

**Theory of Audiovisual Genres**

Code: 103069  
ECTS Credits: 6

Degree	Type	Year	Semester
2501928 Audiovisual Communication	OB	2	2

**Contact**

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**Use of Languages**

Principal working language: catalan (cat)  
Some groups entirely in English: No  
Some groups entirely in Catalan: Yes  
Some groups entirely in Spanish: No

**Teachers**

Francisco Escribano Royo

**Prerequisites**

A good reading comprehension of English

**Objectives and Contextualisation**

This course is included in the subject of the degree History and Esthetics of Audio-visual Communication. This subject is formed by the following subjects of 6 ETCS credits each:

- Radio and television programming
- Television Genres
- Advertising Genres
- Film Genres
- Interactive Genres

**Objectives**

1. Know the basics of the main audiovisual genres, based on the origins, evolution, taxonomies, audiences, and audiovisual industry.
2. Understand the relationship between audiovisual genres and social, cultural, economic, and technological contexts, among others.
3. Understand the role of audiovisual references in the creation of content and the identities of audiences (local and global).
4. Describe and analyze audiovisual trends in relation to genres, content, and formats.

## Competences

- Differentiate the discipline's main theories, fields, conceptual developments, as well as their value for professional practice.
- Disseminate the area's knowledge and innovations.
- Manage the different forms of audiovisual programming according to various audiovisual genres.
- Manage time effectively.
- Research, select and arrange in hierarchical order any kind of source and useful document to develop communication products.
- Use one's imagination with flexibility, originality and ease.

## Learning Outcomes

1. Apply theories learned to the analysis of the media reality and the development of audiovisual products.
2. Disseminate the area's knowledge and innovations.
3. Implement presentation, discursive and argumentative techniques to adapt them to audiovisual genres.
4. Innovate by means of production and audiovisual programming.
5. Manage time effectively.
6. Promote innovations in product building.
7. Research, select and arrange in hierarchical order any kind of source and useful document to develop communication products.
8. Use one's imagination with flexibility, originality and ease.

## Content

1. Genres in the audiovisual context
  - 1.1. Definitions and functions of genres
  - 1.2. Classification of audiovisual genres
  - 1.3. Productive routines and genres
2. Genders, formats and programming
  - 2.1. The genres and the audiovisual industry
  - 2.2. Genders and formats
  - 2.3. The role of audiences
  - 2.4. Social networks and audiovisual genres
3. Film genres
4. Radio genres
5. Television genres
6. Advertising genres
7. Trends in audiovisual genres: consolidations and survival of genres.

## Methodology

The acquisition of knowledge by students will be carried out through different methodological procedures that include master classes in the classroom, exercises and debate from viewings and reading material.

The calendar will be available on the first day of class. Students will find all information on the Virtual Campus: the description of the activities, teaching materials, and any necessary information for the proper follow-up of the subject. In case of a change of teaching modality for health reasons, teachers will make readjustments in the schedule and methodologies.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Activities

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Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Practical	22	0.88	7, 3, 4, 6
Seminars	15	0.6	1, 7, 3
Theoretical classes	15	0.6	1, 2, 4
Type: Supervised			
Tutorials	10.5	0.42	8
Type: Autonomous			
Autonomous work	82.5	3.3	8, 7, 5, 3

## Assessment

The subject consists of the following evaluation activities:

- Exam, 40%
- Project 50%
- Pitch, 10%

Students who have a minimum grade of 3 and less than 5 will be able to submit to the tests of recovery of the theoretical exam and the coursework.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Pitch	10%	1	0.04	8, 1, 7, 2, 3, 6
Project	50%	2	0.08	1, 2, 5, 3, 4
Theoretical exam	40%	2	0.08	1, 2, 5, 3

## Bibliography

Allen, Robert C. y Gomery, Douglas (1995). *Teoría y Práctica de la Historia del cine*. Barcelona: Paidós.

Altman, Rick (2000). *Los géneros cinematográficos*. Barcelona: Paidós.

Atorresi, Ana (1999). *Los géneros radiofónicos*. Argentina: Colihue.

Bignell, Jonathan (2004). *An introduction to Television Studies*. London, Routledge.

Brants, Kees. (1998). 'Who's Afraid of Infotainment?'. *European Journal of Communication* 13 (3):315-335.  
<https://doi.org/10.1177/0267323198013003002>

Creeber, Glen (ed) (2001). *The television genre book*. London: British Films Institute.

García-Muñoz, Nuria & Larrègola, Gemma (2010). La TDT en Europa: modelos de programación (TDT in Europe: programming models). Telos, 84, 65-72.  
<https://telos.fundaciontelefonica.com/archivo/autor/n%c3%baria-garc%c3%ada-mu%c3%b1oz/>

Geraghty, Lincoln. i Jancovich, Marc (2008). *The Shifting Definitions of Genre*. North Carolina: McFarland.

Hill, Annette (2007). *Restyling factual TV*. London and New York: Routledge,

Mittell, Jason (2001). "A Cultural Approach to Television Genre Theory". A *Cinema Journal* 40 (3), pp 3-23.  
<https://www.jstor.org/stable/1350192>

Neale, Steve (Ed.) (2002). *Genre and contemporary Hollywood*. London: British Films Institut.

Pastoriza, Francisco (1997). *Perversiones televisivas. Una aproximación a los nuevos géneros audiovisuales*. Madrid: IORTV.

Prado, Emili; Delgado, Matilde; García-Muñoz, NÚria; Monclús, Belén; Navarro, Celina (2020).  
"General-television programming in Europe (UE5): Public versus commercial channels". El profesional de la información, v.29, n. 2, e290204. <https://doi.org/10.3145/epi.2020.mar.04>

Rausell Köster (2005). "Nuevos relatos audiovisuales. Hacia una definición del relato audiovisual interactivo", a *Telos* 62.

Sánchez Noriega, Jose Luis (2005). *Historia del Cine. Teoría y géneros cinematográficos, fotografía y televisión*. Madrid: Alianza.

Silberblatt, Alec. (2007). *Genre Studies in Mass Media*. M.E. London: Sharpe.

Links to the audiovisual content of each theme will be provided during the classes.

## Software

Text Edition (Word o similar)

Presentations (Powerpoint o similar)

Spreadsheets (Excel o similar)