



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Film Aesthetics

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>	Jesús Eguía Armenteros

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

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

Course content

Content	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. 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.
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	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. 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

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 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.

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

- Arnheim, R. (1957). *Film as art*. University of California Press.
- Astruc, A. (1968). The birth of a new avant-garde: La caméra-stylo. En P. Graham (Ed.), *The new wave: Critical landmarks* (pp. 17–23). Secker & Warburg.
- Aumont, J., Bergala, A., Marie, M. y Vernet, M. (1992). *Aesthetics of film*. University of California Press.
- Aumont, J. y Marie, M. (1988). *Film analysis*. Manchester University Press.

- Baigorri, L. (2004). *Video: Primera etapa. El video en el contexto social y artístico de los años 60/70*. Brumaria.
- Balló, J. (2000). *Imágenes del silencio: Los motivos visuales en el cine*. Anagrama.
- Balló, J. y Pérez, X. (2004). *La semilla inmortal: Los argumentos universales en el cine*. Anagrama.
- Bazin, A. (1967–1971). *What is cinema?* (Vols. 1–2). University of California Press.
- Bisset, D. E. (2011). *Análisis fílmico y audiovisual*. Editorial UOC.
- Bordwell, D. (1985). *Narration in the fiction film*. University of Wisconsin Press.
- Bordwell, D. y Thompson, K. (1979). *Film art: An introduction*. McGraw-Hill.
- Carbonell, R. (2018). *El sueño de Tarkovski: Historiografía de una visión*. Fragua.
- Carbonell, R. (2019). *La mirada prohibida: El plano subjetivo en el cine*. Fragua.
- Chion, M. (2019). *Audio-vision: Sound on screen* (2.^a ed.). Columbia University Press.
- Deleuze, G. (1986). *Cinema 1: The movement-image*. University of Minnesota Press.
- Eisenstein, S. (1949). *The film form: Essays in film theory*. Harcourt, Brace & Co.
- Elsaesser, T. y Hagener, M. (2010). *Film theory: An introduction through the senses*. Routledge.
- García López, S. y Gómez Vaquero, L. (2009). *Piedra, papel y tijera: El collage en el cine documental*. Ocho y Medio Libros de Cine.
- Gombrich, E. H. (2006). *What the image tells us*. Phaidon Press.
- González Requena, J. (2006). *Clásico, manierista, postclásico: Los modos del relato en el cine de Hollywood*. Ediciones Castilla.
- Mouëllic, G. (2003). *La musique de film*. Cahiers du Cinéma.
- Panofsky, E. (1939). *Studies in iconology: Humanistic themes in the art of the Renaissance*. Oxford University Press.
- Sánchez-Biosca, V. (2006). *Cine de historia, cine de memoria: La representación y sus límites*. Cátedra.
- Tarkovsky, A. (1986). *Sculpting in time: Reflections on the cinema*. Bodley Head.

RECOMMENDED FILMOGRAPHY

- Buñuel, L. (Director). (1929). *An Andalusian dog* [Un chien andalou] [Film]. Ursulines Cinema.
- De Sica, V. (Director). (1948). *Bicycle thieves* [Ladri di biciclette] [Film]. Produzioni De Sica.
- Eisenstein, S. (Director). (1925). *Battleship Potemkin* [Bronenonsets Potemkin] [Film]. Mosfilm.
- Eisenstein, S. (Director). (1927). *October: Ten days that shook the world* [Oktyabr] [Film]. Sovkino.
- Ford, J. (Director). (1939). *Stagecoach* [Film]. United Artists.
- Ford, J. (Director). (1956). *The searchers* [Film]. Warner Bros. Pictures.
- Godard, J.-L. (Director). (1960). *Breathless* [À bout de souffle] [Film]. Les Productions Georges de Beauregard.
- Gondry, M. (Director). (2004). *Eternal sunshine of the spotless mind* [Film]. Focus Features.

Hitchcock, A. (Director). (1958). *Vertigo* [Film]. Paramount Pictures.

Hitchcock, A. (Director). (1963). *The birds* [Film]. Universal Pictures.

Kieślowski, K. (Director). (1993). *Three colors: Blue* [Trois couleurs: Bleu] [Film]. MK2 Productions; CED Productions.

Kubrick, S. (Director). (1971). *A clockwork orange* [Film]. Warner Bros. Pictures.

Lang, F. (Director). (1927). *Metropolis* [Film]. UFA.

Méliès, G. (Director). (1902). *A trip to the moon* [Le voyage dans la lune] [Film]. Star Film.

Murnau, F. W. (Director). (1922). *Nosferatu* [Film]. Prana Film.

Rossellini, R. (Director). (1945). *Rome, open city* [Roma città aperta] [Film]. Excelsa Film.

Scott, R. (Director). (1982). *Blade runner* [Film]. Warner Bros. Pictures.

Spielberg, S. (Director). (1975). *Jaws* [Film]. Universal Pictures.

Spielberg, S. (Director). (1982). *E.T. the extra-terrestrial* [Film]. Universal Pictures.

Tarkovsky, A. (Director). (1972). *Solaris* [Solyaris] [Film]. Mosfilm Studios.

Vertov, D. (Director). (1929). *Man with a movie camera* [Chelovek s kino-apparatom] [Film]. VUFKU.

Viola, B. (Director). (1992). *The passing* [Film]. Dis Voir.

RECOMMENDED WEBSITES

Caimán Ediciones. (n.d.). *Caimán cuadernos de cine* [Film magazine]. <https://www.caimanediciones.es>

Filmin. (n.d.). *Filmin* [Streaming platform]. <https://www.filmin.es>

Márgenes. (n.d.). *Márgenes: Exhibition and distribution platform specialized in Spanish and Ibero-American cinema* [Media platform]. <http://margenes.org>

Mubi. (n.d.). *Mubi* [Streaming platform]. <https://mubi.com>

Otros Cines Europa. (n.d.). *Otros cines Europa* [Film criticism portal]. <http://www.otroscineseuropa.com>

Plat.tv. (n.d.). *Plat.tv: Audiovisual research and dissemination platform* [Video archive]. <http://plat.tv>

Transit. (n.d.). *Transit: Cine y otros desvíos* [Online film magazine]. <http://cinentransit.com>

UbuWeb. (n.d.). *UbuWeb: Avant-garde and artistic film and media website* [Educational archive]. <http://ubu.com>

REQUIRED MATERIALS FOR THE COURSE

Paper and pen to take notes in class.

VISITS, MASTER CLASSES, EVENTS OR WORKSHOPS

Details will be provided during the course.