



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Current Trends in Film and Series

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	1 st semester
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Irene Bonilla

Course presentation

In-depth analysis of the new audiovisual languages of the XXI century, focusing especially on Nordic and Eastern European cinema, Asian cinema, Latin American and Spanish cinematography.

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	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.

Learning outcomes

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

1. Know new audiovisual languages originating from outside the boundaries of commercial film distribution and integrate them as a natural fact into their own culture.
2. Identify, understand and develop the concepts worked on during the course and apply them to the analysis of specifically indicated films.
3. Critically construct a mature film analysis discourse, i.e., have the ability to reach into the elements of cinema that give the work personality, beyond the merely visual.
4. Establish connections between a comprehensive vision of the history of film, acquired throughout the Bachelor degree, the specific content of the course and their own experience as filmmaker.
5. Think of film as a tool of knowledge, starting from the texts they create.
6. Match their audiovisual practice to the discourse expressing their identity as filmmakers.

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>	1. New film languages, texts and manifestos. Visual culture of today. Formal structures and social functions. 21st century philosophical and ideological discourses applied to film. 2. The digital and virtual revolution. New distribution and exhibition channels. 3. The boundaries between fiction and non-fiction. 4. The mixture of film genres. 5. The transcendental style and contemporary cinema. 6. 21st century Spanish cinema: Andalusia, the Basque Country, Catalonia and Galicia. 7. Other emerging cinemas.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	18 hours
AF3	Design and implementation 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.	6 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	40 hours
AF7	Evaluation.	3 hours

AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	20 hours
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** The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group 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 offense. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the 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).	Revaluable	Yes	20%
SE2 Assignments and projects.	Revaluable	Yes	40%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	No	30%
SE5 Attitude and participation.	No-revaluable	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

- Aumont, J. (2018). *Límites de la ficción*. Shangrila Ediciones.
- Buckland, W. (Ed.). (2009). *Puzzle films: Complex storytelling in contemporary cinema*. Wiley-Blackwell.
- Chaudhuri, S. (2005). *Contemporary world cinema: Europe, Middle East, East Asia and South Asia*. Edinburgh University Press.
- De Luca, T., & Barradas Jorge, N. (Eds.). (2016). *Slow cinema*. Edinburgh University Press.
- Lipovetsky, G., & Serroy, J. (2007). *L'Écran global: Culture-médias et cinéma à l'âge hypermoderne* [The global screen: Media-culture and cinema in the hypermodern age]. Seuil.
- Manovich, L. (2001). *The language of new media*. MIT Press.
- Martin, D. (2016). *The cinema of small nations*. Edinburgh University Press.
- Schrader, P. (2018). *Transcendental style in film: Ozu, Bresson, Dreyer* (Rev. ed.). University of California Press.
- Tryon, C. (2013). *On-demand culture: Digital delivery and the future of movies*. Rutgers University Press.
- Weinrichter, A. (2005). *Desvíos de lo real: El cine de no ficción*. T&B Editores.

RECOMMENDED FILMOGRAPHY

- Alonso, L. (Director). (2024). *Eureka* [Film]. 4L.
- Carax, L. (Director). (2012). *Holy Motors* [Film]. Pierre Grise Productions; Théo Films.
- Glazer, J. (Director). (2023). *The Zone of Interest* [Film]. A24; Film4; Extreme Emotions.
- Godard, J.-L. (Director). (2014). *Adieu au langage* [Film]. Wild Bunch; Télérama.
- Guerín, J. L. (Director). (2001). *En construcción* [Film]. Ovideo TV.
- Hamaguchi, R. (Director). (2021). *Doraibu mai kā* [Film]. C&I Entertainment; Culture Entertainment; Bitters End.
- Laxe, O. (Director). (2019). *O que arde* [Film]. Miramemira.
- Lee, C.-d. (Director). (2018). *Beoning* [Film]. Pinehouse Film; CGV Arthouse.
- López Carrasco, L. (Director). (2020). *El año del descubrimiento* [Film]. Lacasinegra.
- Lynch, D. (Director). (2001). *Mulholland Drive* [Film]. Les Films Alain Sarde; StudioCanal.
- Martel, L. (Director). (2001). *La ciénaga* [Film]. Cuatro Cabezas; Lita Stantic Producciones.
- Oppenheimer, J. (Director). (2012). *The Act of Killing* [Film]. Final Cut for Real.
- Polley, S. (Director). (2012). *Stories We Tell* [Film]. National Film Board of Canada.
- Reygadas, C. (Director). (2012). *Post Tenebras Lux* [Film]. NoDream Cinema; Mantarraya Producciones.
- Simón, C. (Director). (2025). *Romería* [Film]. Elástica Films.
- Sokúrov, A. (Director). (2002). *Russkiy kovcheg* [Film]. Hermitage Bridge Studio; Egoli Tossell Film.
- Varda, A. (Director). (2000). *Les glaneurs et la glaneuse* [Film]. Ciné Tamaris.



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Weerasethakul, A. (Director). (2010). *Lung Boonmee raluek chat* [Film]. Kick the Machine; Illuminations Films.

RECOMMENDED WEBSITES

IMDb. (n.d.). Internet Movie Database. <https://www.imdb.com/>

REQUIRED MATERIALS FOR THE COURSE

Pen and paper for taking notes

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

To be determined during the course