



COURSE DATA

DATA SUBJECT

Code: 33891
Name: History of Cinema and Other Audio-Visual Media since 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	4	First quarter

SUBJECT-MATTER

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

COORDINATION

CUELLAR ALEJANDRO CARLOS ALFONSO
PEREZ OCHANDO LUIS

SUMMARY

A fundamental component of the history of contemporary art is the history of cinema and other audiovisual media.

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.

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 basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.

Be able to apply the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.

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.

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 studios (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

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

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

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

b) Attendance at seminars, guided tours and other activities, some of which may be compulsory. The nature of these

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

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

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- ELENA, A., Los cines periféricos. África, Oriente Medio, India, Barcelona, Paidós, 1999.
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