

Television Theory and Analysis

Code: 103048
ECTS Credits: 6

2025/2026

Degree	Type	Year
Audiovisual Communication	OP	3

Contact

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Teaching groups languages

You can view this information at the [end](#) of this document.

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.

Learning Outcomes

1. CM05 (Competence) To assess innovations in the historical investigation models of film, radio and television productions.
2. CM05 (Competence) To assess innovations in the historical investigation models of film, radio and television productions.
3. KM10 (Knowledge) To cite the main methods for analysing and interpreting film, radio and television productions.
4. KM11 (Knowledge) To recognise the main aesthetic movements in film, radio and television productions and their social impact.
5. KM12 (Knowledge) To link specific film, radio and television productions to the structural and technological factors that exist in the field of Audiovisual Communication.

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. The social function of television.

2.-International Television Trends

Critical analysis of the international television programming trends and the phenomenon of the global format trade

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

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

4.-Approach to Television Studies.

5. Analysing Television: Sources, Tools and Analytical Models

Description of the main research methods and techniques for television analysis. Proposal, development, and application of analytical models.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
SEMINARS	15	0.6	
THEORETICAL CLASSES	37.5	1.5	
Type: Supervised			
TUTORIALS	7.5	0.3	
Type: Autonomous			
AUTONOMOUS WORK	82.5	3.3	

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.

A detailed schedule outlining the content of each session will be presented on the first day of the course and will be available on the course's Virtual Campus, where students will find all teaching materials and necessary information for effective course monitoring. Should the teaching modality change for reasons of force majeure according to the competent authorities, the teaching staff will inform students of any modifications to the course schedule and teaching methodologies.

The course content will be sensitive to issues related to gender perspective and the use of inclusive language.

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.

Assessment

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
FINAL PROJECT	50%	4	0.16	CM05, KM10, KM11, KM12
SEMINARS	25%	1	0.04	CM05, KM10, KM12
THEORETICAL EXAM	25%	2.5	0.1	CM05, KM10, KM11, KM12

Continuous Assessment

The evaluation consists of three parts:

- Theoretical exam (25%). The exam must be passed to pass the subject (essential condition).
- Final project (50%). Analysis of relevant programs of a contemporary television product (DTT/platform).
- Interview with audiovisual industry professionals (25%).

Single evaluation

The evaluation consists of four parts:

- Theoretical exam (50%). (The exam model is different from continuous assessment).
- Final project (20%). Analysis of relevant programs of a contemporary television product (DTT7platform).
- Documentary research work (15%). Global Television Formats in Europe.
- Interview with a TV news professional about access to primary sources of information in production routines (15%).

The date of the theoretical exam and the delivery of the evaluable activities is January 12th, from 9 a.m. to 12 p.m.

Re-evaluation: Continuous Assessment

- a) According to regulations, in order to participate in the catch-up process, students must have been previously assessed at least 2/3 of the total evaluable activities of the subject.
- b) The theory exam can only be retaken if the student has taken the theory test and obtained a grade higher than 3. The exam will consist of a written test to evaluate theoretical knowledge.

Re-evaluation: Single evaluation

- a) According to regulations, in order to participate in the catch-up process, students must have been previously assessed at least 2/3 of the total evaluable activities of the subject.
- b) The theory exam can only be retaken if the student has taken the theory test and obtained a grade higher than 3. The exam will consist of a written test to evaluate theoretical knowledge.

IA

For this subject, the use of Artificial Intelligence (AI) technologies is permitted exclusively for tasks specified by the teaching team. Students must clearly identify any parts generated with these technologies, specify the tools used, and include a critical reflection on how AI has influenced the process and final outcome of the

assignment. Failure to disclose the use of AI in this assessed activity will be considered a breach of academic integrity and may result in a partial or total penalty to the assignment grade, or more serious sanctions in severe cases.

Not assessable

Students who have completed less than 2/3 of the assessment activities will be considered "not assessable".

Plagiarism

Suppose a student engages in any form of misconduct that could significantly affect the outcome of an assessment. In that case, they will receive a grade of zero for that particular assessment, regardless of any disciplinary actions that may follow. If multiple instances of misconduct are detected across different assessment components of the same course, the student will receive a final grade of zero for the entire subject.

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

Spigel, Lynn; Olsson, Jan (eds.) (2004). *Television after TV. Essays on a medium in transition*. Durham/London: Duke University Press. <https://30pubtv.com/>

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>

<https://30pubtv.com/>

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)

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(SEM) Seminars	41	Catalan	first semester	morning-mixed
(TE) Theory	4	Catalan	first semester	morning-mixed