

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

<b>Code</b>	36561
<b>Name</b>	Teoría de la radio y la televisión
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2021 - 2022

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	1	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1333 - Degree in Audiovisual Communication	4 - Teoría e historia de los medios audiovisuales y nuevos soportes multimedia	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
CENTENO MARTIN, MARCOS PABLO	340 - Language Theory and Communication Sciences

**SUMMARY**

The contents of the Radio and Television Theory focus on the definition and delimitation of the radio and television media from an analytical perspective that assesses its narrative and stylistic traits as well as its institutional and 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**

Not prior knowledge is required

## **OUTCOMES**

### **1333 - Degree in Audiovisual Communication**

- Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.
- Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.
- Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.
- Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).
- Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.

## **LEARNING OUTCOMES**

The results that are to be achieved in this course, as it is specified in the summary and will become evident in the contents below, are of a theoretical and practical nature. The student will acquire adequate competence with regards to the conceptual foundation of the subject and the categorisation of the radio and television language.

## **DESCRIPTION OF CONTENTS**



### **1. Introduction to the Early Research Models**

Historical context of the radio. From the origins to the Second World War. Early research on the mass media. American research and European critical approaches.

### **2. Semiotic analysis of the radio.**

Semiotic research models. The textual semiotic model. Types of Radios. Historical development of the radio genre. Radio since the postwar period

### **3. Theory of radio.**

Theoretical approaches to radio speech. Radio as a "communication device" (Breth). Radio as "art" (Arnheim). Radio as a means of information (Hayes).

### **4. Radio aesthetics.**

Characteristics of radio speech. The radio language. Dramatisations. Radio dramas and radio theatres.

### **5. Radio programming**

Radio programming. Historical development of the figure of the programmer. Radio programming models: determinants and strategies.

### **6. New radio developments**

Radio changes after the emergence of television and the internet. Developments and current manifestations: radio on demand, Online radio and podstcasting.

### **7. Introduction to television**

Origins, development and social impact

### **8. From paleotelevision to neotelevision.**

Developments since the 1980s. Post-television, neo-television and meta-television. Theories and examples.

**9. Neotelevision programming.**

Programming strategies. Legal framework. The genres of paleotelevision neotelevision. Audience research.

**10. Infoshow and infotainment**

Hybridisation of genres and tendency towards spectacularisation. Infoshow / infotainment traits.

**11. New developments in television.**

Hypertelevision: models, characteristics and programming. From broadcasting to narrowcasting and webcasting

**12. Reflections on television quality.**

Perspectives. Current threats and strategies to maintain quality.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Development of group work	40,00	0
Study and independent work	30,00	0
Readings supplementary material	10,00	0
Preparation of practical classes and problem	10,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

Lecture class:

The structure of the lectures will include: an introduction of the topic by the tutor and a more specific study of proposed topics based on presentations and discussions of the course material previously recommended by the tutor.

Seminar class:



The seminar-style classes will revolve around the analysis of written and audiovisual texts according to the keys and guidelines set by the tutor.

Other activities:

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

## EVALUATION

Exam (50%).

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

Team coursework (40%).

A collaborative paper carried out in groups on some of the course. The theme of the paper will be agreed with the tutor 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%).

Bridging and analysing case studies related to the course material. Participation of the students in these sessions will also be positively assessed.

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

- Arnheim, R. (1933/1980): *Estética radiofónica*. Barcelona: Gustavo Gili.

Eco, U. (1983/1986): *TV: La transparencia perdida*. En *La estrategia de la ilusión*. Lumen: Barcelona. pp. 200-223.

Gavaldà, J. V. (2002): "El discurso televisivo y sus estrategias de legitimación". En Gavaldà, J. V.; Gregori Signes, C.; y Rosselló Ivars, W. R. X. (coords.): *La cultura mediàtica. Modes de representació i estratègies discursives*. València: Quaderns de Filologia, Estudis de Comunicació.

González Requena, J. (1995/1988): *La programación televisiva como (macro)discurso*. En *El discurso televisivo: espectáculo de la posmodernidad*. Madrid: Cátedra. pp. 22-49.

Martínez-Costa, M. P., y Moreno, E.: *Programación radiofónica*. Barcelona: Ariel

Moreno, Elsa (2005). *Las 'radios' y los modelos de programación radiofónica*, *Comunicación y sociedad*, vol. XVIII, no 1

Pérez Alejos, MPM y López Merayo, Al. (2013) *Entre ondas y bits. El podcasting en las redes nacionales de radio españolas*, *Revista Comunicación Mediática*, v. 8, no3, pp. 181, 202.

Soengas, X. (2005) *El discurso radiofónico. Particularidades de la narración sonora*, *Prisma*, pp. 101-127.

Wolf, M. (1987/2000): *Las teorías comunicativas*. En *La investigación de la comunicación de masas: crítica y perspectivas*. Barcelona: Paidós. pp. 124-148.

### Additional

- 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.

Cebrián Herreros (2008): *Nuevos campos macrosemióticos de la televisión*. En *Diálogos de la Comunicación*, nº 77.

González Conde, M.J. *La ciberradio. Nueva alternativa de futuro para la radio*, *Revista de Estudios de Juventud*, no. 88, pp. 51-62.

Gutierrez Gea (2000) *Calidad tv Televisión y calidad: Perspectivas de investigación y criterios de evaluación*, vol. 5, no 9

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**

### **HYBRID LEARNING MODE (BLENDED)**

#### **1. Contents**

The contents initially collected in the teaching guide are maintained.

#### **2. Workload and teaching schedule**

Maintaining the weight of the different activities that add up the hours of dedication in ECTS credits marked in the original teaching guide

#### **3. Methodology**

Theoretical (classroom) class / BBC synchronous videoconference

Publication of materials in AV

Tasks by AV

Videoconference tutoring

If health situation gets worse 100% on line sessions

#### **4. Assessment**

Paper (50%). Continuous development throughout the course of a group research paper on radio and / or television discourse, on a theme agreed with the teacher and developed in a tutored way. The paper will have a limited space of 10,000 words.



Essays (50%). Two individual essays with subject defined by the teacher, one on topics related to television and the other on topics related to radio. The essays will have a limited space of 2,000 words and will include a synthesis of the related issues, an analysis of the proposed topic and a relational reflection between both aspects.

## **5. Bibliography**

The recommended bibliography is maintained because it is summarized in the teaching materials.