

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

Code	33410
Name	Radio and television theory
Cycle	Grade
ECTS Credits	6.0
Academic year	2019 - 2020

Study (s)

Degree	Center	Acad. year	Period
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	2	Second term

Subject-matter

Degree	Subject-matter	Character
1301 - Degree in Audiovisual Communication	8 - Theory and history of the media and new multimedia formats	Obligatory

Coordination

Name	Department
GAMIR RIOS, JOSE VICENTE	340 - Language Theory and Communication Sciences

SUMMARY

The fundamental contents of the Radio and Television Theory focus basically on the definition and delimitation of the radio and television media from an analytical perspective that attends to its discursive or communicative characteristics and, also, to its institutional or sociocultural functions.

PREVIOUS KNOWLEDGE**Relationship to other subjects of the same degree**



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

Other requirements

The most important aptitude that must have those who study this subject remarks its capacity of analysis and critical interpretation of written and audiovisual texts

OUTCOMES

1301 - Degree in Audiovisual Communication

- Knowledge of communication as a process and the different elements that comprise it. The ability to assimilate knowledge of the specificity of discourse, as well as the representation methods proper to the different technological and audiovisual media. Familiarity with the different theories, methods and problems involved in audiovisual communication and its different languages.
- The ability to apply this knowledge (See Competence 2314) to transmit it in an ethical and professional way and in a manner that is comprehensible for people.
- The ability to acquire articulated knowledge of the historical, sociological and technological dimensions of communication.
- Knowledge of the different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, etc. through their aesthetic and industrial proposals and their evolution over the years, which should generate a capacity to analyse audiovisual narratives and works, taking into account iconic messages such as the texts and products of the socio-political and cultural conditions of a given historic era.

LEARNING OUTCOMES

The objectives, and therefore the results, that are to be achieved with the development of this subject, as specified in the summary and will be evident in the contents, are of a theoretical and practical nature. The student must acquire adequate competence with respect to the conceptual foundation of the subject and the categorisation of the radio and television discourse.

DESCRIPTION OF CONTENTS

1. Approach to research models on radio and television.

North American administrative investigation Vs European critical research. Research on the effects of the media. Research on functions and use of the media. Research on persuasion of the media. Research on the production of information.



2. Semiotic approach to research on radio and television.

The communicative semiotic-textual model. Radio and television genres as a model of enunciation and reception.

3. The foundational lessons of the theory of radiophonic discourse.

The pragmatic of the radiophonic discourse. Aesthetics of the radiophonic discourse.

4. The semiotic status of the radio.

The acoustic language. The radiophonic treatment of the acoustic language. The semiotic status of radio languages. The radio flow as a macrotextual discourse.

5. The construction of the radiophonic discourse.

The concept of radio programming. Radio programming models. Radio programs and genres. Programming factors and strategies.

6. New radio shows and discourse break.

Radio on demand. Podcasting: definition, emergence, evolution, concepts and current manifestations.

7. The constitution of the theory of television discourse.

Categorization of television discourse. The strategies of legitimation of paleotelevision and neotelevision.

8. The semiotic statute of neotelevision.

Identity of the television discourse. The television flow as a macro-text discourse. Characteristics of neotelevision discourse. Metatelevision. Posttelevision.

9. The construction of neotelevision discourse.

The concept of television programming. Television programming models. Television programs and genres. Programming factors and strategies.

10. Infoshow and infotainment.

The hybridization of genres and the tendency to spectacularization in neotelevision. The effects of the spectacularization in public space and in political discourse.

**11. New television demonstrations and discourse break.**

From broadcasting to narrowcasting and webcasting. Hypertelelevision. Models of hypertelelevision. The programming of hypertelelevision.

12. Reflections on television quality.**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	60,00	100
Development of individual work	20,00	0
Study and independent work	10,00	0
Readings supplementary material	20,00	0
Preparation of evaluation activities	20,00	0
Preparing lectures	20,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

Theoretical classes:

The structure of the theoretical classes will include: an introduction of the topic and a brief exposition of the most relevant questions by the teacher and a more specific study of the subject based on the presentations and discussions of the material offered and previously presented by the professor .

Practical classes:

The practical classes will revolve basically around the analysis of written and audiovisual texts according to the keys and guidelines set by the teacher

Other activities:

Reading and presentation of theoretical texts by relevant authors in the field of the history of media communication

Assistance to conferences organised by those responsible for the specialty.



EVALUATION

Exam (50%). Answer to different questions, based on the explanations provided by the teacher in the lectures, teaching materials and reference texts.

Paper (40%). A collaborative paper on the radio and television programming. The theme of the paper will be agreed with the teacher and developed under his supervision during the course. Each group of students will present its paper in the last sessions of the course.

Participation (10%). Contribution of practical cases on radio and television programming in the virtual classroom, as a basis for discussion and analysis sessions at the beginning of each class. The participation of the students in these sessions will also be valued.

Observations:

- It is necessary to pass both the exam and paper to pass the subject.
- The presence of orthographic mistakes both in the exam and paper will be penalized.
- The inclusion of material prepared by third parties without mention the source will lead to the suspension of the paper and the subject.

REFERENCES

Basic

- Arana, E. (2011): Estrategias de programación televisiva. Síntesis: Madrid.
- Berrocal Gonzalo, S.; Redondo García, M.; Martín Jiménez, V.; Campos Domínguez, E. (2014): La presencia del infoentretenimiento en los canales generalistas de la TDT española. En Revista Latina de Comunicación Social, nº 69, pp. 85-103.
- Eco, U. (1986): TV: La transparencia perdida. En La estrategia de la ilusión. Lumen: Barcelona. pp. 200-223.
- Gavalà, J. (1999): Una cultura acústica. Notas de otra radio. Valencia: Episteme.
- Gavalà, J. V. (2002): "El discurso televisivo y sus estrategias de legitimación". En Gavalà, J. V.; Gregori Signes, C.; y Rosselló Ivars, R. X. (coords.): La cultura medàtica. Modes de representació i estratègies discursives. València: Quaderns de Filologia, Estudis de Comunicació.
- González Requena, J. (1995): El discurso televisivo: espectáculo de la posmodernidad. Madrid: Cátedra.
- Martínez-Costa, M. P., y Moreno, E. (2004): Programación radiofónica. Barcelona: Ariel.
- Pérez Alaejos, M. P., y López Merayo, A. (2013): "Entre ondas y bits: el podcasting en las redes nacionales de radio españolas". En Revista Comunicacabo Midiática, v.8, n.3, pp.181-202, set./dez. 2013. Disponible en <https://dialnet.unirioja.es/descarga/articulo/4790821.pdf>
- Scolari, C. (2008): Hacia la hipertelevisión. Los primeros síntomas de una nueva configuración del dispositivo televisivo. En Diálogos de la comunicación, nº 77.



ADDENDUM COVID-19

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

1. Continguts

Sense canvis

2. Volum de treball i planificació temporal de la docència

Respecte a la calendarització, s'han suspés les exposicions orals presencials dels treballs i s'ha posposat el lliurament dels treballs al 20 de maig.

3. Metodologia docent

Classes virtuals combinades amb tutories personalitzades.

4. Avaluació

Cap modificació substancial. Es mantenen el temari i el sistema d'avaluació previstos a la guia docent: 50% examen, 40% treball, 10% participació.

Aquest sistema d'avaluació, si no s'indica el contrari, serà també vàlid per a la segona convocatòria.

5. Bibliografia

Sense canvis