

# Professional Master's Degree

## Film and Television





## Professional Master's Degree

### Film and Television

Course Modality: Online

Duration: 12 months

Certificate: TECH Technological University

Official N° of hours: 1,500 h.

Website: [www.techtute.com/us/journalism-communication/professional-master-degree/master-film-television](http://www.techtute.com/us/journalism-communication/professional-master-degree/master-film-television)

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# 01

# Introduction

Knowing the ins and outs of audiovisual production in film and television is addressed in this program which takes the form of the most exciting educational journey through the different aspects that this work encompasses. A high-impact journey for your professional growth that will allow you to achieve the theoretical and practical competence that each of the phases of this industry needs. A high-quality educational program that will allow you to boost your profession and grow in this interesting field of work.





DIRECTOR

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*All aspects of audiovisual production in Film and Television, along the most exciting and comprehensive qualification in the industry, from the online teaching market"*

To work in the audiovisual sector, it is essential to have a thorough knowledge of an industry that has its own peculiarities. Throughout the various topics that make up this program, all the fields in which the audiovisual product is developed will be covered.

To this end, it is essential to cover the aspects involved in visual communication. Obviously, the image and its forms of expression are the basis of the audiovisual product, although they must participate in a complementary way with the other parts of the message. Managing communication skills is like speaking the language of this competitive industry.

But it is not only the skills that make up the visual element that are important. During the program, the characteristics of cultural journalism, knowledge of contemporary artistic movements and other topics related to the international movement in which the audiovisual product is created, produced, distributed and consumed will be covered.

In this sense, TECH will devote special attention to the cinemas of the most diverse parts of the world, unraveling the relationship between the social and political moment and audiovisual creation.

A compendium that will be applied to the creation of products, with a contemporary vision of what is happening right now in the television panorama in terms of formats and genres, and in terms of consumption and audiences.

This **Professional Master's Degree in Film and Television** offers you the advantages of a high-level scientific, and technological program. These are some of its most notable features:

- ♦ The latest technology in online teaching software
- ♦ A highly visual teaching system, supported by graphic and schematic contents that are easy to assimilate and understand
- ♦ Practical cases presented by practising experts
- ♦ State-of-the-art interactive video systems
- ♦ Teaching supported by telepractice
- ♦ Continuous updating and recycling systems
- ♦ Autonomous learning: full compatibility with other occupations
- ♦ Practical exercises for self-evaluation and learning verification
- ♦ Support groups and educational synergies: questions to the expert, debate and knowledge forums
- ♦ Communication with the teacher and individual reflection work
- ♦ Availability of content from any device, fixed or portable, with Internet connection
- ♦ Supplementary documentation databases are permanently available, even after the program



*A fully up-to-date program that will allow you to learn about the past and present of audiovisual production"*

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*A contextualized and real educational program that will allow you to put your learning into practice through new skills”*

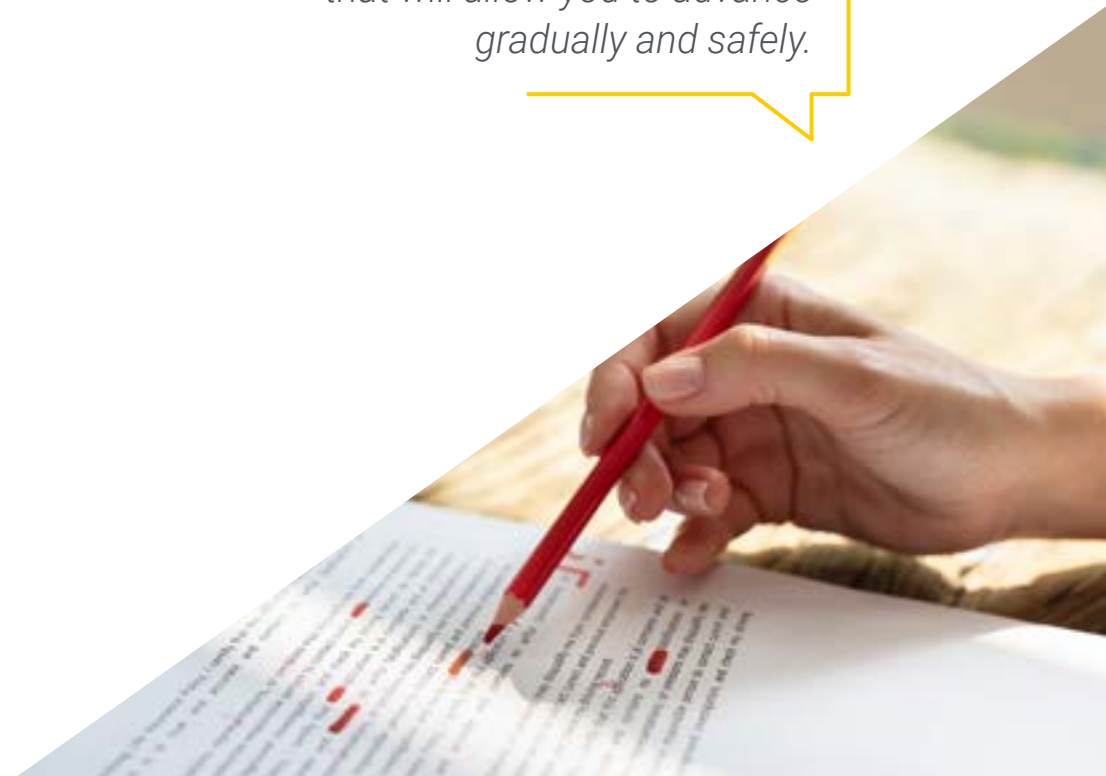
Our teaching staff is made up of working professionals. In this way TECH ensures to offer you the updating objective it intends. A multidisciplinary team of professors trained and experienced in different environments, who will develop theoretical knowledge in an efficient way, but, above all, will bring their practical knowledge derived from their own experience to the course: one of the differential qualities of this training.

