

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

<b>Code</b>	36561
<b>Name</b>	Theory of radio and television
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2023 - 2024

**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>
GAMIR RIOS, JOSE VICENTE	340 - Language Theory and Communication Sciences

**SUMMARY**

Definition and delimitation of the radio and television media from an analytical perspective that takes into account their discursive or communicative characteristics, as well as their institutional or sociocultural functions.

Specifically, the course studies radio and television discourses, their evolution, their characteristics, their semiotic status and their articulation around programming, from their generalization as mass media to their current technological convergence and transmedia character.



## 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 have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.
- 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 obtain and select relevant information and sources in order to solve problems and elaborate on strategies.
- 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.
- Students should have a practical and theoretical understanding of the organisation structures within sound and visual communication, as well as its evolution and development over time, including audiovisual taxation. This also includes knowledge of, and research into, the interrelations between the natures of the subjects within audiovisual communication: authors, institutions, companies, the media, storage and recipients.

## LEARNING OUTCOMES

The course aims to achieve the following learning outcomes of the Degree in Audiovisual Communication:

- To know the codes and modes of representation of audiovisual communication.
- Identify the social, cultural and historical relevance of the aesthetic proposals of the audiovisual industries.
- Carry out analysis of stories and audiovisual works.



- Identify the organizational structures in the field of visual and sound communication.
- To know the interrelation between the subjects of audiovisual communication: authors, institutions, companies, media, and receivers.
- Analyze structures, contents and styles of television and radio programming.
- To develop a creative or research work.
- To update the knowledge of the fields of audiovisual communication.

Specifically, the course will enable students to achieve the following results:

- To know the evolution, characteristics and semiotic status of radio and television discourses, as well as the models, genres and techniques of their programming, from their generalization as mass media to their current technological convergence and transmedia character, including new practices that, such as VOD platforms, streaming or podcasting, involve the renewal of these discourses.
- To analyze in a group work the television programming from a critical perspective and through a combined methodology of quantitative-qualitative content analysis and discourse analysis.

## DESCRIPTION OF CONTENTS

### 1. Introduction

1. Approach to the effects of radio and television on public opinion
2. Approach to the semiotic status of mass communication
3. Approach to the concept of gender as an analytical and ethnographic category

### 2. The beginnings of the theory of television discourse: the paleotelevision

1. From the initial characterizations of television to the constitution of the theory of television discourse
2. Paleotelevision: structure, programming, audience, consumption, legitimization strategies and relationship with the reality of European television discourse up to the 1980s
3. Paleotelevision programming: public service
4. Macro-genres and genres of paleotelevision

### 3. The neotelevision

1. Neo-television: changes in the structure, programming, audience, consumption, legitimization strategies and the relationship with reality of European television discourse in the 1980s and 1990s
2. The new semiotic status of television: macrotextual discursive flow
3. The discursive characteristics of neo-television



#### **4. Programming as creation of the television (macro)discourse**

1. Programming in neo-television: broadcasting
2. Hybridization of genres in neo-television: the infoshow
3. From genres to format
4. Programming factors
5. Programming strategies

#### **5. Spectacularization of the television discourse**

1. Spectacularization in neo-television: infotainment
2. The effects of spectacularization in the public sphere
3. Considerations about television quality

#### **6. Post-television**

1. Post-television: changes in the structure, technology, programming (narrowcasting), audience, consumption, legitimization strategies and the relationship with the reality of international television discourse in the 1990s and 2000s
2. The discursive characteristics of post-television

#### **7. Hypertelevision**

1. Hypertelevision: changes in the structure, technology, programming, audience, consumption and legitimization strategy of international television in the 2000s and 2010s
2. Context, symptoms and new transmedia discourse of hypertelevision
3. Models of hyper-television: generalist, multi-thematic and convergent
4. The programming of hyper-television convergent with the Internet: webcasting
5. VOD platforms: concept, typology and programming

#### **8. New audiovisual discourses**

1. Algorithms as the new programmers
2. Are YouTube, TikTok and Twitch television? Similarities and differences

#### **9. The beginnings of radio discourse theory: a democratizing art**

1. The initial democratizing proposals for radio
2. The initial artistic proposals for radio

**10. Language(s) and semiotic status of the radio**

1. Radio language
2. The radio treatment of acoustic language
3. Radio languages
4. The semiotic status of traditional radio: macrotextual discursive flow

**11. Programming as creation of the radio (macro)discourse**

1. The concept of radio programming
2. Radio programming models
3. Radio programs
4. Radio genres
5. Programming factors and strategies

**12. New radio discourses**

1. The beginnings of cyberradio
2. Podcasting: concept and emergence
3. Contribution of podcasting to radio discourse
4. Radiography of the Spanish podcastera

**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	40,00	0
Readings supplementary material	10,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY****FACE TO FACE TEACHING**

Face-to-face teaching will be developed in two theory classes per week and one problem class on alternating weeks.

