



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Expanded Cinema

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>	Natalia Salazar, Pedro Valiente

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

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

Course content

Content	1. Film and contemporary art: a technical-philosophical perspective through the lens of Expanded Cinema. 2. Live cinema and the audiovisual device on stage. The use of filming and projection in stage performance. 3. Stage language. Technology and contemporary modes of performance. 4. Dramaturgy and performance. Video-dance and other forms of video-creation. 5. Transmedia and intermedia processes in the context of new trends in audiovisual media. The culture of convergence and transmedia narratives.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	25 hours
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AF2	Classroom/laboratory exercises and practicals.	7 hours
AF3	Design and execution of artistic creation projects (individual or group).	8 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
AF5	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

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>
SE2 Assignments and projects	Yes	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	No	Yes	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 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

- Aitken, D. (2005). *The Broken Screen: Expanding the Image, Breaking the Narrative*. New York: D.A.P./Distributed Art Publishers.
- Curtis, D., Rees, A. L., White, R., & Ball, S. (Eds.). (2011). *Expanded Cinema: Art, Performance, Film*. London: Tate Publishing.
- Mondloch, K. (2010). *Screens: Viewing Media Installation Art*. Minneapolis: University of Minnesota Press.
- Rees, A. L. (2011). *A History of Experimental Film and Video* (2nd ed.). London: British Film Institute.
- Shanken, E. A. (2009). *Art and Electronic Media*. London: Phaidon Press.
- Spielmann, Y. (2008). *Video: The Reflexive Medium*. Cambridge: MIT Press.
- Trodd, T. (Ed.). (2011). *Screen/Space: The Image in Contemporary Art*. Manchester: Manchester University Press.
- Uroskie, A. V. (2014). *Between the Black Box and the White Cube: Expanded Cinema and Postwar Art*. Chicago: University of Chicago Press.
- Walley, J. (2020). *Cinema Expanded: Avant-Garde Film in the Age of Intermedia*. New York: Oxford University Press.
- Weibel, P. (Ed.). (2003). *Future Cinema: The Cinematic Imaginary After Film*. Cambridge: MIT Press.
- Youngblood, G. (1970). *Expanded Cinema*. New York: E. P. Dutton & Co.

RECOMMENDED FILMOGRAPHY

- José Val del Omar: *Tríptico elemental de España* (Acariño galáctico, Fuego en Castilla y Aguaespejo granadino)
- Lis Rhodes, *Light Music* (1975)
- Bill Viola: *The Raft* (2004), *The Quintet of the Astonished* (2000)



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RECOMMENDED WEBSITES

Tate. (s. f.). *Expanded cinema* [Glosario de términos artísticos]. <https://www.tate.org.uk/art/art-terms/e/expanded-cinema>

Mañas, M. (s. f.). *Expanded cinema map* [Mapa conceptual en PDF]. Universitat Politècnica de València. https://mpison.webs.upv.es/tecnoimag/textos/expanded_cinema_map_es.pdf

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.