

**COURSE DATA****Data Subject**

<b>Code</b>	33890
<b>Name</b>	History of Cinema and Other Audio-Visual Media until 1930
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2021 - 2022

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1006 - Degree in History of Art	Faculty of Geography and History	3	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1006 - Degree in History of Art	16 - History of contemporary art. Film history	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
CUELLAR ALEJANDRO, CARLOS ALFONSO	230 - Art History
PEREZ OCHANDO, LUIS	230 - Art History

**SUMMARY**

This course reconceptualizes the way we think about Audiovisual Communication offering a critical approach to the History of the Cinema until 1930. The course provides an understanding of film aesthetics, history, ideology and technique in this period, and explores how cinematic legacy from the past is an influential creative source at present time.

**PREVIOUS KNOWLEDGE**



### Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

### Other requirements

- Basic knowledge of Modern history and Modern art history.
- Reading comprehension and writing skills.
- IT basic skills (Office, digital image, web browsing).

## OUTCOMES

### 1006 - Degree in History of Art

- Be able to analyse and synthesise information from the various contents of art history and to apply it to professional practice.
- Be able to gather and interpret relevant data and to reflect and make judgments on different aspects of artistic production.
- Be able to convey information, both orally and in writing, to both specialised and non-specialised audiences.
- Recognise diversity and multiculturalism from the knowledge of other cultures.
- Be able to communicate orally and in writing in one's own language and in at least one foreign language.
- Make direct contact with artistic works through visits to historical monuments, museums and exhibitions that show this type of work to the public.
- Be able to read the environment from the analysis, observation and deduction of information from artistic works produced throughout history.
- Be acquainted with contemporary art.
- Be acquainted with cinema and other audiovisual media.
- Have an updated knowledge of bibliography and ability to analyse it critically, and be able to make a synthesis from a critical stand.
- Be able to apply instrumental knowledge applied to art history to interpret and manage graphics, photographs, moving images, computer resources and artwork materials.

## LEARNING OUTCOMES

By the end of the course, students will be able to:

- Analyze a film.



- Plan and develop his/her own learning of the course's syllabus.
- Combine aesthetic experience and critical viewing of an audiovisual work.
- Be acquainted with the main works, techniques and trends in history of cinema up to 1930.
- Mastering basic concepts of audiovisual language.

## DESCRIPTION OF CONTENTS

### 1. Cinematic Studies and Film Analysis: an introduction.

### 2. Introduction to film heritage.

### 3. The beginnings. Pre-cinemas and first films.

### 4. Classic cinema.

### 5. Avant-garde cinema.

### 6. Audiovisual language. Film analysis and criticism.

## WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	10,00	0
Development of group work	20,00	0
Development of individual work	10,00	0
Study and independent work	10,00	0
Readings supplementary material	20,00	0
Preparing lectures	20,00	0
<b>TOTAL</b>	<b>150,00</b>	



## TEACHING METHODOLOGY

- a) Three hours per week attending classes. Mostly theoretical classes but also some practices ones driven by the teacher using audiovisuals and images presentations. During the classes the essential aspects of the subject will be presented along with bibliographic references. In order to properly follow the classes, students will be required to prepare the previously indicated readings and materials. The practical component will consist in analysing and discussing images and texts.
- b) Guided visits to exhibitions, attendance to workshops, seminars, lectures and films or documentary projections aimed to enhance scientific background via some diverse experiences. The attendance to these activities will be considered as compulsory.
- c) Tutorship's attendance. Students may attend to the previously arranged tutorship to make enquires on any aspect related to the subject o to be guided along their individual practical task.

## EVALUATION

- 1.- Final, theoretical and practical exam. 60%
- 2.- Reading assignments. 20%
- 3.- Individual assignments. 20%

TOTAL 100%

On the second summon, only the grade from the final exam will be open for improvement. The other two grades will remain the same.

