; AKASS, Kim (ed.). (2007). *Quality TV: Contemporary American television and beyond*. IB Tauris

NEIRA, E. (2020). *Streaming wars*. Libros La Cúpula.

PASTORIZA, F. (2003). *Cultura y televisión : una relación de conflicto* Gedisa

WOLTON, D. (2000). *Internet, ¿después? Una teoría crítica sobre los nuevos medios*. Barcelona: Pòrtic

SCOLARI, C. (2013). *Narrativas transmedia: cuando todos los medios cuentan*. WOLTON, D. (2000). *Internet, ¿después? Una teoría crítica sobre los nuevos medios*. Barcelona: Pòrtic

In the virtual campus there will be folders with compulsory readings (for all) and recommended for each topic of the Debate League, including:

1. Binge watching / Week to week. From linear programming to platforms. Two programming models.

- <https://www.businessinsider.es/afectan-atracones-series-memoria-841665>

- <https://www.esquire.com/es/actualidad/tv/a36306337/episodio-semanal-temporada-completa-debate/> (compulsory)

- Pérez, J. F. H., & Díaz, M. Á. M. (2017). Nuevos modelos de consumo audiovisual: los efectos del binge-watching sobre los jóvenes universitarios. *adComunica*, 201-221

- Merikivi, J., Bragge, J., Scornavacca, E., & Verhagen, T. (2020). Binge-watching serialized video content: A transdisciplinary review. *Television & New Media*, 21(7), 697-711.

2. Diversity in television fiction. Is television plural?

-Eguskiza-Sesumaga, L. (2018). Diversidad entre rejas: Estereotipos e identidad de género en la ficción televisiva *Orange is the New Black*. *Comunicación y medios*, 27(37), 78-92.

- **Marcos Ramos, M., González-de-Garay, B., & Arcila Calderón, C. (2020). Grupos minoritarios en la ficción televisiva española: análisis de contenido y percepciones ciudadanas para la creación de un índice de diversidad. *Cuadernos. info*, (46), 307-341. (compulsory)**

-González, S. S., & de Garay, B. G. (2020). La diversidad afectivo-sexual en *First Dates* (Cuatro: 2016-). Análisis de contenido del perfil de los participantes. *Masculinidades y cambio social*, 9(2), 113-147.

- Podoshen, J. S., & Ekpo, A. E. (2021). Diversity, tokenism, and comic books: Crafting better strategies. *Business Horizons*, 64(1), 131-140. (EN)

3. Teen dramas. Do they help to identify and search for one's own identity / or do they repeat stereotypes and are far removed from the reality of adolescence?

-**Fedele, M. (2021). La segunda generación de teen series: programas estadounidenses, británicos y españoles de los 2000-2010. *Index. comunicación: Revista científica en el ámbito de la Comunicación Aplicada*, 11(1), 297-327. (compulsory)**

- Masanet, M. J., & Fedele, M. (2019). El "chico malote" y la "chica responsable": modelos aspiracionales

y representaciones juveniles en las teen series españolas. *Palabra Clave*, 22(2).

- Cooper, E. (2015). "Teens win": purveying fantasies of effortless economic mobility and social attainment on rich teen soaps. *Journal of Popular Culture (Boston)*, 48(4), 731-746.

-Raya, I., Sánchez-Labela, I., & Durán, V. (2018). La construcción de los perfiles adolescentes en las series de Netflix Por trece razones y Atípico. *Comunicación y medios*, 27(37), 131-143.