



Universitat de Lleida

## DEGREE CURRICULUM

# TELEVISION GENRES

Coordination: GOMEZ MORALES, BEATRIZ MARIA

Academic year 2023-24

## Subject's general information

Subject name	TELEVISION GENRES			
Code	101980			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Audiovisual Communication and Journalism	3	OPTIONAL	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA	TEORIA	
	Number of credits	3	3	
	Number of groups	1	1	
Coordination	GOMEZ MORALES, BEATRIZ MARIA			
Department	PHILOLOGY AND COMMUNICATION			
Teaching load distribution between lectures and independent student work	In-person hours: 60 Non in-person hours of self-employment: 90 Total: 150			
Important information on data processing	Consult <a href="#">this link</a> for more information.			
Language	Catalan			
Distribution of credits	1 credit equals 25 hours of student work. Total: 150 hours (6 credits).			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
GOMEZ MORALES, BEATRIZ MARIA	beatriz.gomez@udl.cat	3	Thursday and Friday (confirmation by email) Office 2.31
RÚBIES BALLARÍN, MARINA	marina.rubies@udl.cat	3	

## Learning objectives

- a. To understand television through the understanding and knowledge of its language, as well as the production and creation procedures.
- b. To approach the history, characteristics, structure and technological foundations of the television medium.
- c. To know and understand the different theoretical approaches to the study of television genres.
- d. To deepen the importance and the characteristics of the different genres and television formats.
- e. To develop a correct application of the construction processes and the expressive and narrative conventions of the different genres and television formats.
- F. To introduce the student in the production and realization of television genres.
- g. To promote creativity and the generation of new television content.

## Competences

### Basics

CB3. Ability to gather and interpret relevant data (usually within the area of study) to make judgments that include a reflection on relevant social, scientific or ethical issues.

CB5. To develop learning skills necessary to undertake further studies with a high degree of autonomy.

### Generals

CG3. To apply theoretical knowledge in practical activity.

CG5. To develop the capacity of information management

CG7. To develop a critical thinking and reasoning and knowing how to communicate them effectively.

### Specifics

CE10. To learn the contemporary traditions in the creation of fictional and informative discourses.

CE13. To identify and apply acquire the theoretical and practical foundations of the audiovisual communication and the internet.

CE14. To identify and apply the specific narratives and expositive skills of the audiovisual and interactive contents of an informative and non-informative nature.

## Subject contents

**Topic 1.** History and evolution of television and its genres: theoretical approach.

**Topic 2.** Informative or non-fiction genre (news, interviews, reports, documentaries and special issues).

**Topic 3.** Fictional genre (formats: series, serial, miniseries, TV movie, sketch, and anthology/genres: comedy, drama, and action).

**Topic 4.** Docudramatic genre (docusoaps, reality games and talk shows).

**Topic 5.** Entertainment genres (contests, magazines, humour, etc.).

**Topic 6.** Advertising genres (spots, brand content, product placement, telesales, etc.).

## Methodology

Lecture classes. Oral exposition of the course content by the teacher.

Conferences. Public exhibition on a subject carried out by an expert.

Discussion addressed. Promote oral expression and comprehension in a collective conversation in which the subject can be prepared, but not the development of interventions.

Seminar. Work sessions of a small group that investigates an issue through dialogue and discussion, under the direction of a teacher or an expert, to deepen on monographic topics, based on the information previously provided by the teacher.

Group work. Learning activity that has to be done through collaboration among the members of a group.

Written work. Activity consisting of the presentation of a written document made by the student.

Case studies. Method used to study an individual, an institution, a problem, etc. in a contextual and detailed manner.

