

**COURSE DATA****DATA SUBJECT**

Code: 36568
Name: Television fiction
Cycle: Undergraduate Studies
ECTS Credits: 4.5
Academic year: 2025-26

STUDY (S)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	4	Second quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	Análisis de los discursos audiovisuales y de sus efectos sociales	COMPULSORY

COORDINATION

VERES CORTES LUIS ENRIQUE

SUMMARY

Television Fiction is a compulsory course of the Degree in Audiovisual Communication that is part of the subject Analysis of Audiovisual Discourses and their Social Effects.

Delimitation of television fiction as a process of creation, production and realization in the field of television production and programming and analysis of fiction programs with aesthetic, communicative criteria and those that should see with the structure and dynamics of cultural industries.

The subject tries to introduce the student to the discursive mechanisms on which current television fiction is based. For this reason, a historical journey is traced from the beginnings of television to the present day, taking as its main reference the American television fiction and its repercussions on Spanish television fiction. The subject tries to reflect from semiotics on the narratological foundations of television series and their ideological, political, ethical and social consequences.

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

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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 must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.

Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.

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 have an understanding of own and other social, historical, economic and cultural aspects within their relevant contexts.

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 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.



Students should understand and be able to apply resources, elements, methods and procedures to build and analyse both linear and non-linear audiovisual narratives. This includes design, the establishment and development of strategies, and the application of the policies of persuasive communication within the audiovisual markets.

Theoretical and practical knowledge of technologies applied to audiovisual media (photography, radio, sound, television, video, cinema, and multimedia supports), including the ability to use them in the construction and handling of the different products involved in the field of audiovisual communication.

DESCRIPTION OF CONTENTS

1. Origins of television fiction

- 1.1. Historical origins of television fiction.
- 1.2. Precedents: the serialised novel and the radio soap opera.
- 1.3 Television fiction and semiotics studies.
- 1.4 Economics, politics and television fiction.
- 1.5 Background: the serialized novel and the drama.
- 1.6. TV fiction and ideology.

2. Spanish fiction

- 2.1 Introduction. The Sixties: origin and prehistory of television in Spain.
- 2.2. The 70 and the history of popular fiction.
- 2.3 The eighties and the assault on reality.
- 2.4. The 80 and the new local television fiction.
- 2.5 The 1990's: the splendor of fiction.
- 2.6 The renovation of fiction in the 21st century: Crematorio, La casa de papel, Fariña, Gigantes and Antidisturbios.



3. TV and Semiotics

3.1. Tipology TV Fiction. Fiction and semiotics. The axiomatic construction of fiction: Greimas.

4. The soap-opera

4.1. Discursive Characteristics.

4.2 Modern Soap: Los Soprano, The Wire, Breaking Bad, True Detective, Boardwalk Empire, Homeland, Bodyguard, The Deuce, The Old Man.

Learning outcomes

These contents will be reflected in the following learning outcomes

- Know the codes and modes of representation typical 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.
- Analyze the structures, content, and styles of television and radio programming.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00
Total hours	45,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	20,00
Independent study and work	27,50
Preparation of lessons	0,00
Preparation for assessment activities	20,00
Resolution of case studies	0,00
Total hours	67,50

TEACHING METHODOLOGY



Face-to-face activities

The face-to-face teaching will follow the following methodologies:

- **Lecture.** Explanation by the teaching staff of the theoretical contents of the subject through explanatory sessions.
- **Study and analysis of cases,** in which the themes of fiction are related to the contents of the subject. At the same time, these themes are related to the teaching innovation project El Mur 3, a multimedia project for dissemination and recovery of democratic memory. The series worked on are related to the following SDGs: 4, Quality education; 5, Gender equality, 10, Reduced inequalities; 11, Sustainable cities and communities; 13-Climate action.

Non-face-to-face activities

Students will carry out the following non-face-to-face activities:

- **Study and independent work.** Autonomous activities that include: bibliographic consultation and study.
- **Preparation of individual or group assignments.** Development of a narratological analysis of a television series.
- **Preparation of evaluation activities.** Specific to the final test, including the consultations and tutorials that the student considers appropriate.

Sustainable Development Goals

This subject especially takes into account the following Sustainable Development Goals:

- **SDG 4, Quality education.** Target 7, for students to acquire the theoretical and practical knowledge necessary to promote sustainable development, human rights, gender equality, the promotion of a culture of peace and non-violence, global citizenship, and the appreciation of cultural diversity, and the contribution of culture to sustainable development.
- **SDG 5, Gender equality.** Target 1, to end all forms of discrimination against all women and girls everywhere.

EVALUATION

The general grading system will follow the Regulations on Assessment and Grading of the Universitat de València for Bachelor's and Master's degrees, approved by the Governing Council on May 30, 2017 (ACGUV 108/2017).

First Exam Session Assessment



Assessment in the first exam session will be carried out as follows:

- **Final written exam (70%):** A theoretical exam consisting of a series of essay questions. Assessment will take into account aspects such as writing and language correctness, the use of the recommended bibliographic sources, and the structure and development of the subject matter. The reference textbook is "Ficción televisiva y Quality TV". It can be retaken in the second exam session. Passing the exam is required to pass the course.
- **Presentation of outlines, summaries, and assigned texts (20%):** A narratological analysis of a TV series of the student's choice, agreed upon in advance with the instructor. Assessment will consider aspects such as presentation, writing, and language correctness; use of recommended book-based bibliographic sources (the use of secondary sources and websites that are not indexed journals or academic references will be penalized); and the structure, content, and development of the chosen topic. The paper must be submitted both through the virtual classroom and in printed form by the deadline set for the written exam. It can be retaken in the second session. Passing the paper is required to pass the course.
- **Assessment of attitude and participation in class activities (10%):** This cannot be recovered in the second exam session.

Both the exam and the paper must be passed in order to calculate the average.

Second Exam Session Assessment

Assessment in the second exam session will retain, if applicable, the grades obtained in the blocks passed in the first session. The assessment of failed or unsubmitted components will be conducted as follows:

- **Final written exam (70%):** A theoretical exam consisting of a series of essay questions. Assessment will take into account aspects such as writing and language correctness, the use of the recommended bibliographic sources, and the structure and development of the subject matter. The reference textbook is Ficción televisiva y Quality TV. It is recoverable in this session. Passing the exam is required to pass the course.
- **Presentation of outlines, summaries, and assigned texts (20%):** A narratological analysis of a TV series of the student's choice, agreed upon in advance with the instructor. Assessment will consider aspects such as presentation, writing, and language correctness; use of recommended book-based bibliographic sources (the use of secondary sources and websites that are not indexed journals or academic references will be penalized); and the structure, content, and development of the chosen topic. The paper must be submitted both through the virtual classroom and in printed form by the deadline set for the written exam. It is recoverable in this session. Passing the paper is required to pass the course.
- **Assessment of attitude and participation in class activities (10%):** This cannot be recovered in the second session. 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

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- Francescutti, Pablo, *La pantalla profética. Cuando las ficciones se convierten en realidad*, Madrid, Cátedra, 2004.
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Additional references

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- AAVV, *Breaking Bad*, Madrid, Errata Naturae, 2015.
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- Bassa, Joan & Freixas, Ramón, *El cine de ciencia ficción. Una aproximación*, Barcelona, Paidós, 1993.
- Cascajosa, Concepción, *Prime Time: Las mejores series de televisión americanas de CSI a Los Soprano*, Madrid, Calamar Ediciones, 2005.
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