

**COURSE DATA****DATA SUBJECT****Code:** 36561**Name:** Theory of radio and television**Cycle:** Undergraduate Studies**ECTS Credits:** 6**Academic year:** 2026-27**STUDY (S)**

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	1	Second quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	Teoría e historia de los medios audiovisuales y nuevos soportes multimedia	COMPULSORY

COORDINATION

GAMIR RIOS JOSE VICENTE

SUMMARY

Theory of Radio and Television is a compulsory course of the Degree in Audiovisual Communication that is part of the subject Theory and History of Audiovisual Media and New Multimedia Supports.

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 socio-cultural functions.

The course studies from a theoretical-analytical perspective the constitution, evolution, characteristics and semiotic status of radio and television discourses, as well as the models, genres and strategies of their programming, from their generalization as mass media to their current technological convergence and transmedia character. The block dedicated to television reviews the evolution of television discourse from paleo-television and the public service associated with it to hyper-television, platform television and webcasting as a programming model, passing through neo-television and broadcasting, and post-television and narrowcasting. The block dedicated to radio starts with the first democratizing and artistic postulates regarding its discourse, and then focuses on the language and programming of traditional radio and, finally, on podcasting and video podcasting as practices that renew radio discourse.



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 other types of requirements are considered.

COMPETENCES / LEARNING 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 defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).

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 be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.

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.

Students should show solidarity with people across the planet, as well as knowledge of the main cultural currents in relation to individual and collective values and respect for human life.



DESCRIPTION OF CONTENTS

1. Approximation to the Semiotic Status of Mass Communication

- 1.1. Mass Communication and the Traditional Communicative System
- 1.2. From the Communicative Model of Information Theory to the Semiotic-Textual Communicative Model
- 1.3. Radio and Television Genres as Models of Enunciation and Reception
- 1.4. Radio and Television Programming as Macrotextual Discursive Flow
- 1.5. The New Communicative Context. The Breakdown of the Flow

2. Approximation to the Effects of Radio and Television on Public Opinion

- 2.1. European Critical Research vs. American Administrative Research
- 2.2. From Effects on Attitudes to Cognitive Effects
- 2.3. Agenda-Setting Theory: Establishment of the Public Agenda
- 2.4. Priming Theory: Transmission of Attributes and Preactivation
- 2.5. Framing Theory: Framing of Reality
- 2.6. Cultivation Theory: Acculturation
- 2.7. Spiral of Silence Theory: Reinforcement of Majority Opinion
- 2.8. Theories on the Effects of New Media

3. The paleotelevision

- 3.1. The Evolution of Television Characterization: Intertextuality, Specificity, Heterogeneity
- 3.2. The Beginnings of Television Discourse Theory
- 3.3. Paleotelevision: Structure, Public Service, Audience, Consumption, Legitimization Strategies, and Relationship with Reality in European Television Discourse up to the 1980s
- 3.4. Macrogenres and Genres in Paleotelevision. The Television Macrotext

4. The neotelevision

- 4.1. Context: changes in the structure, broadcasting, audience, and consumption of European television discourse in the 1980s and 1990s
- 4.2. The concept of neotelevision: strategies of legitimation and relation to reality
- 4.3. The new semiotic status of television: discursive flow of a macrotextual nature
- 4.4. The discursive characteristics of neotelevision

5. The construction of the (macro)television discourse: programming

- 5.1. Programming in neotelevision: broadcasting
- 5.2. The hybridization of macrogenres: the infoshow
- 5.3. From genres to format



- 5.4. Programming factors
- 5.5. Programming strategies

6. The spectacularization of television discourse: infotainment

- 6.1. The trend towards spectacularization: infotainment. Characteristics and examples
- 6.2. The effects of spectacularization on the public sphere
- 6.3. Reflections on television quality: systems, programming, channels, and programs

7. The post-television

- 7.1. What comes after neotelevision?
- 7.2. Context: changes in the structure, technology, programming (narrowcasting), audience, and consumption of international television discourse in the 1990s and 2000s
- 7.3. The concept of post-television: strategies of legitimation and relation to reality
- 7.4. The discursive characteristics of post-television

8. Hypertelevision and OTT platforms

- 8.1. Context, symptoms of emergence, and conceptualization of hypertelevision
- 8.2. Coexisting television models: generalist, multichannel, and convergent
- 8.3. Over the Top (OTT) platforms: concept and typology
- 8.4. Programming factors (webcasting) in Over the Top (OTT) platforms