**- Lecture.** Two theory classes per week for all students (one of two hours and the other of one hour). The theory classes will consist of the exposition of the course topics by the professor using the expository session methodology and with the support of the corresponding teaching materials and audiovisual and sound examples. Attendance to these sessions is highly recommended.





**- Theoretical and practical problem solving.** One class of problems of two hours every two weeks. The problem classes will follow an active learning methodology and will be used to prepare the contents to be developed in the theory classes or to work on those already developed. They will be structured in three parts: 1) collective listening or viewing of audiovisual or sound examples, or individual reading of texts; 2) discussion in groups (minimum, 3 people; maximum, 5 people) of the case studies or texts based on the indications provided by the teacher, and preparation of the worksheet to be handed in; 3) collective sharing of the results of the activity, with the participation of a spokesperson from each group. At the end of each class of problems, a representative of each group will upload to the corresponding task of the virtual classroom the activity developed. It is recommended that at least one member of each group brings a computer; if this is not possible, the worksheet can be handed in on paper.

Last sessions of the course will be dedicated to the presentation of the work done in groups throughout the course on some aspect of the television discourse agreed with the professor, in an autonomous but tutored manner.

### **NON FACE-TO-FACE WORK**

The non face-to-face work will be developed through the participation of the students in tutorials, the reading of reference texts provided by the teachers, the study of the knowledge exposed in the theory sessions and the elaboration of a paper in group.

Students will develop, in a continuous and tutored way throughout the course, a group research work (minimum 4 people; maximum 6 people) on any aspect related to the television discourse that has not been specifically explained in the course, following the methodology of content analysis in its quantitative-qualitative and discursive dimensions.

Students will deliver the paper in digital format (through the Virtual Classroom, not by email), with a maximum length of 10,000 words, and will present it in class during the last four sessions of the course. It is essential to agree on the topic, the object of study, the bibliography, the research questions and the codebook with the professor in at least three face-to-face tutorials.

### **Structure of the group work:**

1. Introduction: contextualization of the topic, description of the object of study or enunciation of the case, justification of its interest.
2. Theoretical framework: theoretical anchoring of the topic, at least from the teaching materials of the subject. State of art: collection and review of recent research results on the topic and object of study with the consultation of at least 15 academic sources outside the teaching materials of the subject, preferably papers. Statement of the research questions.
3. Methodology: description of the materials and reproduction of the codebook from which the content analysis will be developed.
4. Results: detail of the quantitative-qualitative and discursive results of the content analysis, with as many subsections as research questions have been formulated.
5. Discussion and conclusions: direct answer to the research questions and relationship with the



theoretical framework and the state of art.

6. Bibliographical references according to APA7 standards.

## EVALUATION

The general grading system will follow the Regulation of evaluation and grading of the Universitat de València for bachelor's and master's degrees, approved by the Consell de Govern on May 30, 2017 (ACGUV 108/2017).

### FIRST CALL:

The evaluation in the first call will consist of three blocks:

- 1. Final written test (50%):** exam on the theoretical content of the course.
- 2. Presentation of outlines, summaries, and proposed texts (35%):** group elaboration, throughout the course and in a tutored manner, of a research work on some aspect of the television discourse agreed with the professor at the beginning of the term. The work will be delivered and presented in the last sessions of the course.
- 3. Evaluation of attitude and participation in the class dynamics (15%):** student participation in the analysis of cases proposed by the professor during the problem sessions, which will be verified by means of the worksheets presented as a memory at the end of the sessions.

### SECOND CALL:

The evaluation in the second call will maintain, if it is the case, the grades obtained in the blocks approved in the first call. The evaluation of the blocks failed or not presented will be carried out in the following way:

- 1. Final written test (50%):** exam on the theoretical content of the course.
- 2. Presentation of outlines, summaries and proposed texts (35%):** individual elaboration of a research work on some aspect of the television discourse agreed with the professor.
- 3. Evaluation of attitude and participation in the class dynamics (0%):** not retrievable.

### OBSERVATIONS:

- It is necessary to pass the exam and the group work in order to pass the course. In case of failing one of these blocks, its grade will not be averaged with the grade of the other block.
- The works must apply the APA7 norms in citations and references.
- The works must be submitted through the virtual classroom. Documents submitted by other means will not be corrected. Each day of delay in the delivery of an activity will imply a penalty of 2 points (out of



10) in its evaluation.

- Problems with spelling, syntax and/or written expression will be scored negatively and may result in failure of the test.

- In case of plagiarism in a student's evaluation work, this may be evaluated with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with current legislation.

- Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

## REFERENCES

### Basic

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