

*Expanded cinema*  
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>	Natalia Salazar

## Course presentation

This course looks at the dialogue between cinema and other artistic disciplines in order to more fully understand new poetics and contemporary forms of creation in which audiovisual forms coexist with theatre, performance and experimentation.

## Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG02	Know the different tools and languages of film, to apply them in 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	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level 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	Know the different production models and their relationship to the demands of the audiovisual industry.
CE13	Interpret texts and screenplays with special attention to all artistic, scenic or special elements related to production design.

## *Learning outcomes*

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

1. Understand the keys of contemporary stage creation.
2. Establish a dialogue between the cinematic and the theatrical through an interdisciplinary and synergetic approach.
3. Analyze screen and stage works where the performative functions as an engine of drama and/or creation.
4. Develop the artistic and intellectual sensitivity to understand other image poetics rooted in visual dramaturgy, through the relationship of the body in space.
5. Understand the handling of time and temporality in experimental audiovisual works.
6. Rethink the use of sound from its narrative and experimental role.

## *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>	<ol style="list-style-type: none"> <li>1. Film and contemporary art: a technical-philosophical perspective through the lens of Expanded Cinema.</li> <li>2. Live cinema and the audiovisual device on stage. The use of filming and projection in stage performance.</li> <li>3. Stage language. Technology and contemporary modes of performance.</li> <li>4. Dramaturgy and performance. Video-dance and other forms of video-creation.</li> <li>5. Transmedia and intermedia processes in the context of new trends in audiovisual media. The culture of convergence and transmedia narratives.</li> </ol>
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## *Learning activities*

<i>AF1</i>	Theoretical and theoretical-practical classes.	25 hours
<i>AF2</i>	Classroom/laboratory exercises and practicals.	7 hours
<i>AF3</i>	Design and execution of artistic creation projects (individual or group).	8 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.	60 hours

AF6	Academic tutoring.	5 hours
AF7	Evaluation.	3 hours
AF8	Self-study of theoretical content and independent preparation of practical work and activities.	60 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>
SE2 Assignments and projects	Yes	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Yes	No	40%
SE5 Attitude and participation	No	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 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