9. New audiovisual media formats

- 9.1. The communicative context of new audiovisual content
- 9.2. Twitch and social live streaming
- 9.3. TikTok and short videos

10. The beginnings of radio discourse theory

- 10.1. Initial democratizing proposals for radio
- 10.2. Initial artistic proposals for radio

11. Language(s) and semiotic status of the radio

- 11.1. Radio language
- 11.2. The radio treatment of acoustic language
- 11.3. Radio languages
- 11.4. The semiotic status of traditional radio: macrotextual discursive flow



12. The construction of (macro)radio discourse: programming

- 12.1. The concept of radio programming
- 12.2. Radio programming models
- 12.3. Radio programs
- 12.4. Radio genres
- 12.5. Programming factors and strategies

13. New audio media formats

- 13.1. From cyber radio to the first podcasting
- 13.2. Evolution and identity of podcasting
- 13.3. Types of podcasts: production, genres, topics, and funding
- 13.4. Overview of the Spanish podcasting landscape. Has podcasting been democratizing?

Learning outcomes

This contents will be reflected in the following **learning outcomes**:

- To understand the codes and modes of representation inherent to audiovisual communication.
 - To identify the social, cultural, and historical significance of aesthetic proposals within the audiovisual industries.
 - To carry out critical analyses of audiovisual narratives and works.
 - To identify the organizational structures operating within the field of visual and auditory communication.
 - To comprehend the interrelations among the key agents of audiovisual communication: creators, institutions, companies, media outlets, platforms, and audiences.
 - To analyze the structures, content, and stylistic approaches of television and radio programming.
 - To develop a creative or research-based academic project.
- To remain informed about current developments and theoretical perspectives in the field of audiovisual communication.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00
Classroom practices	15,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
----------	-------



Attendance at other activities	0,00
Individual or group project	40,00
Independent study and work	40,00
Preparation of lessons	10,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY

Presencial activities

Face-to-face teaching will take the form of two theory classes per week (one lasting two hours and the other lasting only one hour), and one practical class in the classroom on alternate weeks (lasting two hours). The theory sessions will apply the lecture methodology; the practical sessions in the classroom will combine the methodologies of case analysis, classroom presentation and group work.

- **Lecture.** Explanation by the teaching staff of the theoretical contents of the subject by means of the expository session methodology.
- **Case analysis.** Group analysis by the students of cases proposed by the teacher in relation to the theoretical contents of the subject explained in the session.
- **Classroom exposition and group work.** Presentation in the classroom by the students of the results obtained in the analysis of cases and of the research project to be carried out as a group during the course.

Non presencial activities

Students will develop the following non face-to-face activities:

- **Class preparation.** Reading of materials provided by the teacher prior to their presentation in the classroom.
- **Autonomous study and work.** Autonomous study of the contents of the course in preparation for the final written test.
- **Elaboration of group work.** Group elaboration, throughout the course and in a tutored way, of a research work on some aspect of the contents of the subject agreed with the teacher at the beginning of the term. The work will be delivered and exposed in the last session of the course.

Sustainable Development Goals

This course especially considers the following Sustainable Development Goals (SDGs):

- **SDG 4, Quality Education.** Target 7: ensuring that students acquire the theoretical and practical knowledge needed to promote sustainable development, human rights, gender equality, a culture of peace and non-violence, global citizenship, and the appreciation of cultural diversity and of



culture's contribution to sustainable development.

- **SDG 5, Gender Equality.** Target 1: end all forms of discrimination against all women and girls everywhere.

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).

Assessment in the first examination period

The assessment in the first examination period will be carried out in the following way:

- **Final written exam (50%):** exam on the theoretical content of the course. It is necessary to pass the exam to pass the course. It is recoverable in the second examination period.
- **Presentation of schemes, summaries and proposed texts (35%):** group elaboration, throughout the course and in a tutored way, of a research work on a topic related to the contents of the subject agreed with the teacher at the beginning of the term. The work will be handed in and presented in the last sessions of the course. It is necessary to pass the work to pass the course. It is recoverable in the second examination period.
- **Evaluation of attitude and participation in the class dynamics (15%):** student participation in the analysis of cases proposed by the teacher, which will be verified by means of the worksheets handed in as a memory at the end of the sessions. It is not recoverable in the second examination period.