This mastery of the subject is complemented by the effectiveness of the methodology used in the design of this course. Developed by a multidisciplinary team of elearning experts, it integrates the latest advances in educational technology. In this way, students will be able to study with a range of convenient and versatile multimedia tools that will give them the operational skills they need for their preparation.

The design of this program is based on Problem-Based Learning: an approach that views learning as a highly practical process. To achieve this remotely, TECH will use telepractice: with the help of an innovative interactive video system and Learning from an Expert, the student will be able to acquire the knowledge as if they were facing the scenario they are learning at that moment. A concept that will allow students to integrate and memorize what they have learnt in a more realistic and permanent way.

*A complete analysis of the factors that influence audiovisual production and its various styles and forms.*

*A practical and real program that will allow you to advance gradually and safely.*



# 02

# Objectives

The objectives that TECH proposes in each of its programs are focused on achieving a global impulse to the development of its students, not only in the academic field, in which the highest quality standards are set, but also in the personal field. To this end, TECH offers a stimulating and flexible educational development that allows students to achieve the satisfaction of completing their goals in an effective manner.





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*Learn in an efficient and stimulating way  
and achieve your professional goals with  
the quality of a high-impact program”*



## General Objectives

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- Know the particularities of the television medium and its particular codes of communication
- Learn how to work in this field in all phases of the television and film production

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*An effective system that will lead you to achieving your objectives, advancing in a gradual and constant way, with total quality”*





## Specific Objectives

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### Module 1. Television Studies

- ♦ Understand and assimilate television from an educational perspective
- ♦ Know the main theories and methodologies of television studies
- ♦ Have the capacity and ability to apply the different theories and methodologies of analysis to the production of television works
- ♦ Understand the social function exercised by television and its importance for the understanding of contemporary cultural change
- ♦ Have the capacity and ability to do research in the field of television studies

### Module 2. Film Studies

- ♦ Understand and assimilate the cinematographic fact from an educational perspective
- ♦ Know the main theories and methodologies for the study of film
- ♦ Be able to apply the different theories and methodologies of analysis to the interpretation of the production of cinematographic works
- ♦ Be able to research the field of film studies
- ♦ Have the ability to interpret and critically analyze audiovisual messages in contemporary society
- ♦ Have a global knowledge of cultural studies as a tool for analyzing the audiovisual narrative and understanding its contents, especially with regard to the problems derived from issues of gender, sex and sexuality as well as personal identity
- ♦ Apply the concepts, functions and methodologies of cultural and gender studies in relation to gender and identity study issues, especially as they relate to audiovisual culture

### **Module 3. Theory and Technique in Production**

- ♦ Know the working environment of the production team: technological means, technical routines and human resources. Figure of the filmmaker in professional contexts: competencies and responsibilities
- ♦ Know the creative path of the idea, from the script to the product on screen
- ♦ Learn the basics of staging elements
- ♦ Be able to analyze and foresee the necessary means from a sequence
- ♦ Acquire the ability to plan narrative and documentary sequences according to the available means
- ♦ Know the basic techniques of production
- ♦ Identify and properly use technological tools in the different phases of the audiovisual process
- ♦ Learn to put into practice the fundamental elements and processes of audiovisual storytelling
- ♦ Know the characteristics, uses and needs of multi-camera audiovisual projects.
- ♦ Be able to move television programs from the set to the screen
- ♦ Understand the needs and advantages of teamwork in multi-camera audiovisual projects

### **Module 4. Digital Postproduction**

- ♦ Know the main theories and techniques of editing and postproduction with a historical perspective in the field of audiovisual communication
- ♦ Theoretical knowledge of the technology involved in the capture and handling of images and sounds Equipment and formats
- ♦ Be able to make decisions and operate with video cameras and sound recording equipment
- ♦ Know the central aspects of editing and post-production in the field of audiovisual communication
- ♦ Know where the editor and postproducer of the company or audiovisual project fits in
- ♦ Know how to operate with digital editing and postproduction equipment
- ♦ Explore the different fields of post-production that can influence audiovisual production
- ♦ Be prepared to join and adapt to a professional audiovisual team

### **Module 5. Audiovisual Production**

- ♦ Know the historical origins of audiovisual production and its evolution in contemporary society
- ♦ Identify the theoretical concepts that define the production processes of audiovisual works
- ♦ Be able to identify the production design of an audiovisual work based on the analysis of its financing sources
- ♦ Identify the different items in the budget of an audiovisual work
- ♦ Point out production decisions from the final copy of an audiovisual production

- ♦ Define ways of exploitation and commercialization of audiovisual productions
- ♦ Identify and classify the human teams and technical means appropriate and necessary for each phase of the project: pre-production, recording/filming, post-production
- ♦ Control the amortization process of audiovisual productions

