UAB
Universitat Autònoma de Barcelona

Culture in the Media

Code: 100030
ECTS Credits: 6

2025/2026

Degree	Type	Year
Humanities	OB	3

Contact

Name: Anna Tous Rovirosa

Email: anna.tous@uab.cat

Teaching groups languages

You can view this information at the end of this document.

Prerequisites

It is advisable to have some knowledge of communication sciences and journalism.

Objectives and Contextualisation

The subject of cultural communication aims for the student to acquire a mastery of the new cultural practices within the media situation derived from the extension of the mass media and globalisation, to acquire a series of critical tools to analyse this situation and these new practices, to practice a new methodology of analysis of this hybrid society and to acquire a critical vision of the relationships established between people, groups and institutions that, based on socioculturally diverse experiences, discourses and representations, make up what is defined as 'mainstream' culture (main or predominant culture): The challenges of cultural and intercultural communication, the practices and new behaviours of social actors through new networks and new tools for understanding the fluid reality of the 21st century.
Cultural communication, overcoming the elitist vision that practised the analysis of classical communicative networks, explains the complex and dynamic social relations that develop on an interpersonal and collective level, determined by very diverse social and political contexts, in a process of accelerated globalisation. We will show that culture and cultures are neither homogeneous nor static entities, but hybrid and dynamic, from an interdisciplinary perspective as a transversal vector of cultural communication.

Cultural communication requires a differentiated methodology of analysis, in terms of the presence of culture in the media in its various forms, genres and formats. The diversity of this presence and its effects on messages and programmes will be analysed.

Competences

- Critically analysing the contemporary culture.
- Identifying the historical processes of contemporary culture.
- Properly using the resources and methodologies of the study of contemporary culture.
- Respecting the diversity and plurality of ideas, people and situations.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.

- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

Learning Outcomes

1. Applying the knowledge of the different cultural genres to the media.
2. Assessing the implications of photography, cinema, video and television as culture spreading media.
3. Defining the value of cultural magazines in the contemporary culture.
4. Identifying the production and realisation techniques in printed, audiovisual and hypermedia.
5. Questioning the established behaviours concerning audiovisual media.
6. Relating the artistic creations from various periods with other cultural phenomena.
7. Using the appropriate terminology and style in the drafting of a journalistic text.

Content

Introduction. Mass media

Definition of mass media

Cultural industry, cultural consumption

Elite culture and mass culture

Media ideology

Cultural imperialism and counter-cultures

Contemporary media system

Cyberjournalism and Social Media

Topic 1. Gender, communication and culture

The representation of gender in Western culture. From patriarchal tradition to the present day.

Theme 2. Culture and media

Cultural programmes

Cultural supplements

Topic 3. Television fiction

Brief history. Hertzian channels, cable, streaming.

Television eras. Concepts and cases

Repetition devices

Topic 4. Narrative as a cultural artefact in the media. Presence, concomitances and differences

Formalism and structuralism

Seriality

Structural homology

Genre and format

Narrative and complex narrative

Plot and story fragmentation

Topic 5. Keys to narrative success

Myths and themes as narrative engines

Intertextuality

Deconstructionism, post-structuralism, post-colonialism

Topic 6. New formats, new narratives

Video games

Podcasts

Transmedia

AI

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Typus dirigis	0	0	1, 3, 5, 6, 2
Type: Supervised			
Supervised tips	0	0	7, 4

Methodology. There are three types of activities: directed, supervised and autonomous.

Classroom activities such as video projections and text commentaries, presentations of readings, recensions of outings to exhibitions and cultural events, etc. are contemplated.

In the event that the student carries out any type of irregularity that may lead to a significant variation in the grade for a given evaluation act, this will be graded with 0, regardless of the disciplinary process that may result from it. In the event that several irregularities are verified in the evaluation acts of the same subject, the final grade of this subject will be 0.

Note: 15 minutes of a class will be reserved, according to the timetable established by the centre, for students to complete the teacher and subject evaluation surveys.

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.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Directed	supervised	16	0.64	4, 6
Directed	Supervised	100	4	3, 2
Title	Weight	34	1.36	1, 7, 5, 6

Continued assessment

The course consists of a comprehension exercises at class and lecture presentations (30%), a practical assignment (30%) and 2 thematic test (20% each of them). All four activities must be passed with a 5.

In order to participate in the recovery, the student has had to obtain this privilege in a set of activities for which the quals were equal to a minimum of 2/3 parts of the total qualification. Hi haurà recovered for those students who arrived at a mitjana of 3.5 in the final grade

There will be recovery for those students who reach an average of 3.5 in the final grade.

The student will receive the grade of Not assessable as long as he / she has not submitted more than 30% of the assessment activities.

It will also include as a non-evaluable student that has been presented less than 30% of the tests and practices.

On carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

An attendance of 80% is required.

Erasmus students requesting to advance an exam must present to the teacher a written document from their university justifying their request.

Single assessment

Those students interested in the single assessment system must notify it at the beginning of the course or their application will not be accepted. Substitute work equivalent to the course load of the subject must be delivered and a final exam of the complete syllabus must be taken. The note is divided between the work (30%), practical activities (30%) and the exam (40%). All of them must be approved.

