

**COURSE DATA****DATA SUBJECT****Code:** 36649**Name:** Film journalism**Cycle:** Undergraduate Studies**ECTS Credits:** 4.5**Academic year:** 2025-26**STUDY (S)**

Degree	Center	Acad. year	Period
1334 - Degree in Journalism	Facultat de Filologia, Traducció i Comunicació	4	First quarter
1334 - Degree in Journalism	Facultat de Filologia, Traducció i Comunicació	3	First quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1334 - Degree in Journalism	Optatividad	ELECTIVES
1334 - Degree in Journalism	Optatividad	ELECTIVES

COORDINATION

BORDERIA ORTIZ ENRIQUE

SUMMARY

This course belongs to the elective module. It offers a comprehensive study of the dissemination of cinematography, both contemporary and historical, in its diverse dimensions. It focuses on the analysis of film-related information in various media outlets and promotes the development of skills to critically interpret audiovisual products. Students will learn to express well-founded opinions about cinema, adapting their writing style to the formats typical of specialized magazines, print media, audiovisual media, and digital platforms.

Within the framework of the Sustainable Development Goals (SDGs), this course specifically contributes to SDG 5: Gender Equality, by raising awareness of the role of women in film production throughout history, highlighting their contributions, and promoting equitable representation in the industry. It also supports SDG 16: Peace, Justice and Strong Institutions, by exploring how cinema can be a tool to promote just, peaceful, and inclusive societies, and by providing critical perspectives on social and cultural issues through film journalism.

PREVIOUS KNOWLEDGE**RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE**



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

OTHER REQUIREMENTS

There are no restrictions.

COMPETENCES / LEARNING OUTCOMES

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Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.

Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.

Students should have an understanding of own and other social, historical, economic and cultural aspects within their relevant contexts.

DESCRIPTION OF CONTENTS

1. An introduction to the cinematographic phenomenon

The plural dimension of cinematography: artistic, economic, technological, social, and cultural product. Cinematographic language and technique (image, photography, editing, and special effects).

2. Cinematography in perspective

An approach to cinematographic history. From cinematograph to digital cinema.

3. The cinematographic hegemony of the United States and the situation of Spanish cinema.

3.1. Transformations and challenges of contemporary cinema

Cultural imperialism and the new laws of Hollywood marketing. Digitalization and new consumption models: Netflix and the identity crisis of cinema. The crisis of the exhibition model: between screens and platforms. Towards a definition of cinematographic quality.

3.2. The situation of Spanish cinema



Production, distribution, and exhibition. Promotion policies. Problems, shortcomings, and future prospects.

4. The communicative need of cinema. Sources of information about cinema

Film promotion in the history of the medium and relations with the press. Film marketing and relations with the media. Distribution as a marketing tool. Marketing and advertising (The launch phases; Advertising media; Marketing tools). Marketing and social media.

5. Characteristics and genres of film journalism

Film reporting and the media: communicative debts. Information genres and the thematic dimension of film journalism. Criticism: definition, models, and recommendations.

This content plan will be reflected in the following learning outcomes:

- Adapt journalistic writing through formats that modify the classical structures of news or the specialized, interpretative and/or opinion genres, according to creative and technically sound quality standards.
- Organise specialised journalism knowledge in relation to the cinematic field and develop skills in the use of film and film criticism concepts.
- Select the most relevant film models and experiences, as well as the socio-economic and artistic structure of the film industry.
- Apply promotional and dissemination practices for cinematic information.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	30,00
Laboratory	15,00
Total hours	45,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	20,00
Independent study and work	27,50
Preparation of lessons	20,00



Preparation for assessment activities	0,00
Resolution of case studies	0,00
Total hours	67,50

TEACHING METHODOLOGY

The course is structured with a threefold methodological and teaching perspective:

First, there are **lectures** supported by audiovisual aids, where the syllabus is developed with in-class explanations reinforced by film materials; documentaries, movies, and audiovisual clips; to highlight the content of the explanations.

At the same time, some content is presented in the form of **seminars** with the distribution of teaching materials and a collective discussion, which also becomes the subject of practical work.

Finally, a part of the syllabus, dedicated to a historical look at cinema, will utilize **new computer and audiovisual resources** to obtain an immediate and synthesizing view.

EVALUATION

The general grading system will follow the regulations of the University of Valencia approved by the Governing Council on May 30, 2017. ACGUV 108/2017.

First call

The final grade will be the result of the sum of:

- Practical assignments and coursework: 40% of the final grade.
- Final exam: 60% of the final grade. It will consist of questions directly related to the class content on cinematic models and experiences, the socioeconomic and artistic structure of the film industry, and practices of promotion and dissemination of film information.

Second call

Both components of the evaluation system are recoverable. If the student has passed one of them in the first call (practical assignments and coursework or final exam), the grade for that part will be maintained, and only the failed part must be retaken.

Academic honesty

Intellectual honesty is vital in academic communities, and for the fair assessment of student work. All work submitted for this course must be original authorship. Papers that make use of fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be accepted.



In the case of plagiarism in a student's assessment work, this may be marked with a numerical grade of zero and lead to the suspension of the course, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with current legislation.

The following will also be considered serious misconduct and, therefore, may result in immediate suspension from the exam session: copying or facilitating the copying of work among undergraduate students; irregularly accessing or appropriating in advance the content of a test or exam; facilitating or procuring the appropriation, alteration or subsequent destruction of the content or results of an assessable activity and impersonation of the person in exams. When the serious misconduct mentioned in this point is detected, the teacher must notify the Grade Coordination.

The presentation of work and/or exams with spelling or typographical mistakes and/or errors in syntax, coherence or writing will be penalised and may lead to the suspension of the exam.

REFERENCES

Basic

Calvo, C. (2009). *Distribución y lanzamiento de una película*. Zumaque.

Edgar-Hunt, R., Marland, J., & Rawle, S. (2011). *El lenguaje cinematográfico*. Parramon Audiovisual.

Esteve, F., & Fernández, J. (1999). Información cinematográfica. En *Áreas de especialización periodística*. Fragua.

Lamarca, M., & Valenzuela, J. I. (2008). *Cómo crear una película. Anatomía de una profesión*. T&B Editores.

Herbera, J., Linares, R., & Neira, E. (2015). *Marketing cinematográfico*. UOC.

Linares, R. (2009). *La promoción cinematográfica. Estrategias de comunicación y distribución de películas*. Fragua.

Matamoros, D. (Coord.). (2009). *Distribución y marketing cinematográfico*. Universidad de Barcelona.

Sánchez Noriega, J. L. (2003). *Historia del cine, teoría y géneros cinematográficos*. Alianza Editorial.

Squire, J. (Ed.). (2013). *Todo sobre el negocio del cine. El juego de Hollywood*. T&B Editores.

Complementary

Baecque, A. de (Comp.). (2006). *Nuevos cines, nueva crítica. El cine en la era de la globalización*. Paidós.



Benet, V. J. (2004). *La cultura del cine. Introducción a la historia y estética del cine*. Paidós.

Mamet, D. (2008). *Bambi contra Godzilla. Finalidad, práctica y naturaleza de la industria del cine*. Alba.

Miller, T., Govil, N., McMurria, J., & Maxwell, R. (2005). *El nuevo Hollywood. Del imperialismo cultural a las leyes del marketing*. Paidós.

Rimbau, E. (2011). *Hollywood en la era digital*. Cátedra.

Sánchez Noriega, J. L. (2003). *Historia del cine, teorías y géneros cinematográficos, fotografía y televisión*. Alianza Editorial.