

Film aesthetics
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>	Claudia Malheiros

Course presentation

Studies and analysis of different practices and audiovisual aesthetic currents, developed from the 70s/80s of the last century to the present. Development of an analytical and critical praxis of contemporary visual culture and acquisition of conceptual tools to carry out theoretical research and design audiovisual projects based on an aesthetic and theoretical point of view.

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.
CG06	Comunicar de forma verbal o escrita los objetivos y características de una obra audiovisual, tanto en español como en otra lengua extranjera (nivel B2 MCERL).
CG07	Know the different study and research methodologies that enable the continuous development and innovation of an activity within the audiovisual industry.
CG08	Develop critical discourse in the field of audiovisual creation with attention to cultural, social and artistic changes.
CE01	Understand the history, evolution and contribution of film from the perspective of aesthetics, society and ethics.
CE02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CE04	Understand filmmaking in an open, multi-directional manner, from the forms and formats that are intrinsically related to the entertainment industry, to more expressive manifestations that explore avant-garde aesthetics and/or auteur philosophies.
CE05	Understand filmmaking in relation to the contemporary artistic and cultural panorama.
CE06	Understand the importance of the various roles, tasks and responsibilities related to the development of audiovisual projects.

Learning outcomes

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

1. Acquire a broad cultural background, not strictly limited to the cinema, with the ability to draw relationships between aesthetics and the social and artistic context.
2. Understand the influence of politics and economics on the ideology of film.
3. Define the most important contemporary film theories and identify their relationships to theoretical perspectives from other close artistic fields.
4. Recognize and explain the aesthetic and ideological values in contemporary film creation and related artistic practices such as video art, photography and painting.
5. Interpret theoretical texts, extracting the most important information and using it coherently in their own discourse.
6. Apply theoretical concepts and aesthetic categories to the analysis of a given audiovisual work, and defend that analysis using elements of aesthetic discourse.
7. Apply theoretical concepts and aesthetic categories to the design and creation of original audiovisual works and defend them by using elements of aesthetic discourse that show an aesthetic sensibility towards different contemporary audiovisual forms of expression.
8. Demonstrate sensibility towards different aesthetic and cultural manifestations, expressions and realities of contemporary audiovisual creation through the viewing and commentary in class of a wide range of films, modes and production contexts.

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>Introduction to the aesthetics of the image, as related to the currents that have shaped the art of cinema, from a holistic perspective. Crossovers with other arts disciplines and cultural studies, from the first avant-gardes to the construction of contemporary imagery and postmodernism.</p> <ol style="list-style-type: none"> 1. Introduction to aesthetics in the context of philosophy, from Antiquity to the inter-relation of the arts in the 19th century. The beautiful and the sinister. 2. Image analysis. Iconography and iconology. 3. Contemporary aesthetics, from silent film to the first avant-gardes. Surrealism, Expressionism, Futurism and Neorealism. The Brighton School. 4. Aesthetic canons and categories: the grotesque, the abject, kitsch and camp. isotopes and the author's mark. 5. The filmmaker as historian. Political propaganda films. The historicist and critical perception. The Nouvelle Vague. Found footage as a memory reconstruction technique.
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	6. Film as text. Self-referentiality, metatextuality and intertextuality. Parody, citation and pastiche. 7. The cinematographic space: play, drama, latent. Non-place. Dream space. 8. Characteristics of Postmodernism. Postmodern epistemological principles and cultural traits. Remix and simulacrum. 9. The reconfiguration of audiovisual culture in the digital environment. Theories of digital cinema. The language of new media. 10. Transmedia and intermedia processes in contemporary audiovisual practice. 11. Gender theories. Gender as cultural construction and film as a gender technology. Queer theories. Feminism. 12. Multi-culturalism and peripheral cinema. Perception and construction of the other. Geopolitical cinema.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	33 hours
AF2	Classroom/laboratory exercises and practicals.	3 hours
AF3	Design and execution of artistic creation projects (individual or group).	3 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
AF5	Research activities: search and selection of documentation, reading of supporting material and bibliographic and visual references.	50 hours
AF6	Academic tutoring.	3 hours
AF7	Evaluation.	6 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	70 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 offence. 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>
SE1 In-class tests and examinations (oral and/or written).	<i>Revaluable</i>	Yes	40%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	<i>Non-revaluable</i>	Yes	50%
SE5 Attitude and participation	<i>Non-revaluable</i>	No	10%
100%			

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



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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