



ESCUELA UNIVERSITARIA
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RECOLETOS-22 MADRID



Universidad
Rey Juan Carlos

*Television formats aesthetics and
technology*
COURSE GUIDE

BACHELOR'S IN FILMMAKING
COURSE 2025-2026

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	César Pérez

Course presentation

Keys to photography and lighting in fiction and non-fiction television, understanding the needs and characteristics of each format.

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.
CG05	Understand the concepts of photography, the creation of the film image and audiovisual language from an artistic and technical perspective.
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.
CE07	Understand the importance of the various roles, tasks and responsibilities related to the development of audiovisual projects.
CE17	Understand the possibilities offered by film technology and light engineering to create specific settings and atmospheres.
CE18	Work with different image capture technologies in accordance with the needs of the project.

Learning outcomes

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

1. Identify the main lighting devices and equipment used for different types of audiovisual content created for television.
2. Describe how the main types of cameras for film and television work.

3. Identify and explain the main lighting magnitudes and measurements.
4. Solve problems related to light magnitudes and measurements for in-studio lighting.
5. Solve problems that involve the use of lighting setups.
6. Identify and compare lighting codes and styles.
7. Justify the use of a lighting style and setup.
8. Organize the mantling and dismantling of a set of lighting equipment.

Teaching methodology

<i>MD1</i>	Participatory masterclass.
<i>MD2</i>	Case studies and discussion.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.

Course content

<i>Content</i>	<p>The keys to working in fiction and non-fiction television photography and lighting, understanding the characteristics and requirements of each format.</p> <ol style="list-style-type: none"> 1. Audiovisual narration in film and television. Technical and aesthetic perspectives. 2. Similarities and differences between cameras for film and television. 3. Light magnitudes and units of measurement. 4. Calculations and dimensioning of equipment. 5. Calculations of luminance and illuminance. 6. Lighting codes, setups and processes for television programs. 7. Television fiction. Technical setups and considerations.
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Learning activities

<i>AF1</i>	Theoretical and theoretical-practical classes.	14 hours
<i>AF2</i>	Classroom/laboratory exercises and practices.	18 hours
<i>AF3</i>	Design and execution of artistic creation projects (individual or group).	6 hours
<i>AF4</i>	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
<i>AF5</i>	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	40 hours
<i>AF6</i>	Academic tutoring.	7 hours
<i>AF7</i>	Evaluation.	3 hours
<i>AF8</i>	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	80 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>
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SE1 In-class tests and examinations (oral and/or written)	Reevaluable	Yes	50%
SE2 Assignments and projects	Reevaluable	Yes	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non reevaluable	No	15%
SE5 Attitude and participation	Non reevaluable	No	15%
			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