

**COURSE DATA****DATA SUBJECT****Code:** 33890**Name:** History of Cinema and Other Audio-Visual Media until 1930**Cycle:** Undergraduate Studies**ECTS Credits:** 6**Academic year:** 2025-26**STUDY (S)**

Degree	Center	Acad. year	Period
1006 - Degree in History of Art	Facultat de Geografia i Història	3	Sin determinar, Second quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1006 - Degree in History of Art	History of contemporary art. Film history	COMPULSORY

COORDINATION

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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).



COMPETENCES / LEARNING OUTCOMES

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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 instrumental knowledge applied to art history to interpret and manage graphics, photographs, moving images, computer resources and artwork materials.

Be able to communicate orally and in writing in one's own language and in at least one foreign language.

Be able to convey information, both orally and in writing, to both specialised and non-specialised audiences.

Be able to gather and interpret relevant data and to reflect and make judgments on different aspects of artistic production.

Be able to read the environment from the analysis, observation and deduction of information from artistic works produced throughout history.

Be acquainted with cinema and other audiovisual media.

Be acquainted with contemporary art.

Have an updated knowledge of bibliography and ability to analyse it critically, and be able to make a synthesis from a critical stand.

Make direct contact with artistic works through visits to historical monuments, museums and exhibitions that show this type of work to the public.

Recognise diversity and multiculturalism from the knowledge of other cultures.

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

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00
Classroom practices	15,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	10,00
Individual or group project	30,00
Independent study and work	30,00
Preparation of lessons	20,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
Total hours	90,00

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 or 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

- 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^a Jesús PIQUERAS (2003), La pintura en el cine. Cuestiones de representación visual. Paidós (2^a 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.
- <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