

Television Theory and Analysis

Code: 103048
ECTS Credits: 6

Degree	Type	Year	Semester
2501928 Audiovisual Communication	OT	3	1
2501928 Audiovisual Communication	OT	3	2
2501928 Audiovisual Communication	OT	4	1

Contact

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Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: No

Prerequisites

To attend this course, a good reading comprehension of English.

Objectives and Contextualisation

This course is included in the subject of the degree History and Esthetics of Audio-visual Communication. This subject is formed by the following subjects of 6 ETCS credits each:

- History of Cinema
- History of Radio and Television
- Theory and Analysis of Film
- Theory and Analysis of Radio
- Theory and Analysis of Photography
- Visual studies
- Theory and History of Interactive Communication

As defined in the syllabus, the course provides basic knowledge about television, especially in the introduction to the structural, technological, and aesthetic factors that define television products and their relationship with audiences. In this sense, tools for analysis and interpretation of television programs are also articulated, providing students with a critical capacity to analyze and create content for platforms and DTT.

Competences

Audiovisual Communication

- Contextualise audiovisual media and its aesthetics from a historic perspective.
- Disseminate the area's knowledge and innovations.
- Manage time effectively.
- Research, select and arrange in hierarchical order any kind of source and useful document to develop communication products.
- Rigorously apply scientific thinking.

Learning Outcomes

1. Disseminate the area's knowledge and innovations.
2. Identify interactions between history, aesthetics and audiovisual communication.
3. Manage time effectively.
4. Research, select and arrange in hierarchical order any kind of source and useful document to develop communication products.
5. Rigorously apply scientific thinking.

Content

1.-Context of Contemporary Television

Brief overview to contextualize the main features (technological, regulatory, cultural and social) that define and determine the television industry today.

2.-International Television Trends

Critical analysis of the international television programming trends at the present time, the phenomenon of the global format trade and the social function of television in the contemporary society.

3.-The role of television platforms in the digital scene.

To determine the new television signal distribution platforms and its implication regarding the evolution of TV as a medium. The irruption of Social TV.

4.-Approach to Television Studies theoretical framework in the digital scenario

Introduction to this academic discipline and the evolution of its studies in the digital age, specially in order to analyse the new role of the viewer/user in the social networking age.

5.Analysing Television: Sources, Tools and Analytical Models

Description of the main research methods and techniques for analysing television. Proposal, development and implementation of an own model.

The calendar detailed with the content of the different sessions will be presented on the day of presentation of the subject. It will be uploaded to the Virtual Campus, where students will also be able to access the detailed description and necessary for the proper follow-up of the subject.

Methodology

The acquisition of knowledge and skills by students will be carried out through different methodological procedures that include master classes in the classroom, analysis exercises, debate and reflection from viewings and reading material in the spaces of the classroom and seminars, and tutorials.

The proposed teaching methodology and evaluation activities may undergo some modifications depending on the health authorities' attendance restrictions.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			

SEMINARS	15	0.6	5, 4, 3
THEORETICAL CLASSES	37.5	1.5	5, 2
Type: Supervised			
TUTORIALS	7.5	0.3	5, 4
Type: Autonomous			
AUTONOMOUS WORK	82.5	3.3	5, 4, 3

Assessment

The evaluation consists of three different parts:

Theoretical exam (30%)

Final project (group activity) (50%)

Seminars and participation in seminars (20%)

The three parts of the evaluation must be passed independently to make the average.

Students who have a minimum grade of 3 and less than 5 will be able to submit to the tests of recovery of the theoretical exam and the final project.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
FINAL PROJECT	50%	4	0.16	5, 4, 1, 3
SEMINARS	20%	1	0.04	5
THEORETICAL EXAM	30%	2.5	0.1	5, 2

Bibliography

Elementary Bibliography

Beck, Daniel; Hellmueller, Lea; Aeschbacher, Nina (2012). "Factual Entertainment and Reality TV". En Communication Research Trends, vol. 31 (2), 4-27.

Bignelli, Jonathan (2004). An Introduction to Television Studies. London: Routledge.

Casetti, Francesco; Di Chio, Frederico (1999). Análisis de la televisión: instrumentos, métodos y prácticas de investigación. Barcelona: Paidós.

Esser, Andrea (2012). "The format business: Franchising television content". En International Journal of Digital Television, vol. 4 (2), 141-158.

Gray, Jonathan; Lotz, Amanda (2012). Television Studies. Cambridge/Malden: Polity Press.

Grainge, Paul (ed.). Ephemeral Media. Transitory Screen Culture from Television to YouTube. London: Palgrave Macmillan, British Film Institute.

Jenkins, Henry (2006). *Convergence Culture: Where Old and New Media Collide*. New York, London: New York University Press.

Lotz, Amanda (2009). *Beyond prime time: Television programming in the post-network era*. New York: Routledge.

Navarro, Celina; García-Muñoz, Nuria; Delgado, Matilde (2022). Local fiction series: the value of European Public Service Media (1990-2020). *Medua, Culture & Society*, 1-17.
<https://doi.org/10.1177/01634437211069972>

Prado, Emili; Delgado, Matilde; García-Muñoz, Núria; Monclús, Belén; Navarro, Celina (2020). "General-television programming in Europe (UE5): Public versus commercial channels". *El profesional de la información*, v.29, n. 2, e290204. <https://doi.org/10.3145/epi.2020.mar.04>

Spigel, Lynn; Olsson, Jan (eds.) (2004). *Television after TV. Essays on a medium in transition*. Durham/London: Duke University Press.

Tay, Jinna; Turner, Graeme (2009). *Television Studies after TV: Understanding Television in the Post-broadcast Era*. London, New York: Routledge.

Vande Berg, Lea; Wenner, Lawrence; Gronbeck, Bruce (1998). *Critical approaches to television*. Boston/New York: Houghton Mifflin Company.

Van Dijck, José (2009). "Users like you? Theorizing agency in user-generated content". En *Media, Culture & Society*, 31(1), 41-58. <https://doi.org/10.1177/0163443708098245>

Complementary bibliography and audiovisual material on the topics covered will be offered throughout the classes.

Software

Text Edition (Word o similar)
Presentations (Powerpoint o similar)
Spreadsheets (Excel o similar)