

## Film Genres

Code: 103076  
ECTS Credits: 6

2024/2025

Degree	Type	Year
2501928 Audiovisual Communication	OT	3
2501928 Audiovisual Communication	OT	4

### Contact

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### Teaching groups languages

You can view this information at the [end](#) of this document.

### Prerequisites

None.

### Objectives and Contextualisation

This subject, with 6 ECTS, is part of the Film syllabus of the faculty.

The general goal is to know the narrative and expressive conventions of the different generic patterns of fiction cinema, analyzing the established typologies and reflecting on their evolution throughout history. The subject has a theoretical wing, with special emphasis on screenings and case analysis, but also a practical one, with the realization of an audiovisual production that allows to reflect and deepen the learning of the narrative and iconographic codes of a cinematographic genre. There are also two film analysis seminars on two specific pieces.

### Learning Outcomes

1. KM15 (Knowledge) To define the main theories and models related to television and film genres.
2. SM14 (Skill) To demonstrate the skills necessary to create content adapted to each audiovisual genre.
3. SM15 (Skill) To apply imagination and creativity in content creation.

### Content

1. Introduction to the film genre theory.

2. The Western: genre and history.
3. Comedy: genre, history and case study.
4. The Musical: genre and history.
5. Crime Film / Film Noir: genre and history.
6. Science Fiction: genre and narrative.
7. The Documentary: genre, form and case study.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Contribution to the seminar debates	17.5	0.7	
Lectures	15	0.6	
Shooting and editing of the visual essay	23	0.92	
Shooting and presenting an audiovisual essay	61	2.44	
Type: Supervised			
Tutorials	7.5	0.3	

The course is structured round:

1. Lectures, debates, case studies and readings.
2. Practical sessions in which the students will work in the realization of two practical exercises: a trailer recut and an audiovisual production of fiction in generic key.

The calendar will be available on the first day of class. Students will find all information on the Virtual Campus: the description of the activities, teaching materials, and any necessary information for the proper follow-up of the subject. In case of a change of teaching modality for health reasons, teachers will make readjustments in the schedule and methodologies.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Assessment

## Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Contribution to the seminar debates	20%	6	0.24	KM15, SM14, SM15
Exercise 1: Trailer Recut	20%	6	0.24	KM15, SM14, SM15
Exercise 2: Scene Reframing	30%	12	0.48	KM15, SM14, SM15
Written exam	30%	2	0.08	KM15, SM14, SM15

The final grade comes from the combination of the following evaluative aspects:

- Trailer Recut in terms of genre (20% of the mark).
- Production of an audiovisual piece in terms of genre (30% of the mark).
- Theoretical exam (30% of the mark).
- Attendance, intervention and internship of the seminars (20% of the mark).

To pass the subject, a minimum grade of 5 out of 10 must be obtained in  
Students will be entitled to retake the subject if they have obtained a min

To pass the course, the student needs to get 5 over 10 or higher in the written exam and 5 over 10 or higher in at least two of the sections listed above.

The student can ask to undergo re-examination if the marks obtained in the written exam and the paper outlining the theoretical background of the visual essay are at least 3,5 over 10.

## Bibliography

ALTMAN, Rick (2000): *Los géneros cinematográficos*. Barcelona: Paidós.

GRANT, Barry Keith (2013): *Film Genre Reader IV*. Austin: University of Texas Press.

KALINAK, Kathryn (2010): *How the West Was Sung: Music in the Westerns of John Ford*. THE JOURNAL OF FILM MUSIC, VOLUME 2, NUMBERS 2-4.

KOLKER, R. P. (2002). *Film, form & culture*. Boston: McGraw Hill.

ROSENBERG, J. (2017). *The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie* (2nd ed.). Routledge.

## Software

Word processing basics (WORD, PDF).

## Language list

Name	Group	Language	Semester	Turn
(PLAB) Practical laboratories	41	Catalan/Spanish	second semester	morning-mixed
(TE) Theory	4	Catalan/Spanish	second semester	morning-mixed

PROVISIONAL