

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

<b>Code</b>	33891
<b>Name</b>	History of Cinema and Other Audio-Visual Media since 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	4	First 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**

A fundamental component of the history of contemporary art is the history of cinema and other audiovisual media. This course focuses on major film events since 1930. These will be studied from the historical, aesthetic, technical and sociological perspectives. The traditional historiographical prejudices that have encumbered this discipline will be dismantled in favour of important contributions from specialized research conducted in the last few years.

**PREVIOUS KNOWLEDGE**



### **Relationship to other subjects of the same degree**

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

### **Other requirements**

No prior knowledge is required.

## **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 apply the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.
- Be able to apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.
- 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.

## **LEARNING OUTCOMES**

On completion of the course, students should be able to:- Discuss and analyze a film - Plan and guide their learning of the topics taught - Integrate their aesthetic enjoyment with a critical interpretation of an audiovisual work- Be familiar with the main works, techniques and currents in the history of film since 1930- Be familiar with the basics of audiovisual language

## **DESCRIPTION OF CONTENTS**

### **1. Introduction to sound films (talkies)**

Elements of film sound: words, music and noise. The transition from silent films to sound films. The pioneers. Hollywood. Germany. The Soviet Union.

**2. American cinema at the time of the great studies (1930-1950)**

Production structure. The classic story and staging. Role of technology. Censorship. Gender. Orson Welles.

**3. European cinema (1930-1950)**

French films at the vanguard and the Nouvelle Vague: art and realism. Jean Vigo, Jean Renoir and Jean Cocteau. Scandinavian cinema: Danish films and Swedish films. Carl Theodor Dreyer and Ingmar Bergman. Italian cinema from fascism to postwar. Neorealism. Roberto Rossellini, Luchino Visconti and Vittorio de Sica.

**4. The new cinema and the crisis of the classical model**

The Nouvelle Vague. Jean-Luc Godard, François Truffaut and Alain Resnais. The new Italian cinema. Federico Fellini, Michelangelo Antonioni and Pier Paolo Pasolini. Transformations in American cinema of the 1960s. Underground cinema. The new American cinema. The new Hollywood. Martin Scorsese and Steven Spielberg.

**5. The globalization of cinema from the 1980th.**

Influence of new cinematography. Mutations in gender. Postmodern cinema. The hypermodern cinema. Approach to contemporary cinema.

**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

The development of the course is structured around the following points:

- a) Three hours of classes. They are theoretical and practical given by the teacher/a, through broadcast media, where the essential aspects of the subject will be exposed, systematizing the literature lessons. In order to continue these classes will require mandatory reading and preparation of materials, manuals or texts previously indicated. This reading and preparation is required and can be monitored. The practical component will take place in these classes, may be the review and analysis of works, texts or images relating to the subject.
- b) Attendance at seminars, guided tours and other activities.

The course is structured as follows:

- a) Three hours of classes per week. In these theoretical and practical lessons, taught using audio-visual media and with a classified bibliography, the essential aspects of the subject are presented. These classes require students to read and prepare materials, manuals and texts in advance. This reading and preparation is compulsory and may be evaluated. The practical component, which may involve commenting on and analysing texts or images relating to the subject, will take place in the classroom.
- b) Attendance at seminars, guided tours and other activities, some of which may be compulsory. The nature of these activities will be determined by the number of students in the group.
- c) Attendance at tutorials.

Students may attend office hours at times set by the teacher in order to submit any queries on matters pertaining to the subject. The teacher may also arrange scheduled tutoring sessions when appropriate.

## EVALUATION

- 1. A final exam on theory and practice.
- 2. Readings recommended by the teacher.
- 3. Evaluation of individual practical assignments set during the course.

In summary:

Assessment of individual and/or group work: 20 %

Readings and complementary activities: 20 %

Written final exam: 60 %

TOTAL 100 %

For the second call: The second call comprises solely of a final exam. Grades for the other two evaluation components will be those the student has been awarded during the course and that have already been taken into account at the first call. These grades will only be maintained during this course. Therefore, any student who fails the course or who does not attend the second call will have to repeat the whole course, including all the evaluation components.



## REFERENCES

### Basic

- ALTMAN, R., Los géneros cinematográficos, Barcelona, Paidós, 2000.
- AUMONT, J., El ojo interminable. Cine y pintura, Barcelona, Paidós, 1997. -
- AUMONT, J., BERGALA, A., MARIE, M. y VERNET, M., Estética del cine: espacio fílmico, montaje, narración, lenguaje, Barcelona, Paidós, 1996. -
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- BENET, Vicente J., La cultura del cine. Introducción a la historia y la estética del cine, Barcelona, Paidós, 2004.
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- CARMONA, Ramón, Cómo se comenta un texto fílmico, Madrid, Cátedra, 1991.
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- ELENA, A., Los cines periféricos. África, Oriente Medio, India, Barcelona, Paidós, 1999.
- FONT, Doménec, Paisajes de la modernidad. Cine europeo 1960-1980, Barcelona, Paidós, 2002.
- GUBERN, Román, Historia del cine, Barcelona, Anagrama, 2017.
- HILL, John & CHURCH GIBSON, Pamela (eds.), Film Studies. Critical Approaches, Oxford, Oxford University Press, 2011.
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- LIPOVETSKY, Guilles y SERROY, Jean, La pantalla global. Cultura mediática y cine en la era hipermoderna, Barcelona, Anagrama, 2009.
- ORTIZ, Áurea y PIQUERAS, M<sup>a</sup> Jesús, La pintura en el cine. Cuestiones de representación visual, Barcelona, Paidós, 2003.
- QUINTANA, Ángel, El cine italiano 1942-1961. Del neorrealismo a la modernidad, Barcelona, Paidós, 1997.
- RAMÍREZ, J. A., La Arquitectura en el Cine. Hollywood, la Edad de Oro, Madrid, Hermann Blume, 1986.
- ROMAGUERA, Joaquim y ALSINA, Homero (eds.), Textos y manifiestos del cine, Madrid, Cátedra, 1989.
- SÁNCHEZ-BIOSCA, Vicente, El montaje cinematográfico. Teoría y análisis, Barcelona, Paidós, 1996.
- SÁNCHEZ NORIEGA, José Luís, Historia del cine. Teoría y géneros cinematográficos, fotografía y televisión, Alianza, 2002.
- TALENS, Jenaro y DOMÍNGUEZ, Gustavo (eds.), Historia general del cine, Madrid, Cátedra, (1995-1998). 12 volúmenes
- ZUNZUNEGUI, S., Los paisajes de la forma. Ejercicios de análisis de la imagen, Madrid, Cátedra, 1994.





## **ADDENDUM COVID-19**

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

### **PRESENTIAL / 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. If the capacity of the classrooms derived from the sanitary conditions does not allow 100% attendance, the theoretical classes will have an attendance of 50%, with the rotation by alternate weeks of the students divided into two subgroups. 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.

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

#### **3. Teaching Methodology**

Theory and practice classes with attendance of 50% with the rotation by alternate weeks of the students divided into two subgroups (if the capacity of the classrooms derived from the sanitary conditions doesn't allow 100% attendance) 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 similar. They will be complemented with different types of materials and activities in 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. In this case, the adaptations will be communicated to the students through the Virtual classroom.

#### **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.