



Universitat de Lleida

DEGREE CURRICULUM

NEW TRENDS IN TELEVISION AND DIGITAL CONVERGENCE

Coordination: VISA BARBOSA, MARIONA

Academic year 2023-24

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	PHILOLOGY 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

FROM PALEOTELEVISION TO HYPERTELEVISION. Paleotelevision, neotelevision, hypertelevision. Digital convergence

FROM THE ERA OF FLOW TO THE ERA OF STOCK. Television programming strategies. Programming strategies on the platforms.

FROM NETWORKS TO PLATFORMS. Content creation by US cable channels. Creation of VoD platforms. Adaptation of traditional televisions.

TELEVISION FIRST AND SECOND GOLDEN AGE. First, second golden age of television fiction

TELEVISION THIRD GOLDEN AGE Quality TV. Showrunners. The canonical series of the third golden age. Structure of drama series.

FROM SITCOMS TO DRAMEDIES. The evolution of television comedy. Self-fiction Representation of gender and diversity in television fiction.

FROM THE SINGLE STORY TO THE MULTIPLICATION OF POINTS OF VIEW IN NON-FICTION. Fakes and mockumentaries. True crime. New agents in the production of information. The Rashomon effect. Access and uses of television images. UGC. Found footage.

FROM COMPLEX TV TO SLOW TV. The promotion of cultural and natural heritage on television. Public television in the digital age

TELEVISION AS A MIRROR. Reality TV as the star format of traditional televisions. Innovative formats

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 prepart, 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

The final grade of the subject will be the result of these learning activities:

- 30%: Defend a position in favor of/or against an issue related to the subject's syllabus in the debate teams at the end of the subject. The topic will be chosen beforehand and each group will have to document itself based on the reading of recommended articles and other documentation. Groups of 5 people. On the days when they are not debating, the members of the groups will carry out arbitration and content creation tasks for the rest of the defences.
- 30%: Final exam (January 10. 1.03 12 noon)
- 10% Attendance at the Miniput competition on Saturday 25 November
- 10%: Review of a television program.
- 20%: In groups of 5, presentation of a case study in class.

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).

Alternative assesment:

- 40%: Final exam
- 30% Delivery of 2 reviews of programs broadcast in the Miniput
- 30% Online individual presentation of case study

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

DEBATE TEAM Evaluation: Presentation of the exposition with a solid thesis (2), Contribution of sources and bibliographical data (1.5), Rhetoric (1.5), Victory (1), Introduction and choice of fragment to be viewed in the subsequent debate (2), Arbitration / content creation (2)

EXAM Assessment: TV program review (2), Case study question (2), Debate team conclusions (2), Topic development (4)

Evaluation of TV REVIEWS: Introduction and 4 well-referenced reasons to watch the chosen work. The work must be fiction, documentary, informative or docudrama and have been broadcast on television or digital platforms. Rubric: Justification of the choice of the work (2), Explanation of the 4 reasons for recommending it (4), Contribution of similar examples (2), Good communication and appropriateness to the time (2).

Evaluation of CASE STUDY EXHIBITIONS: Case studies will be decided during the first class sessions, in order of demand. Groups of five. 20 minutes of exposure. 10 minutes of viewing. 30 minutes guided discussion. Rubric:

Technical info: Authorship. broadcast channel Year. synopsis Awards. Diffusion (2)

Theoretical contextualization (2)

Explanation and personal opinion of the most outstanding characteristics of the work at a narrative and aesthetic level with the viewing and commentary of a relevant fragment. (2)

Similar examples:(2)

Introduction to the debate. Group debate dynamics. (2)

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, i després? Una teoria crítica sobre els nous media*. Barcelona: Pòrtic
- SCOLARI, C. (2013). *Narrativas transmedia: cuando todos los medios cuentan*.
- WOLTON, D. (2000). *Internet, i després? Una teoria crítica sobre els nous media*. 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. "Streaming wars":

Neira, Elena. (2020). *Streaming wars. La nueva televisión*. Libros Cúpula.

Nicolás, J. C. (2014). El flow se estanca: el contramodelo 'televisivo' de Netflix. *Revista de estudos da comunicação*, 15(38)- <https://www.businessinsider.es/afectan-atracones-series-memoria-841665>

- 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. "Friends or Fleabag":

Yebra, Jorge. (2020). *De Friends a Fleabag. La evolución de la comedia de ficción televisiva*. Ed. Laertes

Grandío, M. D. M., & Diego, P. (2009). La influencia de la sitcom americana en la producción de comedias televisivas en España. El caso de " Friends " y " 7 vidas ". *Ámbitos. Revista Internacional de Comunicación*, 17, 83-97.

Havas, J., & Sulimma, M. (2020). Through the gaps of my fingers: Genre, femininity, and cringe aesthetics in dramedy television. *Television & New Media*, 21(1), 75-94.

3. The Tv as a mirror or as a window

Guardiola, Ingrid. (2018). *L'Ull i la navalla: un assaig sobre el món com a interfície*. Arcàdia. Pàg. 48-55

Crisóstomo, Raquel (2021). *El yo en serie*. Laertes. Pàg. 15-32

<https://elpais.com/television/2021-12-27/radiografia-de-la-telerrealidad-en-espana.html>

López Vidales, N., Gómez Rubio, L., & Medina de la Viña, E. (2019). Los formatos de televisión más consumidos por los jóvenes: telerrealidad y empoderamiento de la audiencia. *Ámbitos. Revista Internacional de Comunicación*, 46, 10-27.

4. Television fiction diversity.

-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.

-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)