### **Module 6. Film Script**

- ♦ Know, identify and apply theories, resources and methods in the processes of elaboration and analysis of audiovisual stories
- ♦ Acquire the ability to critically perceive the audiovisual landscape offered by the communicative universe that surrounds us, considering the iconic messages as the result of a social collective, product of the socio-political, economic and cultural conditions of a given historical period
- ♦ Have the ability to define and develop research topics or innovative personal creation that can contribute to the knowledge or development of audiovisual languages or their interpretation
- ♦ Assimilate and apply the theoretical and practical foundations of the technologies, techniques, resources and procedures required for the creation and production of audiovisual content
- ♦ Understand and identify the communicative and narrative models of audiovisual media and their relationship with society and culture
- ♦ Apply the acquired knowledge, understanding and skills to solve complex and/or specialized problems in the professional field of audiovisual communication
- ♦ Use and organize in an adequate way the technical means, materials and tasks necessary for the elaboration of an audiovisual work
- ♦ Manage the design and production of an audiovisual work, according to the script,

work plan or previous budget

- ♦ Plan and manage human, budgetary and technical resources in the various stages of production and promotion of an audiovisual work
- ♦ Prepare reports, analyses or research on general aspects of audiovisual communication or on audiovisual works, according to the canons of communication disciplines and considering the socio-political and cultural context of their production and circulation

### **Module 7. Management and Promotion of Audiovisual Products**

- ♦ Know the fundamental concepts governing the distribution, marketing and dissemination of an audiovisual product in contemporary society
- ♦ Identify the different audiovisual exhibition windows and monitoring amortizations
- ♦ Knowledge of executive production strategies in the development and subsequent distribution of audiovisual projects
- ♦ Identify the marketing design of an audiovisual production through its impact on the different contemporary audiovisual media
- ♦ Know the history and contemporary problems of film festivals
- ♦ Identify the different categories and modalities of film festivals
- ♦ Analyze and interpret the economic, cultural and aesthetic logics of film festivals at and global levels

### Module 8. Television Genres, Formats and Programming

- ♦ Know the concept of genre as applied to fiction production and television entertainment
- ♦ Distinguish and interpret the various genres of fiction production and television entertainment and their evolution over time
- ♦ Have the capacity for cultural, social and economic analysis of television genres as the backbone of audiovisual creation and consumption practices
- ♦ Know the modifications and hybridizations that occur in television genres in the context of contemporary television
- ♦ Recognize the different formats in the context of the current television panorama
- ♦ Identify the keys to a format, its structure, operation and impact factors
- ♦ Know how to interpret, analyze and comment on a television format from a professional, aesthetic and cultural perspective
- ♦ Knowledge of the main techniques and processes of programming in general television
- ♦ Ability to understand and critically analyze the processes of television supply, its evolution and current reality, in relation to the phenomenon of reception and the social and cultural contexts in which it is produced



### **Module 9. The Audiovisual Audience**

- ♦ Know, at a theoretical level, the currents of studies dedicated to audiovisual reception
- ♦ Identify the differences between the different approaches to the study of audiovisual reception and the current state of the art
- ♦ Understand the functioning of social networks as a fundamental part of today's audiovisual environment
- ♦ Understanding the links between audience and content
- ♦ Have the ability to understand the transformations resulting from digitization

### **Module 10. Television Scriptwriting: Programs and Fiction**

- ♦ Understand the creative and industrial process in the development of a fiction script for television
- ♦ Identify the different genres of television programs in order to determine the scripting techniques they require
- ♦ Know the different tools available to a television scriptwriter
- ♦ Learn how a television program format is related to its writing techniques
- ♦ Understand the basics of the dynamics of a television program format
- ♦ Gain an overview of international franchises of TV program formats
- ♦ Use a critical point of view when analyzing the various genres and formats of television programs based on their scripts
- ♦ Know the ways to present a draft script for a TV series

# 03 Skills

The fundamental difference that this program brings to the students is the commitment to the real acquisition of skills that will allow them to move up the career ladder. A criterion of excellence that the student will find in every part of the program and in every aspect of this qualification.





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*Learn how to put into practice all the knowledge that this program will provide you with, through a system focused on real practice"*



## General Skill

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- Be able to intervene appropriately in each and every phase of the audiovisual product in film and television

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*Enroll in the best Film and Television program on the university scene today”*





## Specific Skills

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- ♦ Describe the television event from an educational point of view
- ♦ Have a broad knowledge of cinematographic methodology
- ♦ Research in the cinematographic field
- ♦ Analyze the audiovisual story
- ♦ Recognize the necessary human resources
- ♦ Organize and plan a staging
- ♦ Determine the techniques of realization
- ♦ Work with multi-camera
- ♦ Understand digital post-production working methods
- ♦ Work with video and sound equipment
- ♦ Determine the decisive points of post-production and digital editing
- ♦ Explain the evolution of the audiovisual industry
- ♦ Identify production processes
- ♦ Analyze the sources of financing of an audiovisual product
- ♦ Choose ways of exploitation and commercialization
- ♦ Create human teams for all phases of the project
- ♦ Determine amortization methods
- ♦ Recognize the different ways of working in the creation of audiovisual scripts
- ♦ Relate the audiovisual message to the human context
- ♦ Research in the field of audiovisual language
- ♦ Solve problems in the audiovisual environment
- ♦ Perform the organization and management of an audiovisual work in all its aspects
- ♦ Adapt the works to the budget available for their creation and distribution
- ♦ Manage teams
- ♦ Report on audiovisual products
- ♦ Organize the distribution and dissemination of the audiovisual product
- ♦ Choose the appropriate international distribution windows for each case
- ♦ Identify the common problems of film festivals and the global influence of the context on them
- ♦ Work with the mastery of the different characteristics of the various television genres
- ♦ Analyze television genres in a contextual manner
- ♦ Recognize the key factors of each television genre
- ♦ Describe the different ways of television programming and the processes that determine it
- ♦ Explain the different currents of study about the audiovisual receiver
- ♦ Recognize the influence of social networks and digitalization on current audiovisual media
- ♦ Understand the links between audience and content
- ♦ Know how an audiovisual product is created
- ♦ Know the different scriptwriting techniques for each television format
- ♦ Know the working techniques of a scriptwriter and the different styles according to the television product
- ♦ Know the different international franchises of TV programs
- ♦ Know how to present a TV series project

