



ESCUELA UNIVERSITARIA  
DE ARTES@*taiarts.com*  
RECOLETOS-22 MADRID



Universidad  
Rey Juan Carlos

# *Television formats*

## COURSE GUIDE

BACHELOR'S IN FILMMAKING

## *Course data*

<i>Duration</i>	Annual
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking

## *Course presentation*

Immersion in the different television formats and programmes from the perspective of production and design.

## *Student competencies*

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG03	Know the codes of ethics and deontology applicable to the audiovisual industry.
CG04	Know the various applications of the technological resources from the field of audiovisual creation.
CG06	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
CG09	Know the legal framework and regulations that control and determine the professional activity and its content.
CE02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CE03	Know the production workflows of the audiovisual industry.
CG06	Know the different production models and their relationship to the demands of the audiovisual industry.
CE07	Understand the importance of the various roles, tasks and responsibilities related to the development of audiovisual projects.
CE11	Comprehensively design and direct an audiovisual production through project planning, budget execution, control of technical resources and team management.
CE12	Understand the essentials of executive production and how it relates to the viability of an audiovisual project, from the birth of the idea through to distribution, promotion and screening.

## *Learning outcomes*

Upon completion of this course, each student must be able to:

1. Know the different phases of film production.
2. Analyze select recent Spanish audiovisual productions to understand the relevant budget and planning mechanisms.
3. Understand and break down a screenplay in order to classify the production elements and organize them according to logistics, work schedule and shooting plan.
4. Conjugate the work of the various departments involved in a film production, supervised by the Production Director.
5. Create a budget based on the official budget costs model, to control the financial side of a production.
6. Use production IT tools such as spreadsheets and specialized software to draw up the paperwork for each department.

## *Teaching methodology*

<i>MD1</i>	Participatory masterclass.
<i>MD2</i>	Case studies and discussion.
<i>MD3</i>	Problem resolution and discussion of results.

## *Course content*

<i>Content</i>	<p>Immersion into different television formats and programs, from the perspective of production and design.</p> <ol style="list-style-type: none"> <li>1. Television formats. Typologies, genres and technical characteristics.</li> <li>2. New audiences and segmentation.</li> <li>3. Production for television. Design, sales and premiere.</li> <li>4. Administration and finance of a production for television.</li> <li>5. International markets and sales.</li> </ol>
----------------	---

## *Learning activities*

<i>AF1</i>	Theoretical and theoretical-practical classes.	10 hours
<i>AF2</i>	Classroom/laboratory exercises and practices.	6 hours
<i>AF3</i>	Design and execution of artistic creation projects (individual or group).	5 hours

AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	5 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	30 hours
AF6	Academic tutoring.	2 hours
AF7	Evaluation.	2 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	30 hours

\* The distribution of hours between training activities may undergo changes due to the academic needs of the course, the group and/or the teaching team.

## Assessment

### GENERAL ASSESSMENT CRITERIA

#### ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

#### MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

#### SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

#### UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offense. If one student copies the work of another student, both shall be held accountable.

## SPECIFIC ASSESSMENT CRITERIA

### REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE2 Assignments and projects	Revaluable	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non reevaluable	No	40%
SE5 Attitude and participation	Non revaluable	No	10%
			100%

(\*) Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.

### EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

## REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

## *Resources*

RECOMMENDED BIBLIOGRAPHY

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS