



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

TV Hosting Workshop

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING
COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Teacher</i>	Jorge Meliá
<i>Faculty</i>	Performing Arts

Course presentation

Resolution of situations arising from the broadcasting of a live or recorded television programme in the roles of presenter, co-presenter, reporter and collaborator.

Student competencies

CG01	Manage information from different sources and apply it to the area of stage and screen acting.
CG02	Generate own artistic concepts and develop the ability of expressing them through the tools and language of the stage and/or performing arts.
CG03	Apply the most appropriate working methods to overcome the challenges in the study and practice of individual and/or collective acting, seeking excellence and quality.
CG04	Know the technological resources typical of the discipline and its applications in the performing arts, assimilating innovations that appear.
CG05	Solve problems and generate work dynamics in multidisciplinary environments.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CG08	Present in a written and spoken way the content and objectives of one's professional activity both to a non-professional public and to a specialized one, using correctly technical and general vocabulary, both in Spanish and in a foreign language.
CE02	Identify, evaluate and put into practice different stage techniques and acting paradigms.
CE04	Identify and apply different techniques to develop dramatic action, character building and the configuration of situations and scenes.
CE05	Assimilate the technical foundations and codes of expression in screen acting and apply them to different audiovisual genres and formats.
CE07	Apply the fundamentals of non-verbal language and physical expression on stage.
CE11	Correctly handle and use creatively the techniques of make-up and character development.
CE12	Know the main technical applications and voice reproduction technology in dubbing.

Learning outcomes

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

1. Resolve situations that arise during the live broadcasting or taping of a television program, within the role of host, co-host, reporter or collaborator.
2. Use expressive (verbal, physical and vocal) and technical resources to connect with the public, collaborators, interviewees, etc.
3. Handle the timing and rhythm of television, with the help of stage managers, directors, producers and the rest of the technical team.
4. Draft their own scripts, following the patterns of verbal language of television.
5. Contribute creative ideas that enhance the final result of a television program.
6. Analyze their own performance and know how to communicate on camera with ease, naturalism and professionalism.

Teaching methodology

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Case studies and debate.
<i>MD3</i>	Problem solving and discussion of results.
<i>MD4</i>	Project-based learning.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Tutoring and monitoring.

Course content

<i>Content</i>	1. The role of the TV presenter / host. 2. Interviews. a. Interview preparation. b. Developing the questionnaire / interview guide. c. Interpersonal connection techniques. d. Adapting to the genre. e. Listening techniques. f. Improvisation in interviews. g. Techniques for being interviewed. h. Production & Studio Techniques 3. The show rundown / running order. (<i>En EE. UU. se usa más "rundown" y en Reino Unido "running order"</i>) 4. News reading. a. Intonation, rhythm, and naturalness. b. Using the teleprompter. c. Handling "colas" / Voiceover control (VO). (<i>En el contexto de informativos, las "colas" son imágenes de recurso sobre las que habla el presentador; en inglés técnico se conoce como VO o Voiceover</i>).
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	d. Live hits and cutaways. (<i>Para conexiones y desconexiones con reporteros o delegaciones</i>). e. Teasers and summaries. (<i>Los "sumarios" de inicio de programa se suelen llamar teasers o headlines si son de informativos</i>). 5. TV shows / TV programs.
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Learning activities

AF1	Theory and combination theory-practice learning.	9 hours
AF2	Classroom/lab exercises and practice.	9 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	3 hours
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	6 hours
AF7	Assessment.	3 hours
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	60 hours

* The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group 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 that are not submitted within the established deadlines for Re-evaluable criteria may be considered as 'Not Submitted' (NP). These may either be submitted and evaluated during the extraordinary assessment period, or receive a grade of 0 to be factored into the average, if the instructor deems it appropriate for reasons of feasibility and/or academic coherence. Unsubmitted assignments belonging to Non-Re-evaluable criteria will receive a grade of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written).	Revaluable	Yes	40%
SE2 Assignments and projects.	Revaluable	Yes	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	No	30%
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 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

REQUIRED BIBLIOGRAPHY

- Wolfe, K. (2010). *So You Want To Be A TV Presenter?* Nick Hern Books.
- Basté, C., & Peralta, M. (2016). *Surprising Every Ninety Seconds: Scriptwriting for Entertainment and Current Affairs Television*. Editorial UOC.
- Marín Lladó, C. (Ed.). (2017). *Television Reporting: Best Practices for Audiovisual Journalists*. Gedisa.
- López, E. (2012). *Communicating on Television: A Presenter's Manual*. Fragua.