# 04

# Structure and Content

The syllabus of the Professional Master's Degree is structured as a comprehensive tour through each and every one of the concepts required to understand and work in this field. With an approach focused on practical application that will help the student grow as a professional from the very first moment.





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*A comprehensive syllabus focused on acquiring knowledge and converting it into real skills, created to propel you to excellence”*

## Module 1. Television Studies

- 1.1. Television Studies
  - 1.1.1. Development of Television Studies
  - 1.1.2. Critical Perspectives Around Television
- 1.2. Studying Television
  - 1.2.1. Introduction
  - 1.2.2. Industry
  - 1.2.3. Television and Nation
  - 1.2.4. Studying Programs
  - 1.2.5. Television and Society
  - 1.2.6. Television Audiences
- 1.3. Television Stories Television Cultures
  - 1.3.1. Television Stories
- 1.4. Television Cultures
- 1.5. Television Contents
  - 1.5.1. Television Texts and Narratives
  - 1.5.2. Television Genres and Formats
- 1.6. Television Realities Television Audiences
  - 1.6.1. Television Realities
  - 1.6.2. Television Audiences
- 1.7. Beyond Television
  - 1.7.1. The Television We Don't See
  - 1.7.2. Beyond Television
- 1.8. The Television in Europe
  - 1.8.1. United Kingdom
  - 1.8.2. France
  - 1.8.3. Other European Television Experiences
- 1.9. Television in the United States
  - 1.9.1. The Origins of Television in the United States
  - 1.9.2. The Development of Commercial Television
  - 1.9.3. Fragmentation Television



- 1.10. The Television in Latin America
  - 1.10.1. The Latin American Television Model
  - 1.10.2. Main National Experiences
- 1.11. Television in Asia and Africa
  - 1.11.1. The Television Model in Africa and Asia
  - 1.11.2. Main National Experiences

## Module 2. Film Studies

- 2.1. What Is Film? Introduction and Basic Concepts I
  - 2.1.1. Ways of Understanding Cinema: Main Approaches
- 2.2. What Is Film? Introduction and Basic Concepts II
  - 2.2.1. Cinematic Modes and Worlds: Documentary, Experimental, and Fiction
  - 2.2.2. Birth and Development of Cinematographic Theories Criticism and Academia
  - 2.2.3. Film Studies as a Discipline
- 2.3. Methodology, Structure and Basic Notions in Film Research
  - 2.3.1. Fundamentals of the Scientific Method
  - 2.3.2. The Scientific Method Applied to the Study of Film
  - 2.3.3. The Design of a Research Paper
- 2.4. Realisms
  - 2.4.1. Classical Realisms
  - 2.4.2. New Realisms
- 2.5. Film Is Reclaiming Itself: Film D'auteur and Third Cinema
  - 2.5.1. Film D'auteur
  - 2.5.2. Third Cinema
- 2.6. Formalism and Textualism I
  - 2.6.1. Russian Formalism: Vertov, Eisenstein
  - 2.6.2. Textual Passion and Film as Language: Semiotics
- 2.7. Formalism and Textualism II
  - 2.7.1. Textual Passion and Film as Language: Structuralism
  - 2.7.2. The Post-Structuralist Reform

- 2.8. Representation and Culture
  - 2.8.1. Representation and Culture in Audiovisual Media
  - 2.8.2. Feminism and Gender Studies, Queer Theory
- 2.9. Identity Politics Theories of Reception
  - 2.9.1. Multiculturalism, Race and Representation
  - 2.9.2. Theories of Reception
- 2.10. The Analysis of Contemporary Cinema
  - 2.10.1. The Cinema-Show
  - 2.10.2. Fundamentals of Contemporary Audiovisual Aesthetics

## Module 3. Theory and Technique in Production

- 3.1. Realization as Construction of the Audiovisual Work The Work Equipment
  - 3.1.1. From the Literary to Technical Scripts Scale
  - 3.1.2. The Work Equipment
- 3.2. The Elements of the Screen Layout. Construction Materials
  - 3.2.1. Spatial Preadaptation. Art Direction
  - 3.2.2. The Elements of the Screen Layout
- 3.3. Pre-production. Implementation Documents
  - 3.3.1. Technical Script
  - 3.3.2. The Scenographic Plan
  - 3.3.3. Storyboard
  - 3.3.4. Planning
  - 3.3.5. The Shooting Schedule
- 3.4. The Expressive Value of Sound
  - 3.4.1. Typology of Sound Elements
  - 3.4.2. Construction of Sound Space
- 3.5. The Expressive Value of Light
  - 3.5.1. Expressive Value of Light
  - 3.5.2. Basic Lighting Techniques
- 3.6. Basic Single-Camera Shooting Techniques
  - 3.6.1. Uses and Techniques of Single-Camera Shooting
  - 3.6.2. The Found Footage Subgenre. Fiction and Documentary Films
  - 3.6.3. Single-Camera Production in Television