Assessment in the second examination period

The assessment in the second examination period will maintain, if applicable, the grades obtained in the blocks passed in the first examination period. The evaluation of the blocks failed or not presented will be carried out in the following way:

- **Final written exam (50%):** exam on the theoretical content of the course. It is necessary to pass the exam to pass the course.
- **Presentation of schemes, summaries and proposed texts (35%):** individual or in group elaboration of a research work on a topic related to the contents of the course agreed with the teacher. It is necessary to pass the work to pass the course.
- **Evaluation of attitude and participation in class dynamics (15%):** it is not recoverable in the second examination period. The grade obtained in the first examination period will be maintained.

Remarks



- Spelling and grammatical correctness will be required in the exam as well as in the rest of the tests, exercises or written assignments. Each failure will result in a reduction of the grade obtained, which may even lead to failure.
- In the case of plagiarism in an evaluation work, this may be marked with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if appropriate, the appropriate sanction in accordance with current legislation.
- Intellectual honesty is vital in academic communities, and for the fair evaluation of student work. All papers presented in this course must be of original authorship. Papers that make use of fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be accepted, except if their use is part of the contents of the course or is authorized by the teaching staff.

REFERENCES

Basic references

- Arana, Edorta (2011). *Estrategias de programación televisiva*. Síntesis.
- Cebrián Herreros, Mariano (1995). *Información radiofónica: mediación técnica, tratamiento y programación*. Síntesis.
- Gavaldà Roca, Josep Vicent (1999). *Una cultura acústica: notas de otra radio*. Episteme.
- Gavaldà Roca, Josep Vicent (2002). *El discurso televisivo y sus estrategias de legitimación*. Quaderns de Filologia. Estudis de Comunicació, 1, 117-132.
- Imbert, Gerard (2008). *El transformismo televisivo: postelevisión e imaginarios sociales*. Cátedra.
- Martínez-Costa, María Pilar; & Moreno, Elsa (coords.) (2004). *Programación radiofónica*. Ariel.
- Scolari, Carlos (2008). Hacia la hipertelevisión: los primeros síntomas de una nueva configuración del dispositivo televisivo. *Diálogos de la comunicación*, 77.

Additional references

- Arnheim, Rudolf (1980). *Estética radiofónica*. Gustavo Gili.
- Balsebre, Armand (1994). *El lenguaje radiofónico*. Cátedra.
- Berrocal Gonzalo, Salomé; Redondo García, Marta; Martín Jiménez, Virginia; & Campos Domínguez, Eva (2014). La presencia del infoentretenimiento en los canales generalistas de la TDT española. *Revista Latina de Comunicación Social*, 69, 85-103.
- Brecht, Bertolt (2003). Teorías de la radio (1927-1932). *Revista de Economía Política de las Tecnologías de la Información y Comunicación*, 5(2).
- Cascajosa Virino, Concepción; & Farshad, Zahedi (2016). *Historia de la Televisión*. Tirant lo Blanch.
- Eco, Umberto (1986). TV: La transparencia perdida. En *La estrategia de la ilusión* (pp. 200-223). Lumen.
- Estrada-García, Suandi, & Gamir-Ríos, José (2023). Soft news in original videos. Adaptation to TikTok of the main Spanish online media. *Profesional de la Información*, 32(2), e320222.
- Fernández, José Luis (2008). La construcción de lo radiofónico: modos de producción de la novedad discursiva. En J. L. Fernández (dir), *La construcción de lo radiofónico*. La Crujía.
- Gamir-Ríos, José; & Cano-Orón, Lorena (2022). Characteristics of the Spanish podcast sphere.



Between democratization and commercial logic. *Profesional de la Información*, 31(5), e310505.

- Gamir-Ríos, José; Cano-Orón, Lorena; & García-Casas, David (2024). Twitch's Second Phase of Development: Analyzing Streamer Profiles and Content Trends That Boost Its Evolution into a Mass Media. *Games and Culture*, 0(0).
- González Requena, J. (1995). La programación televisiva como (macro)discurso. En *El discurso televisivo: espectáculo de la posmodernidad* (pp. 22-49). Cátedra.
- Izquierdo-Castillo, Jessica; & Latorre-Lázaro, Teresa (2022). Oferta de contenidos de las plataformas audiovisuales: hacia una necesaria conceptualización de la programación streaming. *Profesional de la Información*, 31(2), e310218.
- Prado, Emilio; & Delgado, Matilde (2010). La televisión generalista en la era digital: tendencias internacionales de programación. *Telos*, 84.