RECOMMENDED BIBLIOGRAPHY

- Nicholson, T. (2015). *So You Want To Be A Television Presenter*. In *The Spotlight*.
- Rodero, E. (2025). *The Persuasive Voice: Science and Strategy for Speaking with Impact*.
- Zettl, H. (2014). *Television Production Handbook*. Cengage.
- Millerson, G., & Owens, J. (2012). *Television Production*. Focal Press.
- McLeish, R., & Link, J. (2015). *Radio Production*.
- Rabiger, M., & Hurbis-Cherrier, M. (2020). *Directing: Film Techniques and Aesthetics*.
- Block, B. (2020). *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*.

RECOMMENDED FILMOGRAPHY

- Television Hosting and Entertainment Formats
- Norton, G. (Productor Ejecutivo). (2007–presente). *The Graham Norton Show* [Serie de televisión]. So Television.

Michaels, L. (Productor Ejecutivo). (1975–presente). *Saturday Night Live* [Serie de televisión]. NBC Studios; Broadway Video.

Michaels, L. (Productor Ejecutivo). (2014–presente). *The Tonight Show Starring Jimmy Fallon* [Serie de televisión]. Universal Television; Broadway Video.

Colbert, S. (Productor Ejecutivo). (2015–presente). *The Late Show with Stephen Colbert* [Serie de televisión]. CBS Studios.

Buenafuente, A. (Productor Ejecutivo). (2016–2021). *Late Motiv* [Serie de televisión]. El Terrat.

Broncano, D. (Productor Ejecutivo). (2024–presente). *La Revuelta* [Serie de televisión]. Encofrados Encofrasa; El Terrat; RTVE.

Motos, P. y Blanco, J. (Productores Ejecutivos). (2006–presente). *El Hormiguero* [Serie de televisión]. 7 y acción.

- Interview and Conversation Formats

Schonberger, C. y Evans, S. (Creadores). (2015–presente). *Hot Ones* [Serie de video]. First We Feast. YouTube. <https://www.youtube.com/c/FirstWeFeast>

Lipton, J. (Productor Ejecutivo). (1994–presente). *Inside the Actors Studio* [Serie de televisión]. In The Moment Productions; Bravo.

Stewart, J. (Productor Ejecutivo). (1996–presente). *The Daily Show* [Serie de televisión]. Comedy Partners.

RECOMMENDED WEBSITES

- Industry and Professional Resource

Corporación de Radio y Televisión Española. (s.f.). *Manual de estilo de RTVE*. <https://manualdeestilo.rtve.es>

Corporación de Radio y Televisión Española. (s.f.). *RTVE Play*. <https://www.rtve.es/play>

Television Academy. (s.f.). *Home*. <https://www.emmys.com>

Royal Television Society. (s.f.). *Home*. <https://rts.org.uk>

BBC. (s.f.). *BBC Academy*. <https://www.bbc.co.uk/academy>

Reuters Institute for the Study of Journalism. (s.f.). *Home*. <https://reutersinstitute.politics.ox.ac.uk>

Poynter Institute. (s.f.). *Home*. <https://www.poynter.org>

Gabinete de Estudios de la Comunicación Audiovisual (GECA). (s.f.). *Inicio*. <https://www.geca.es>

Barlovento Comunicación. (s.f.). *Inicio*. <https://barloventocomunicacion.es>

- Streaming and Viewing Platforms

Atresmedia. (s.f.). *Atresplayer*. <https://www.atresplayer.com>

Mediaset España. (s.f.). *Mediaset Infinity*. <https://www.mediasetinfinity.es>

BBC. (s.f.). *BBC iPlayer*. <https://www.bbc.co.uk/iplayer>

Google. (s.f.). *YouTube Creators*. <https://www.youtube.com/creators/>

REQUIRED MATERIALS FOR THE COURSE

Course notebook and writing materials.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS



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Students will be offered the opportunity to visit television studios and attend live TV show recordings. These will be self-managed and optional activities.