- 3.7. The Editing
  - 3.7.1. Editing as an Assemblage. Space-Time Reconstruction
  - 3.7.2. Non-Linear Assembly Techniques
- 3.8. Post-production and Color Grading
  - 3.8.1. Postproduction
  - 3.8.2. Vertical Mounting Concept
  - 3.8.3. Color Correction
- 3.9. Formats and Production Equipment
  - 3.9.1. Multi-camera Formats
  - 3.9.2. The Studio and the Team
- 3.10. Keys, Techniques and Routines in Multi-Camera Production
  - 3.10.1. Multi-camera Techniques
  - 3.10.2. Some Common Formats

#### Module 4. Digital Postproduction

- 4.1. The Digital Video Archive
  - 4.1.1. Introduction
  - 4.1.2. The Digital Sign
  - 4.1.3. Basic Concepts
  - 4.1.4. The Digital Image
- 4.2. The Photo and Video Camera: Image Capturing
  - 4.2.1. Traditional Capturing Process
  - 4.2.2. The Camera
- 4.3. The Photo and Video Camera II: Image Capturing
  - 4.3.1. How the Camera Works
  - 4.3.2. Digital Composition
- 4.4. Video Editing: Editing I
  - 4.4.1. Film End Processes
  - 4.4.2. Types of Editing
- 4.5. Video Editing: Editing II
  - 4.5.1. The Editor's Tools
  - 4.5.2. The Work of the Editor

- 4.6. Video Editing: Post-Production
  - 4.6.1. From Linear to Non-Linear Editing
  - 4.6.2. Post-Production Digital Compositing Programs
- 4.7. Sound Audio Capturing and Editing
  - 4.7.1. Quality and Basic Concepts
  - 4.7.2. Sound Editing
- 4.8. Television Set Technologies
  - 4.8.1. Digital Television
  - 4.8.2. Television Editing and Post-Production Technologies
- 4.9. Post-Production for Interactive Media
  - 4.9.1. The Interactive Multimedia Work
  - 4.9.2. Implementation of a Hypermedia Project
- 4.10. New Technologies in Audiovisual Creation
  - 4.10.1. New Technologies in Audiovisual Creation
  - 4.10.2. Distribution in the New MulticastWorld

#### Module 5. Audiovisual Production

- 5.1. Audiovisual Production
  - 5.1.1. Introductory Concepts
  - 5.1.2. The Audiovisual Industry
- 5.2. The Production Team
  - 5.2.1. The Professionals
  - 5.2.2. The Producer and the Script
- 5.3. The Audiovisual Project
  - 5.3.1. Project Management
  - 5.3.2. Project Evaluation
  - 5.3.3. Presentation of Projects
- 5.4. Production and Financing Modalities
  - 5.4.1. Financing of Audiovisual Production
  - 5.4.2. Modes of Audiovisual Production
  - 5.4.3. Resources for Pre-financing
- 5.5. The Production Team and the Script Breakdown
  - 5.5.1. The Production Team
  - 5.5.2. The Breakdown of the Script



- 5.6. The Shooting Areas
  - 5.6.1. The Locations
  - 5.6.2. The Scenery
- 5.7. Casting and Film Contracts
  - 5.7.1. Casting
  - 5.7.2. The Casting Test
- 5.8. The Work Plan and the Budget of the Audiovisual Work
  - 5.8.1. The Work Plan
  - 5.8.2. The budget
- 5.9. Production in Filming or Recording
  - 5.9.1. Preparation for Filming
  - 5.9.2. Filming Equipment and Means
- 5.10. Post-production and the Final Balance of the Audiovisual Work
  - 5.10.1. Editing and Post-production
  - 5.10.2. Balance Sheet and Operations

## Module 6. Film Script

- 6.1. Writing for the Screen
  - 6.1.1. Introduction
  - 6.1.2. Models and Script Structures
- 6.2. Narrate with Images
  - 6.2.1. The Script as Narrative Discourse
  - 6.2.2. The Script as Passage Writing
- 6.3. The Scriptwriter
  - 6.3.1. From the Idea to the Script
  - 6.3.2. Work Methods
- 6.4. The Minimum Unity of Drama
  - 6.4.1. The Conflict
  - 6.4.2. The Plot
- 6.5. Characters
  - 6.5.1. Topics
  - 6.5.2. Transformation Arches
  - 6.5.3. Secondary Characters

- 6.6. The Bible and the Dialogues
  - 6.6.1. The Character Bible
  - 6.6.2. The Dialogues
- 6.7. Dramatization I
  - 6.7.1. Script Structure
  - 6.7.2. The First Act
- 6.8. Dramatization I
  - 6.8.1. The Second Act
  - 6.8.2. The Third Act
- 6.9. Dramatization III
  - 6.9.1. Narrative Resources
  - 6.9.2. Scenes and Sequences
- 6.10. The Work Process
  - 6.10.1. The Fiction Script Writing Process
  - 6.10.2. Presentation Formats
  - 6.10.3. Rewriting the Script