Formative activity		Hours allocated to the training activity
Directed activities	Face-to-face master class	37.5
	Scientific and/or informative events	6.5
	Seminars, debates, presentations/exhibitions	6.5
Supervised activities	Works (follow-up)	2.5
	Guided discussion forums	2.5
	Personalized attention (tutorials)	2.5
Autonomous activities	Work and study	90
Evaluation activities	Evaluation activities	2
<b>TOTAL</b>		<b>150</b>

## Development plan

# TELEVISION GENRES 2023-24

Program	Timeline 15 weeks: 30 sessions
<b>Bloc I</b> <b>Topic 1.</b> History and evolution of television and its genres: theoretical approach.	4 sesiones
<b>Bloc II</b> <b>Topic 2.</b> Informative or non-fiction genre (news, interviews, reports, documentaries and special issues). <b>Topic 3.</b> Fictional genre (formats: series, serial, miniseries, TV movie, sketch, and anthology / genres: comedy, drama, and action). <b>Topic 4.</b> Docudramatic genre (docusoaps, reality games and talk shows). <b>Topic 5.</b> Entertainment genres (contests, magazines, humor, etc.). <b>Topic 6.</b> Advertising genres (spots, brand content, product placement, telesales, etc.).	24 sesiones
<b>Bloc III</b> Development of an own television project	2 sesiones

## Evaluation

The final grade will be the result of these evaluation activities:

**WRITTEN TESTS (40%).** This section includes two syllabus follow-up tests, **Mid-term test I** and **Mid-term test II**, with a value of 20% each. The dates of both test will be determinated by the examination calendar of the Faculty of Arts. **Both tests are recoverable.**

**PROJECT MONITORING (20%).** It includes two drafts of the final project of the course. FOR DETAILS ABOUT CONTENT, DATES AND FORMAT OF THE TWO DRAFTS, REVIEW THE "EVALUATION" FOLDER, INCLUDED IN THE "RESOURCES" SECTION OF THE VIRTUAL CAMPUS. **This section of the evaluation is not recoverable.**

**FINAL PROJECT (30%).** It includes the final version of the course project (25%) and an oral presentation (5%). The last class session (May 23, 2024) will be dedicated to the final oral presentations (in pitching format) and the final version of the project will be submitted. FOR DETAILS ABOUT CONTENT AND FORMAT OF THIS FINAL VERSION, REVIEW THE "EVALUATION" FOLDER, INCLUDED IN THE "RESOURCES" SECTION OF THE VIRTUAL CAMPUS. **The 25% corresponding to the final version of the course project is recoverable. The 5% corresponding to the presentation, on the other hand, is not recoverable.**

**ATTENDANCE AND PARTICIPATION (10%).** It includes attendance at master classes, interventions and activities in class. Class attendance is mandatory and will be controlled at the beginning of each session and/or by carrying out evaluation activities during the session. **This section of the evaluation is not recoverable.**

**IT IS NECESSARY TO PASS THE WRITTEN TESTS (BY AVERAGE) AND THE FINAL PROJECT TO PASS THE SUBJECT.**

The last weeks of the course will be devoted to revaluation activities. The student must recover each of the sections that he/she have failed, whether they are the written tests (40%) and/or the final project (30%). The date of the written recovery tests, as well as the delivery of a new final project, will be the one established by the examination calendar of the Faculty of Arts (June 20, 2024).

If academic fraud or spontaneous copying is detected, we will apply what is established in the Regulations for the Assessment and Grading of Student Learning in UdL Bachelor's and Master's Degrees.

Students who want to ask for alternative assessment must submit an employment contract or justify, in a letter

addressed to the dean, the reasons that make it impossible for him/her to carry out the continuous assessment within five (5) days after the beginning of the semester. For information, please send an e-mail to lletres.secretariacentre@udl.cat or ask for information at the Faculty's academic office (Secretaria Acadèmica de la Facultat de Lletres). **The alternative assessment will consist of a single exam on the entire content of the subject (May 27, 2024).**

## Bibliography

### BASIC

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BARROSO, Jaime (1996). *Realización de los géneros televisivos*. Madrid: Síntesis.

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- (2006). *Tele-Visions. An Introduction to Studying Television*. London: BFI.

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- (2009a). *Manual de narrativa televisiva*. Madrid: Síntesis.

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SALÓ, Gloria (2003). *¿Qué es eso del formato? Cómo nace y se desarrolla un programa de televisión*. Barcelona: Gedisa.

### COMPLEMENTARY

CEBRIÁN HERREROS, Mariano (1992). *Géneros informativos audiovisuales*. Madrid: Ciencia 3.

- (2004). *La información en televisión. Obsesión mercantil y política*. Barcelona: Gedisa.

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HILL, Annette (2013). *Reality TV: Audiences and popular factual television*. London: Routledge.

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