## REFERENCES

### Basic

- Vicente J. BENET (2004): La cultura del cine: introducción a la historia y la estética del cine, Barcelona: Paidós
- Luis ALONSO GARCÍA (2010): Lenguaje del cine, praxis del filme: una introducción al cinematógrafo. Plaza y Valdés
- José Luis SÁNCHEZ NORIEGA (2002): Historia del cine. Teoría y géneros cinematográficos, fotografía y televisión. Alianza Editorial.
- Jenaro TALENS, Gustavo DOMÍNGUEZ (eds.) (1995-1998). Historia general del cine. Cátedra.
- Román GUBERN (1998): Historia del cine. Lumen.
- J. AUMONT, A. BERGALA, M. MARIE, M. VERNET (1996): Estética del film. Barcelona: Paidós (2ª edición).



- D. BORDWELL, K. THOMPSON (1996): El arte cinematográfico. Paidós
- Antonio COSTA (1988): Saber ver el cine. Instrumentos Paidós
- Carlos CUÉLLAR (2004): Vocabulario básico del audiovisual. València: IVAC-La Filmoteca.
- Robert C. ALLEN y Douglas GOMERY (1995): Teoría y práctica de la historia del cine. Paidós.
- Joaquim ROMAGUERA y Homero ALSINA (eds.) (1989): Textos y manifiestos del cine. Madrid: Cátedra.
- Robert STAM (2008): Teorías del cine: una introducción. Paidós.
- Áurea ORTIZ, M<sup>a</sup> Jesús PIQUERAS (2003), La pintura en el cine. Cuestiones de representación visual. Paidós (2<sup>a</sup> edición)
- Jordi BALLÓ, Xavier PÉREZ (1995): La llavor immortal. Els arguments universals en el cinema. Empuries. Edición castellana (1997): La semilla inmortal. Los argumentos universales en el cine. Anagrama.
- J. BALLÓ (2000), Imágenes del silencio. Los motivos visuales en el cine. Anagrama
- Michel CHION (1992): El cine y sus oficios. Cátedra
- Ramón CARMONA (1991): Cómo se comenta un texto fílmico. Cátedra
- Vicente SANCHEZ-BIOSCA (1996): El montaje cinematográfico. Teoría y análisis. Paidós.

#### **Additional**

- <http://www.ubu.com/film/> Colección on line de películas experimentales y vanguardistas de todos los tiempos.
- <http://www.filmarchives-online.eu/> Colección on line de películas de las filmotecas europeas.
- José Javier MARZAL (1998): David Wark Griffith. Cátedra
- Sigfried KRACAUER (1985): De Caligari a Hitler. Historia psicológica del cine alemán. Cátedra
- Annette KUHN (2006): Cine de mujeres: feminismo y cine. Cátedra

#### **ADDENDUM COVID-19**

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**

#### **SEMI-PRESENTIAL TEACHING**

##### **1. Contents**

The contents initially included in the teaching guide are maintained.



## **2. Workload and time schedule**

The activities and their hours of dedication in ECTS credits marked in the original course guide will be kept. In order to guarantee distance and safety measures, theoretical classes will have an attendance of 50%, with the rotation by alternate weeks of the students divided into two subgroups alphabetically. Supplementary activities (weekly hour P: total 15 h.) won't have class attendance and will be preferentially online. Teaching planning will be specified at the beginning of the term.

## **3. Teaching Methodology**

Theory classes with attendance of 50% with the rotation by alternate weeks of the students divided into two subgroups which, according to the teacher's planning and technical availability, may be followed on the other 50% by synchronous videoconference through the Blackboard Collaborate platform or may be complemented with different types of materials and activities through the Virtual classroom.

Tutorials will be done online (through the UV corporate mail) or face-to-face by prior appointment with the teacher.

If the sanitary situation changes and no access to the University facilities is possible, teaching and tutorials will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

## **4. Evaluation**

The evaluation criteria established in the Course Guide are kept.

If the University facilities were closed on the dates set in the official calendar for the final exam, the face-to-face exam will be replaced by an online test.

## **5. Bibliographic references**

The recommended bibliography in the Course Guide is kept. If the sanitary situation changes and the access to the recommended bibliography is not possible, it will be replaced by materials accessible online.