## Module 7. Management and Promotion of Audiovisual Products

- 7.1. Audiovisual Distribution
  - 7.1.1. Introduction
  - 7.1.2. Distribution Players
  - 7.1.3. Marketing Products
  - 7.1.4. The Audiovisual Distribution Sectors
  - 7.1.5. International Distribution
- 7.2. The Distribution Company
  - 7.2.1. The Organizational Structure
  - 7.2.2. Negotiation of the Distribution Agreement
  - 7.2.3. International Customers
- 7.3. Operating Windows, Contracts and International Sales
  - 7.3.1. Operating Windows
  - 7.3.2. International Distribution Contracts
  - 7.3.3. International Sales

- 7.4. Film Marketing
  - 7.4.1. Cinema Marketing
  - 7.4.2. The Film Production Value Chain
  - 7.4.3. Advertising Media at the Service of Promotion
  - 7.4.4. Launching Tools
- 7.5. Market Research in the Film Industry
  - 7.5.1. Introduction
  - 7.5.2. Pre-production Phase
  - 7.5.3. Post-production Phase
  - 7.5.4. Commercialization Phase
- 7.6. Social Networks and Film Promotion
  - 7.6.1. Introduction
  - 7.6.2. Promises and Limits of Social Networking
  - 7.6.3. Objectives and their Measurement
  - 7.6.4. Promotion Calendar and Strategies
  - 7.6.5. Interpreting What the Networks Are Saying
- 7.7. Audiovisual Distribution on the Internet I
  - 7.7.1. The New World of Audiovisual Distribution
  - 7.7.2. The Internet Distribution Process
  - 7.7.3. Products and Possibilities in the New Scenario
  - 7.7.4. New Distribution Modes
- 7.8. Audiovisual Distribution on the Internet II
  - 7.8.1. Keys to the New Scenario
  - 7.8.2. The Dangers of Internet Distribution
  - 7.8.3. Video on Demand (VOD) as a New Distribution Window
- 7.9. New Distribution Spaces
  - 7.9.1. Introduction
  - 7.9.2. The Netflix Revolution
- 7.10. Film Festival
  - 7.10.1. Introduction
  - 7.10.2. The Role of Film Festivals in Distribution and Exhibition

## Module 8. Television Genres, Formats and Programming

- 8.1. Gender in Television
  - 8.1.1. Introduction
  - 8.1.2. Television Genres
- 8.2. The Television Format
  - 8.2.1. Approach to the Concept of Format
  - 8.2.2. Television Formats
- 8.3. Create Television
  - 8.3.1. The Creative Process in Entertainment
  - 8.3.2. The Creative Process in Fiction
- 8.4. Evolution of Formats in Today's International Market I
  - 8.4.1. Consolidation of the Format
  - 8.4.2. The Reality TV Format
  - 8.4.3. News in Reality TV
  - 8.4.4. Digital Terrestrial Television and Financial Crisis
- 8.5. Evolution of Formats in Today's International Market II
  - 8.5.1. Emerging Markets
  - 8.5.2. Global Brands
  - 8.5.3. Television Reinvents Itself
  - 8.5.4. The Era of Globalization
- 8.6. Selling the Format. The Launch
  - 8.6.1. Sale of a Television Format
  - 8.6.2. The Launch
- 8.7. Introduction to Television Programming
  - 8.7.1. The Role of Programming
  - 8.7.1. Factors Affecting Programming
- 8.8. Television Programming Models
  - 8.8.1. United States and United Kingdom
  - 8.8.1. Spain

- 8.9. The Professional Practice of Television Programming
  - 8.9.1. The Programming Department
  - 8.9.1. Programming for Television
- 8.10. Audience Research
  - 8.10.1. Television Audience Research
  - 8.10.1. Audience Concepts and Ratings

## Module 9. The Audiovisual Audience

- 9.1. Audiences in the Audiovisual Media
  - 9.1.1. Introduction
  - 9.1.2. The Constitution of the Audiences
- 9.2. The Study of Audiences: Traditions I
  - 9.2.1. Theory of Effects
  - 9.2.2. Theory of Uses and Gratifications
  - 9.2.3. Cultural Studies
- 9.3. The Study of Audiences: Traditions II
  - 9.3.1. Studies on Reception
  - 9.3.2. Audiences for Humanistic Studies
- 9.4. Hearings from an Economic Perspective
  - 9.4.1. Introduction
  - 9.4.2. Audience Measurement
- 9.5. Theories of Reception
  - 9.5.1. Introduction to Reception Theories
  - 9.5.2. Historical Approach to Reception Studies
- 9.6. Audiences in the Digital World
  - 9.6.1. Digital Environment
  - 9.6.2. Communication and Convergence Culture
  - 9.6.3. The Active Nature of the Audiences
  - 9.6.4. Interactivity and Participation
  - 9.6.5. The Transnationality of Audiences
  - 9.6.6. Fragmented Audiences
  - 9.6.7. Audience Autonomy
- 9.7. Hearings: The Essential Questions I
  - 9.7.1. Introduction
  - 9.7.2. Who Are They?
  - 9.7.3. Why do They Consume?
- 9.8. Hearings: Essential Questions II
  - 9.8.1. What do they Consume?
  - 9.8.2. How do they Consume?
  - 9.8.3. With what Effects?
- 9.9. The Engagement Model I
  - 9.9.1. Engagement as a Metadimension of Audience Behavior
  - 9.9.2. The Complex Assessment of Engagement
- 9.10. The Engagement Model II
  - 9.10.1. Introduction. The Dimensions of Engagement
  - 9.10.2. Engagement and User Experiences
  - 9.10.3. Engagement as an Emotional Response from Audiences
  - 9.10.4. Engagement as a Result of Human Cognition
  - 9.10.5. Observable Behaviour of Audiences as an Expression of Engagement

