

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

<b>Code</b>	33438
<b>Name</b>	Television fiction
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	4.5
<b>Academic year</b>	2019 - 2020

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	3	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1301 - Degree in Audiovisual Communication	16 - Compl. training optional in year 3	Optional

**Coordination**

<b>Name</b>	<b>Department</b>
VERES CORTES, LUIS ENRIQUE	340 - Language Theory and Communication Sciences

**SUMMARY**

Delimitation of television fiction as a process of creation, production and accomplishment in the field of television programming and production and analysis fiction programs with aesthetic, communicative, and those having to do with the structure and dynamics of cultural industries. The course aims to introducing students to the discursive mechanisms on which current television fiction is based on. This implies to draw a historical journey from the beginnings of television to the present using U.S. television fiction as main reference, with its impact on Spanish television fiction. The subject matter draws from from semiotics to reflect on the foundations of narrative television series and its ideological consequences, as well as on political, ethical and social issues.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

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

### Other requirements

No prior knowledges

## COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

### 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 transmit ideas, problems and solutions within the field of audiovisual 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.
- Students must be able to deepen their acquired knowledge and to develop and apply these skills in the various fields of audiovisual communication.

## LEARNING OUTCOMES (RD 1393/2007) // NO CONTENT (RD 822/2021)

The student at the end of the course should have an extensive knowledge of the history and evolution of television fiction from its origins to the present as an essential reference taking the U.S. and Spain. At the same time, the student must learn to recognize the semiotic devices, narrative and discourse of the different variants of television fiction. Finally, students should be aware of the different mechanisms of political persuasion, economic and social are included in the discourse of television fiction to apply those mechanisms to the different variants of television fiction in the context of cultural industries



## DESCRIPTION OF CONTENTS

### 1. Introduction to TV fiction formats

Historical origins of television fiction. Economics, politics and television fiction. Background: the serialized novel and the drama. TV fiction and ideology. TV fiction and simulation.

### 2. Tv spanish fiction

Introduction. The Sixties: origin and prehistory of television in Spain. The 70 and the history of popular fiction. The eighties and the assault on reality. The 80 and the new local television fiction. The 1990's: the splendor of fiction.

### 3. Tv Fiction and semiotics

TV fiction and semiotics. Characteristics and significance of television fiction. Mass production. The axiomatic construction of fiction Greimas. Narratology and television fiction.

### 4. The soap opera

Origen. Discursive features.

## WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Development of individual work	15,00	0
Study and independent work	20,00	0
Readings supplementary material	10,00	0
Preparation of evaluation activities	22,00	0
<b>TOTAL</b>	<b>112,00</b>	

## TEACHING METHODOLOGY

Classes follow a routine in which the teacher through the lecture will explain the origins and history of the television series. This tour will be accompanied by methodological viewing and analysis of the main series in its social and cultural context on which to explain the various procedures in developing narrative discourse of fiction. Students apply this knowledge to a particular serial.



## EVALUATION

The student must take a theory test which represents 60% of the final grade. A remaining 20% is obtained through an optional character work on any of the topics covered in the course, and the other 20% will come from the grade earned by attendance and class participation.

It is understood that a person who can not attend class and can get the job done as the highest rating a 6, given that it performed perfectly, as only count on the test score.

Papers should be consulted with the teacher and will be delivered on the test.

## REFERENCES

### Basic

- Francescutti, Pablo, La pantalla profética. Cuando las ficciones se convierten en realidad, Madrid, Cátedra, 2004.
- García de Castro, Mario, La ficción televisiva popular. Una evolución de las series de televisión en España, Barcelona, Gedisa, 2002.
- Jiménez Losantos, Encarna y Sánchez-Biosca, Vicente, El relato electrónico, Valencia, Filmoteca Valenciana, 1997.
- López Pumarejo, Tomás, Aproximación a la telenovela, Madrid, Cátedra, 1987.
- Álvarez, Rosa, La comedia enlatada. De Lucile Ball a Los Simson, Barcelona, Gedisa, 1996

### Additional

- Barthes, Roland y otros, Análisis estructural del relato, París, Communications, 1983.
- Bordieu, Pierre, Sobre la televisión, Barcelona, Anagrama, 1997.
- Buonanno, Milly, El drama televisivo. Identidad y contenidos sociales, Barcelona, Gedisa, 2000.
- Catalá, Josep, Pasión y conocimiento, Madrid, Cátedra, 2009.
- Contreras, Fernando R y Sierra, Francisco, Culturas de guerra, Madrid, Cátedra-PUV, 2004.
- Eco, Umberto, Apocalípticos e integrados, Barcelona, Lumen,



## **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. Contenidos**

Se mantienen los contenidos inicialmente recogidos en la guía docente.

### **2. Volumen de trabajo y planificación temporal de la docencia**

No se mantienen los horarios, se ha dado libertad al estudiante para realizar las actividades programadas de acuerdo con su propia programación.

### **3. Metodología docente**

La metodología se fundamenta en la subida de materiales al aula virtual y consultas de correo electrónico a través del Aula Virtual. La lección magistral se traslada a la lectura de los temas y su aplicación a un trabajo práctico.

### **4. Evaluación**

La evaluación se realizará a través de una prueba de un trabajo académico que recoge tanto los temas impartidos en clase como los distribuidos en el aula virtual.

Este sistema de evaluación, salvo que se indique lo contrario, será válido también para la segunda convocatoria.

### **5. Bibliografía**

La bibliografía recomendada se mantiene pues es accesible.