

**COURSE DATA****Data Subject**

Code	43286
Name	Analysis of media formats
Cycle	Master's degree
ECTS Credits	5.0
Academic year	2019 - 2020

Study (s)

Degree	Center	Acad. year	Period
2149 - M.U. en Contenidos y Formatos Audiovisuales 12-V.2	Faculty of Philology, Translation and Communication	1	First term

Subject-matter

Degree	Subject-matter	Character
2149 - M.U. en Contenidos y Formatos Audiovisuales 12-V.2	4 - Analysis of media formats	Obligatory

Coordination

Name	Department
LLORCA ABAD, GERMAN	340 - Language Theory and Communication Sciences

SUMMARY

Since the beginning of the digitization era, audiovisual narratives have evolved into new ways of telling. In this module we analyze the transformation that has undergone the concept of audiovisual format in recent years and how it has adapted to a multi-screen context. We will address the particularities of the new narratives, as well as some emerging fields in the domain of audiovisual, such as transmedia and cross-media productions. Likewise, the new definition of public will be analyzed, as well as its repercussion in the new communicative environment.



PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

To have references of the main audiovisual trends and the main television formats operate. The students will acquire the other necessary knowledge in the subjects previously studied.

OUTCOMES

2149 - M.U. en Contenidos y Formatos Audiovisuales 12-V.2

- Students should be able to integrate knowledge and address the complexity of making informed judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities associated with the application of their knowledge and judgments.
- Students should possess and understand foundational knowledge that enables original thinking and research in the field.
- Analizar e interpretar les nuevos lenguajes mediáticos asociados a la multidifusión digital.
- Conocer los proyectos y estudios de búsqueda de nuevas tendencias creativas de formatos y contenidos audiovisuales, en la producción y el consumo, dentro del proceso de convergencia mediática de la era digital.
- Administrar las destrezas adquiridas en la proyección y construcción de un diseño curricular coherente.
- Analizar las tendencias de consumo y los estudios de mercado de contenidos audiovisuales en las industrias mediáticas.
- Interpretar la estructura de la empresa audiovisual, la dinámica del mercado y la naturaleza de los diferentes productos audiovisuales en los flujos mediáticos emergentes.

LEARNING OUTCOMES

Students will be able to:

- Identify changes in the evolution of television and audiovisual formats in recent times.
- Identify the latest trends in the field of audiovisual composition: synchronic stories and asynchronous stories.
- Identify, define and create transmedia narratives.



- Identify, define and create cross-media narratives.
- Identify the main new types of users: viewer and prosumers.
- Identify the primary elements for the creation of multiscreen contents.

DESCRIPTION OF CONTENTS

1. The audiovisual object: audiovisual formats in the 21st century

1. Characteristics of the media story.
2. Characteristics of the audiovisual story.
3. Vocabulary for a transition.

2. Types of audiovisual construction

1. The structure of the audiovisual text. Synchronous and asynchronous models.
2. Participation and interactivity.

3. Ways of Seeing, ways of using.

1. From the TV stream ...
2. ... to the pornographic look.
3. Participation and interactivity 2.

4. Publics, screens and audiovisual flows.

1. The new formats.
2. Screens.
3. The public.

5. Visual flows

1. The classic cinema.
2. The film after film.
3. Television.
4. Internet.

6. New media content creation



- The creation culture.
- Audiovisual creativity.
- New media content creation

WORKLOAD

ACTIVITY	Hours	% To be attended
Laboratory practices	50,00	100
Development of group work	10,00	0
Study and independent work	30,00	0
Preparation of evaluation activities	3,00	0
Preparing lectures	25,00	0
Resolution of case studies	7,00	0
TOTAL	125,00	

TEACHING METHODOLOGY

- Attendance and participation
- Theory classes participatory master class
- Discussion of articles (readings)
- Debate and discussion led
- Experts Conferences

EVALUATION

The module is evaluated in two different blocks:

- The first block (70% of the grade) implies the development of an initial plan of transmedia elements for an audiovisual content. The students will have received the necessary training for it. Likewise, they will receive specific guidelines for this during the face-to-face lectures. For the development of this individual work, one month (approximately) will be available.
- The second block (30% of the grade) corresponds to 3 short works that will be carried out in each of the sessions conducted by one of the teachers of the module. Each of them will have an appraisal of 10%



REFERENCES

Basic

- CASETTI, F; DE CHIO, F. (1991), En análisis del film, Barcelona, Paidós.
- COMPANY, J.M. (1987), El trazo de la letra en la imagen, Madrid, Cátedra.
- KANIZSA, G. (1985), Gramática de la visión. Percepción y pensamiento, Barcelona, Paidós.
- ARDÉVOL et al. (2010). Pràctiques creatives i participació en els nous mitjans. Quaderns del CAC, nº. 34, vol. XIII (1), pp. 27-36.
- ÁLVAREZ MONZONCILLO, J.M. [coord.] (2011). La televisión etiquetada. Nuevas audiencias, nuevos negocios. Barcelona, Madrid: Ariel, Telefónica.
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- FRANCÉS DOMÈNEC, M. [ed.] (2011). Contenidos y formatos de calidad en la nueva televisión. Madrid: Instituto RTVE.
- FRANCÉS DOMÈNEC, M. y LLORCA ABAD, G. (2012). La ficción audiovisual en España. Barcelona: Gedisa.
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- HARRIES, D. (ed.). (2002). The book of new media. Londres: British Film Institute Publishing.
- JENKINS, H. (2006). Convergence culture: Where old and new media collide. Nueva York: New York University Press.
- LANDOW, G. P. (2009). Hipertexto 3.0. Barcelona: Paidós.
- LANIER, J. (2011). Contra el rebaño digital. Barcelona: Debate.
- RHEINGOLD, H. (1996). La comunidad virtual. Barcelona: Gedisa.
- SALÓ, G. (2003). ¿Qué es eso del formato? Cómo nace y se desarrolla un programa de televisión. Barcelona: Gedisa.
- JENKINS, H. (2013) . Spreadable media: creating value and meaning in a networked culture. Nueva York: New York University Press.
- SCOLARI, C. (2013b). Narrativas transmedia. Deusto: Barcelona.
- GIFREU, A. (2013). Pioneros de la tecnología digital. UOC: Barcelona.
- NIQUI, C. (2015). Los primeros 20 años de contenidos audiovisuales en Internet. Barcelona: UOC.



Additional

- PROPP, V. (1987). Morfología del cuento. Madrid: Fundamentos.
- REIG, A. (2009). Cine en conexión. Producción industrial y social en la era cross-media. Barcelona: UOC.
- SCOLARI, C. (2008). Hipermediaciones. Gedisa: Barcelona.
- GIFREU, A. (2014). El documental interactivo. UOC: Barcelona.

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

English version is not available