**Module 10. Television Scriptwriting: Programs and Fiction**

- 10.1. Television Fiction
  - 10.1.1. Concepts and Limits
  - 10.1.2. Codes and Structures
- 10.2. Narrative Categories in Television
  - 10.2.1. Enunciation
  - 10.2.2. Characters
  - 10.2.3. Actions and Transformations
  - 10.2.4. The Space
  - 10.2.5. The Weather
- 10.3. Television Genres and Formats
  - 10.3.1. Narrative Units
  - 10.3.2. Television Genres and Formats
- 10.4. Fiction Formats
  - 10.4.1. Television Fiction
  - 10.4.2. Situation Comedy
  - 10.4.3. Drama Series
  - 10.4.4. The Soap Opera
  - 10.4.5. Other Formats
- 10.5. The Fiction Script in Television
  - 10.5.1. Introduction
  - 10.5.2. The Technique
- 10.6. Drama on Television
  - 10.6.1. The Drama Series
  - 10.6.2. The Soap Opera
- 10.7. Comedy Series
  - 10.7.1. Introduction
  - 10.7.2. The Sitcom



- 10.8. The Entertainment Script
  - 10.8.1. The Script Step by Step
  - 10.8.2. Writing to Say
- 10.9. Entertainment Script Writing
  - 10.9.1. Script Meeting
  - 10.9.2. Technical Script
  - 10.9.3. Production Breakdown
  - 10.9.4. The Play-List
- 10.10. Entertainment Script Design
  - 10.10.1. Magazin
  - 10.10.2. Comedy Program
  - 10.10.3. Talent Show
  - 10.10.4. Documentary
  - 10.10.5. Other Formats



*Study at your own pace, with the flexibility of a program that combines learning with other occupations in a comfortable and real way"*



05

# Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning.**

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.



“

*Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"*

## Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

“

*At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world”*



*You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.*





*The student will learn, through collaborative activities and real cases, how to solve complex situations in real business environments.*

### A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

“*Our program prepares you to face new challenges in uncertain environments and achieve success in your career*”

The case method has been the most widely used learning system among the world's leading business schools for as long as they have existed. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

## Relearning Methodology

TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

*In 2019, we obtained the best learning results of all online universities in the world.*

At TECH, you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.



In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically.

This methodology has trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, and financial markets and instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

*Relearning will allow you to learn with less effort and better performance, involving you more in your specialization, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation to success.*

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.



This program offers the best educational material, prepared with professionals in mind:



### Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.



### Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.



