

## Film Genres

Code: 103076  
ECTS Credits: 6

**2025/2026**

Degree	Type	Year
Audiovisual Communication	OP	3

## Contact

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## Teaching groups languages

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

## Prerequisites

None.

## Objectives and Contextualisation

The general goal is to know the narrative and expressive conventions of the different generic patterns of fiction cinema, analyzing the established typologies and giving special emphasis to the most recent film production and the reformulation of genres.

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.

The course content will be sensitive to issues related to gender perspective and the use of inclusive language.

## 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. Western and Neo-Western: genre and thematic evolution.
3. Drama and its reinterpretations. Case study.

4. Musical: genre and history.
5. Science Fiction: genre, narrative, and special effects.
6. Documentary: genre, form, and case study.
7. Animation: genre or technique?

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Contribution to the seminar debates	6	0.24	
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	16	0.64	

The acquisition of knowledge and competencies by students will be achieved through various methodological approaches.

1.- Theoretical sessions, including lectures, in-class debate and reflection exercises, readings, as well as participation in seminars based on textual and audiovisual analyses.

2.- Practical sessions in which students will complete two practical assignments: a recut trailer and a fictional audiovisual production based on a specific genre.

This course will incorporate innovative teaching methodologies, such as the flipped classroom model for case studies: selected audiovisual materials will be provided for students to watch outside of class. This practice will allow more classroom time for analyzing the audiovisual product, sharing ideas, raising questions, and engaging in debate. Two seminars will be dedicated to this activity.

In the practical component of the course, project-based learning (PBL) will be applied.

A detailed schedule outlining the content of each session will be presented on the first day of the course and will be available on the course's Virtual Campus, where students will find all teaching materials and necessary information for effective course monitoring. Should the teaching modality change for reasons of force majeure according to the competent authorities, the teaching staff will inform students of any modifications to the course schedule and teaching methodologies

Fifteen minutes of one session, within the time frame established by the institution, will be reserved for students to complete surveys evaluating both the instructor's performance and the course itself.

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

### Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Contribution to the seminar debates	20%	6	0.24	SM14, SM15
Exercise 1: Trailer Recut	10%	6	0.24	SM14, SM15
Exercise 2: Scene Reframing	35%	15	0.6	KM15, SM14, SM15
Written exam	35%	2	0.08	SM14, SM15

This course does not provide for a single-assessment system.

#### Continuous Assessment

The continuous assessment system is composed of four distinct components:

Theoretical exam (35% of the final grade)

Production of an audiovisual piece in a specific genre (35% of the final grade)

Re-editing of a trailer in a specific genre (10% of the final grade)

Attendance and active participation in theoretical and practical sessions (20% of the final grade)

Students will be entitled to reassessment if they meet the following two conditions:

- 1.- They have been evaluated on a set of activities accounting for at least two-thirds of the total course grade.
- 2.- They must have obtained a minimum grade of 3.5 out of 10 in the written exam and at least a 3.5 in the practical activities listed above.

The reassessment is not intended as a means to improve the final grade.

If a student engages in any form of academic misconduct that could significantly affect the evaluation of an assessment activity, that activity will receive a grade of 0, regardless of any disciplinary actions that may be taken. If multiple instances of misconduct occur within the same course, the final grade for the course will be 0.

Students will be considered not assessable if they have not attended class or participated in the practical activities.

For this course, the use of Artificial Intelligence (AI) technologies is permitted exclusively for support tasks, such as bibliographic or information searches, text correction, or translations. Students must clearly identify any parts generated with these technologies, specify the tools used, and include a critical reflection on how AI has influenced the process and final outcome of the assignment. Failure to disclose the use of AI in this assessed activity will be considered a breach of academic integrity and may result in a partial or total penalty to the assignment grade, or more serious sanctions in severe cases.

## Bibliography

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

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

KALINAK, Kathryn (2018): *Genre, Authorship and Contemporary Women Filmmakers*. Edinburgh University Press

PEIRSE, ALISON (2020), *Women Make Horror*. Filmmaking, Feminism, Genre. Rutgers university press

WEBGRAFÍA

<https://www.studiobinder.com/blog/movie-genres-list/>

## Software

Canva

DaVinci/ Premiere

## Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

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