



ESCUELA UNIVERSITARIA  
DE ARTES. MADRID

## Television Formats Aesthetics and Technology

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad  
Rey Juan Carlos

## 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

|     |                                               |
|-----|-----------------------------------------------|
| MD1 | Participatory masterclass.                    |
| MD2 | Case studies and discussion.                  |
| MD3 | Problem resolution and discussion of results. |
| MD5 | Cooperative and collaborative learning.       |

## Course content

|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Content | <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"> <li>1. Audiovisual narration in film and television. Technical and aesthetic perspectives.</li> <li>2. Similarities and differences between cameras for film and television.</li> <li>3. Light magnitudes and units of measurement.</li> <li>4. Calculations and dimensioning of equipment.</li> <li>5. Calculations of luminance and illuminance.</li> <li>6. Lighting codes, setups and processes for television programs.</li> <li>7. Television fiction. Technical setups and considerations.</li> </ol> |
|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## Learning activities

|     |                                                                                                                    |          |
|-----|--------------------------------------------------------------------------------------------------------------------|----------|
| AF1 | Theoretical and theoretical-practical classes.                                                                     | 14 hours |
| AF2 | Classroom/laboratory exercises and practices.                                                                      | 18 hours |
| AF3 | Design and execution of artistic creation projects (individual or group).                                          | 6 hours  |
| AF4 | Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works. | 12 hours |
| AF5 | Search and selection of documentation, reading of supporting material and bibliographic and visual references.     | 40 hours |
| AF6 | Academic tutoring.                                                                                                 | 7 hours  |
| AF7 | Evaluation.                                                                                                        | 3 hours  |

|     |                                                                                                      |          |
|-----|------------------------------------------------------------------------------------------------------|----------|
| AF8 | 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

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

#### 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.

| Assessment task (*)                                                                             | Revaluable/non-revaluable | Minimum mark yes/no | % of final mark |
|-------------------------------------------------------------------------------------------------|---------------------------|---------------------|-----------------|
| SE1<br>In-class tests and examinations (oral and/or written)                                    | Reevaluable               | Yes                 | 50%             |
| SE2<br>Assignments and projects                                                                 | Reevaluable               | Yes                 | 20%             |
| SE3<br>Continuous assessment: weekly tasks and homework, periodical reports, problem resolution | Non reevaluable           | No                  | 15%             |
| SE5<br>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 who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

#### REVIEW OF ASSESSMENT MARKS

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

## Resources

### RECOMMENDED BIBLIOGRAPHY

Brown, B. (1996). *Motion picture and video lighting*. Focal Press.  
López, J. M. (2000). *Diseño de iluminación escénica*. La Avispa.  
Millerson, G. (1991). *Lighting for video* (3rd ed.). Focal Press.  
Millerson, G. (2001). *Television production* (13th ed.). Focal Press.  
Reid, F. (1983). *The stage lighting handbook* (2nd ed.). A & C Black.  
Simpson, R. (2003). *Lighting control: Technology and applications*. Focal Press.

### RECOMMENDED FILMOGRAPHY

Chase, D., Grey, B., & Martin, B. (Executive Producers). (1999–2007). *The Sopranos* [TV series]. Home Box Office; Brillstein Entertainment Partners; Chase Films.  
Simon, D., Colesberry, R. F., & Kostroff Noble, N. (Executive Producers). (2002–2008). *The Wire* [TV series]. Blown Deadline Productions; Home Box Office.

### RECOMMENDED WEBSITES

American Society of Cinematographers. (n.d.). *The ASC*. <https://theasc.com/>  
ARRI. (n.d.). *ARRI group*. <https://www.arri.com/>  
CineD. (n.d.). *CineD: Digital cinema technology resource*. <https://www.cined.com/>  
EOSHD. (n.d.). *EOSHD: Camera news, reviews and filmmaking*. <https://www.eoshd.com/>  
EPC. (n.d.). *EPC: Alquiler de equipos para cine y TV*. <http://www.epc.es/>  
Iluminación FM. (n.d.). *FM iluminación cinematográfica*. <http://www.iluminacionfm.com/>  
RED Digital Cinema. (n.d.). *RED Digital Cinema*. <https://www.red.com/>  
Welab. (n.d.). *Welab: Alquiler de cámaras y lentes de cine*. <https://welab.es/>

### REQUIRED MATERIALS FOR THE COURSE

Pen and paper for note-taking. Mathematical calculator.

### VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

MicroSalónAEC