The same assessment method as continuous assessment will be used.

Assessment tasks found to involve irregularities (including copying, plagiarism, or inappropriate use of AI) shall not be eligible for resubmission or recovery

Bibliography

Essential bibliography

BALLÓ, Jordi.; PÉREZ, Xavier (2005). *Jo ja he estat aquí. Ficcions de la repetició*. Barcelona: Empúries.

BISKIND, Peter (2023). *Pandora's Box. How guts, guile and greed upended TV.* New York, Harper Collins.

BUSTAMANTE, Enrique (Coord.) (2003) *Hacia un nuevo sistema mundial de comunicación. Las industrias culturales en la Era Digital.* Gedisa.

CALABRESE, Omar (1989). *La era neobarroca.* Madrid: Cátedra.

CIRLOT, Victoria (2005). *Figuras del destino. Mitos y símbolos de la Europa Medieval.* Madrid, Siruela.

CREEBER, Glen (2001). *The Television Genre Book.* British Film Institute.

ECO, Umberto (1996). *Seis paseos por los bosques narrativos.* Barcelona, Lumen.

FRYE, Northrop (1971). *La estructura inflexible de la obra literaria.* Madrid, Taurus.

GENETTE, Gerard (1989). *Palimsestos. La literatura en segundo grado.* Madrid, Taurus.

GUBERN, Román (2002). *Máscaras de la ficción.* Barcelona, Anagrama.

JENKINS, Henry. (2006) *Convergence Culture: Where Old and New Media Collide.* New York: New York University Press.

JULIBERT, Elisenda (2022). *Hombres fatales. Metamorfosis del deseo masculino en la literatura y el cine.* Barcelona, El Acantilado.

MITTELL, Jason. *Complex TV. The poetics of contemporary television storytelling*. New York University Press, 2015.

[Complex TV : the poetics of contemporary television storytelling / Jason Mittell. - Universitat Autònoma de Barcelona (uab.cat)](#)

MATTELART, Armand (2006) *Diversidad cultural y mundialización.* Paidós. Barcelona.

TOUS-ROVIROSA, Anna (2013). *Mites en sèrie. Els temes clau de la televisió.* Barcelona, Tripodos.

TOUS-ROVIROSA, Anna (2010). *La era del drama en televisión. Perdidos, CSI Las Vegas, El ala oeste de la Casa Blanca, Mujeres desesperadas y House.* Barcelona, UOC, 2010.

Further Readings

CAMPBELL, Joseph (2017[1949]) *El héroe de las mil caras. Psicoanálisis y mito.* Fondo de Cultura Económica.

ELIADE, Mircea (1972) *El mito del eterno retorno: arquetipos y repetición.* Madrid: Alianza, 1972.

GINZBURG, Carlo (1986). Historia nocturna. Barcelona, Muchnik Ed.

PEIRÓ, Karma; BAEZA-YATES, Ricardo. (2021) ¿Puede la IA crear un mundo más justo? CCCBLab,

https://www.karmapeiro.com/2021/04/03/puede-la-ia-crear-un-mundo-mas-justo/

PÉREZ, Xavier (2011). "Las edades de la serialidad" en La balsa de la Medusa, Revista Cuatrimestral, Segunda Época, Número 6.

PROPP, Vladimir. *Morfologia del cuento.* Madrid, Akal, 1998 (1928)

RANK, Otto (1992[1909]) *El mito del nacimiento del héroe.* Paidós.

SALO, Gloria (2003) Que es eso del formato? Como nace y se desarrolla un programa de TV. Barcelona, Gedisa.

WALLACE, David Foster (1993), "E Unibus Pluram: Television and U.S. Fiction", *Review of Contemporary Fiction*, 13:2 (Summer) p.151 DFW_TV.pdf (jsomers.net)

TOUS-ROVIROSA, Anna, HIDALGO-MARÍ, Tatiana, & MORALES-MORANTE, Luis Fernando. (2020). Serialización de la ficción televisiva: el género policiaco español y la narrativa compleja. Cadenas generalistas (1990-2010). *Palabra Clave*, *23*(4), e2342. https://doi.org/10.5294/pacla.2020.23.4.2

TOUS-ROVIROSA, Anna (2020). Intertextuality and police television dramas in Spain (1990-2010). The literary shift to metatelevision and recurrence of the female victim as motif | Communication & Society (unav.edu) 33(4), 89-106. doi: 10.15581/003.33.4.89-106

VOGLER, Christopher (2002[1992]) *El viaje del escritor: Las estructuras míticas para escritores, guionistas, dramaturgos y novelistas*. Ma Non Troppo.

VILCHES, Lorenzo (1984). "Play it again, Sam". *Anàlisi, Quaderns de Comunicació i Cultura*, 19, p. 57-70. 02112175n9p57.pdf (uab.cat)

VOGEL, Adrain (2004) *La industria de la cultura y el ocio. Un análisis económico.* Datautor.

Additional specialised bibliography will be provided at the beginning of the course, during the sessions and the follow-up of the coursework.

Software

No special knowledge is needed except the normal ones to make a word, a pdf or to present a power point.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this link. To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	second semester	morning-mixed
(TE) Theory	1	Catalan	second semester	morning-mixed