

Degree programme	Type	Course
Humanities	OB	3

Contact lecturer

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Prerequisites

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

Group languages

You can consult this information at the [end](#) of the document.

Objectives

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.

Learning outcomes

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

Contents

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

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Supervised tips	0	0	5, 6
Typus dirigit	0	0	1, 2, 3, 4, 7

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.

A detailed schedule outlining the content of each session will be presented on the first day of the course and will be available on the course's Virtual Campus, where students will find the various teaching materials deemed appropriate

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

Continuous assessment activities

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

Continuous Assessment

Reading comprehension exercises and reading presentations in each class (30%), one practical assignment (30%), and two content examinations (20% each). All four assessment activities must be passed with a minimum grade of 5 out of 10.

A minimum attendance rate of 75% is required.

If a student commits any irregularity that may lead to a significant alteration of the grade awarded for an assessment activity, that activity will be graded 0, regardless of any disciplinary proceedings that may be initiated. If multiple irregularities occur in the assessment activities of the same course, the final grade for the course will be 0.

Assessment activities in which irregularities have occurred (e.g., cheating, plagiarism, or misuse of AI) are not eligible for reassessment.

At the time each assessment activity is conducted, the lecturer will inform students (via Moodle) of the procedure and date for grade review.

Reassessment

Students will be entitled to reassessment provided that they have been evaluated through a set of activities representing at least two-thirds (2/3) of the total course grade. To be eligible for reassessment, students must have obtained a minimum average grade of 3.5 out of 10.

Not Assessed

A student who has not taken any of the assessment activities will be recorded as Not Assessed.

Students will also receive a Not Assessed grade if they have submitted no more than 30% of the assessment activities. Likewise, students who have completed fewer than 30% of the examinations and practical assignments will be recorded as Not Assessed.

Single Assessment

Students opting for the single-assessment system must notify the lecturer at the beginning of the course; otherwise, their request will not be accepted.

Students must submit a substitute assignment equivalent to the course workload and practical activities, and sit a final examination covering the entire syllabus. The final grade will be calculated as follows: assignment (30%), practical activities (30%), and final examination (40%). All components must be passed independently.

The same reassessment regulations applicable to continuous assessment will apply to the single-assessment system.

Reassessment of Single Assessment

The reassessment will consist of a test including: multiple-choice questions, the completion and analysis of practical case studies, and an oral presentation.

Only students who have participated in the single-assessment process and obtained a minimum overall grade of 3.5 out of 10 will be eligible to sit the reassessment.

The date of the reassessment will be announced at the beginning of the course.

Second Enrolment

Students enrolled in the course for a second time may choose to sit a single comprehensive assessment consisting of a content examination and a set of practical exercises. The final course grade will be based entirely on the mark obtained in this assessment.

Students wishing to avail themselves of this option must notify the course coordinator in writing at the beginning of the semester.

Artificial Intelligence

The use of Artificial Intelligence (AI) technologies is not permitted at any stage of this course. Any assignment containing AI-generated content will be considered a breach of academic integrity and will receive a grade of 0, with no possibility of reassessment. More severe sanctions may be imposed in cases of serious misconduct.

Any student suspected of submitting work generated by AI, produced by another person, or copied from other sources; including AI-generated content without proper acknowledgement; or work that falls outside the permitted conditions, may be required to provide drafts or other supporting materials demonstrating that the submission is original and the result of their own authorship. Students may also be asked to explain or justify their work independently.

The teaching staff may use AI-detection systems or carry out any verification procedures deemed appropriate. If irregularities are identified following review, the assignment may be awarded a grade of 0, and the student may be subject to additional disciplinary measures.

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). *Palimpsestos. 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 televisió. Perdidos, CSI Las Vegas, El ala oeste de la Casa Blanca, Mujeres desesperadas y House*. Barcelona, UOC.

TOUS-ROVIROSA, Anna. (Ed.) (2026). *Series deportivas de televisión: una perspectiva de género*. València, Tirant lo Blanch.

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.

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. (1998 [1928]) *Morfología del cuento*. Madrid, Akal.

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

There is no specific software

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TE) Theory	1	Catalan	second semester	morning-mixed
(PAUL) Classroom practices	1	Catalan	second semester	morning-mixed