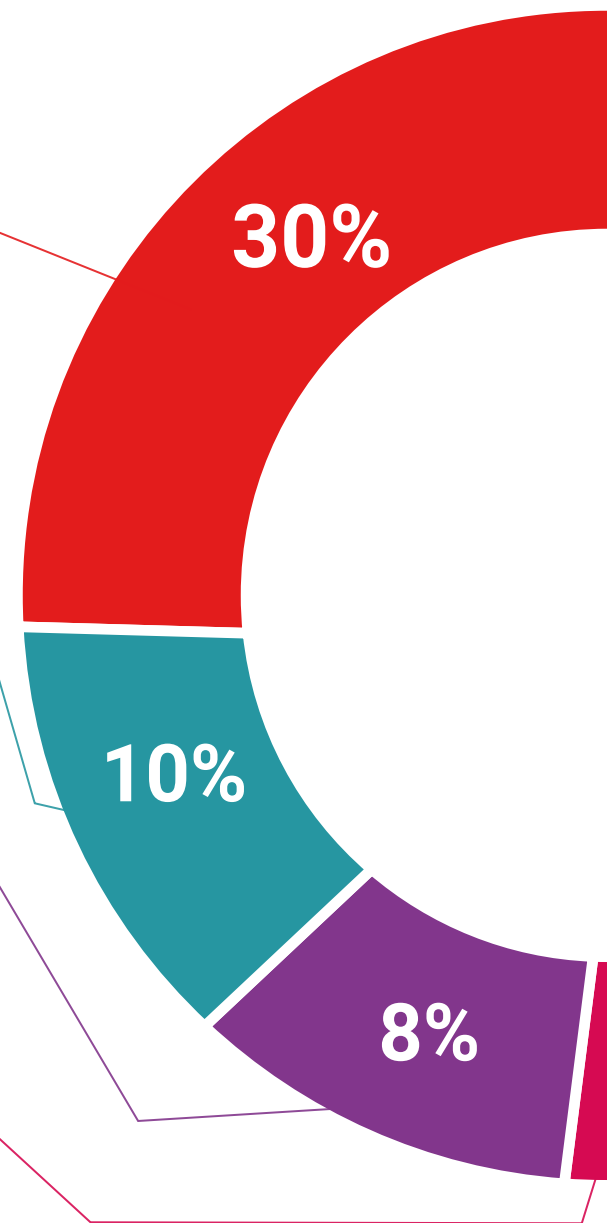
### Practising Skills and Abilities

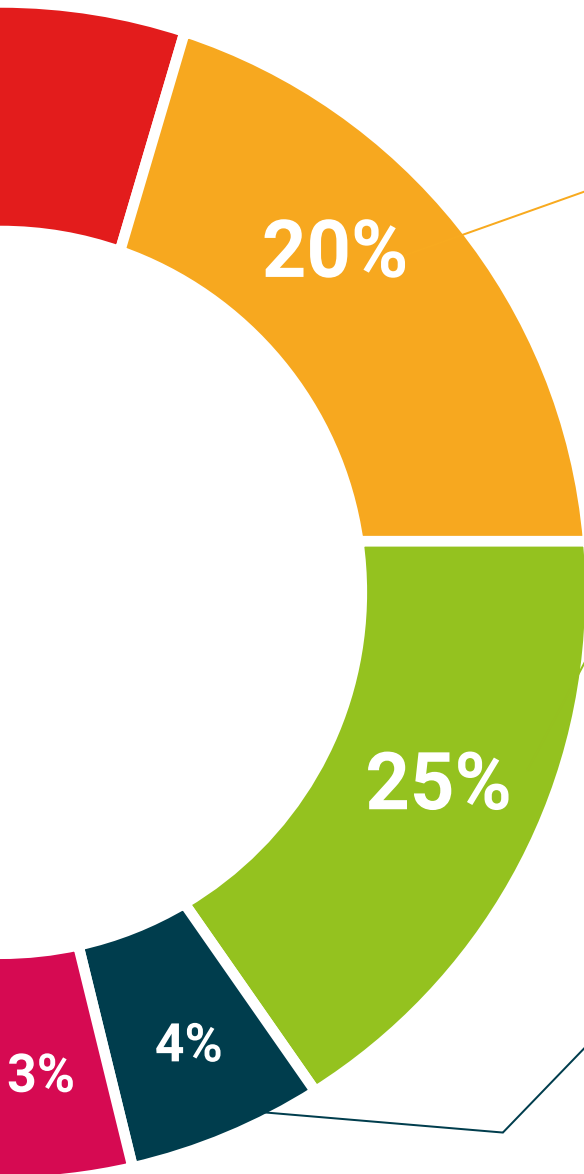
They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



### Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





**Case Studies**

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.



**Interactive Summaries**

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".



**Testing & Retesting**

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.



06

# Certificate

The Professional Master's Degree in Film and Television guarantees students, in addition to the most rigorous and updated education, access to a Professional Master's Degree issued by TECH Technological University.



“

*Successfully complete this program  
and receive your university degree  
without travel or laborious paperwork”*

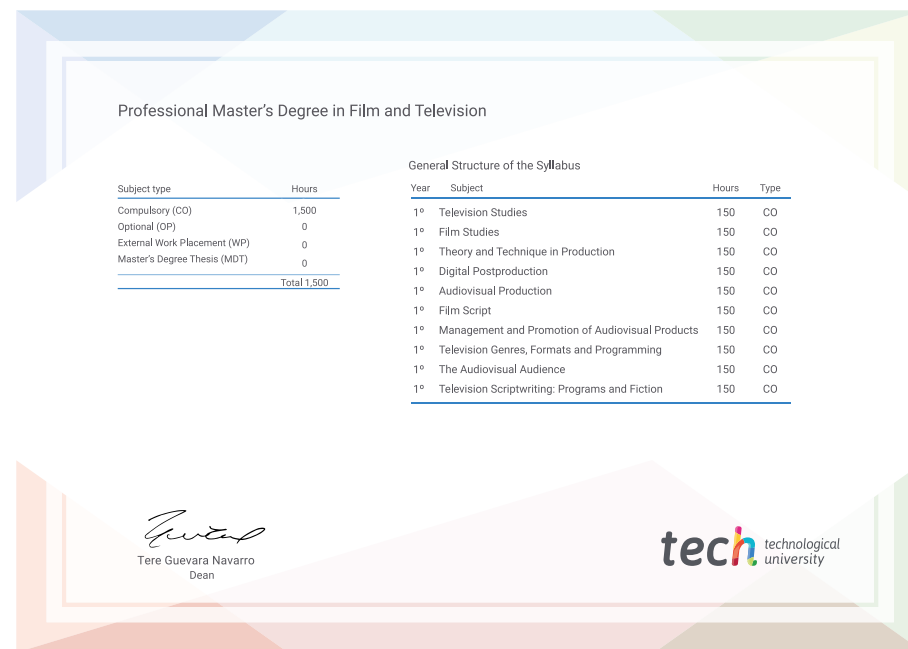
This **Professional Master's Degree in Film and Television** contains the most complete and up-to-date scientific program the market.

After the student has passed the assessments, they will receive their corresponding **Professional Master's Degree** issued by **TECH Technological University** via tracked delivery\*.

The diploma issued by **TECH Technological University** will reflect the qualification obtained in the Professional Master's Degree, and will meet the requirements commonly demanded by labor exchanges, competitive examinations and career evaluation committees.

Title: **Professional Master's Degree in Film and Television**

Official N° of hours: **1,500 h.**



\*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH EDUCATION will make the necessary arrangements to obtain it, at an additional cost.



future  
health confidence people  
education information tutors  
guarantee accreditation teaching  
institutions technology learning  
community commitment  
personalized service innovation  
knowledge present quality  
development languages  
virtual classroom

**tech** technological  
university

Professional Master's  
Degree

Film and Television

Course Modality: Online

Duration: 12 months

Certificate: TECH Technological University

Official N° of hours: 1,500 h.

# Professional Master's Degree

## Film and Television

