

**History of Cinema**

Code: 100079  
ECTS Credits: 6

Degree	Type	Year	Semester
2502758 Humanities	OT	3	0
2502758 Humanities	OT	4	0

**Contact**

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**Use of Languages**

Principal working language: spanish (spa)  
Some groups entirely in English: No  
Some groups entirely in Catalan: No  
Some groups entirely in Spanish: Yes

**Prerequisites**

No prerequisites are required

**Objectives and Contextualisation**

- Learn the basic vocabulary of cinematographic language for its application to the analysis of the film
- Use the methodology of film analysis for movie commentaries
- Know the main film schools and authors of the history of cinema
- Know the cinematographic context in which these movements are developed

**Competences**

Humanities

- Analysing the regulations about cultural and natural heritage.
- Critically analysing today's culture and its historical conditions.
- Designing, producing, disseminating and commercializing a cultural product.
- Producing innovative and competitive proposals in research and professional activity.
- Properly using the resources and methodologies of the study of contemporary culture.

**Learning Outcomes**

1. Analysing the legal framework of copyrights in cinematography.
2. Applying the knowledge about aesthetic ideas and art theory to the analysis of the cinematographic imagery.
3. Contrasting the various legal frameworks of the artistic heritage.
4. Designing programmes of museography or management of the artistic heritage.
5. Distinguishing the techniques and elaboration process of an artistic object from the avant-garde and the latest artistic trends.

6. Identifying the artistic imagery, placing it into its cultural context.
7. Preparing a proposal for an exhibition from a provided material.
8. Reconstructing the artistic outlook of the contemporary world.
9. Relating the artistic creations from various periods with other cultural phenomena.

## Content

### I. Analysis of film

1. Description, analysis and interpretation
2. Analysis of representation: visual and sound components, *mise-en-scène* and edition
3. Analysis of narrative: diegesis and story. Cinematic space and time. Narrator and point of view

### II. The film culture

1. Origins of cinema: historical context
2. Pre-cinematic devices: inventions and mythical imaginary
3. Pioneers of cinema: science, entertainment and industry
4. Cinematographic genres: the cinema between high and low culture
5. Primitive cinema (M.R.P.) vs. classic cinema (M.R.I.)

### III. Cinematic models

1. American classic cinema
  - 1.1. Hollywood: birth and evolution
  - 1.2. Film as an industry: Studio System and Star System
  - 1.3. The grammar of classic cinema
2. Other cinematographies
  - 2.1. European realisms
  - 2.2. New European cinema and American alternatives
  - 2.3. Avant-garde and experimental cinema
  - 2.4. Peripheral cinematographies
3. Overview of contemporary cinema

## Methodology

- Theoretical and practical classes (film-forums) directed by the professor
- Viewing and commentary of the films of Aula de Cinema cycle (Filmoteca de Catalunya)
- Study, readings and personal work

## Activities

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Title	Hours	ECTS	Learning Outcomes
Type: Directed			
THEORETICAL AND PRACTICAL CLASSES	24	0.96	1, 2, 3, 4, 5, 6, 7, 8, 9
Type: Supervised			
VIEWING AND COMMENTARY OF FILMS OF "AULA DE CINEMA"	58	2.32	1, 2, 3, 4, 5, 6, 7, 8, 9
Type: Autonomous			
READINGS AND PERSONAL WORK	25	1	1, 2, 3, 4, 5, 6, 7, 8, 9
STUDY OF THE CONTENTS	25	1	1, 2, 3, 4, 5, 6, 7, 8, 9

## Assessment

- Oral presentation about a filmmaker and analysis of a movie (block I: Analysis of Film) (35%)
- Test of the contents of blocks II and III (The culture of Film and Film Models) (35%)
- Viewing and commentary of the films Aula de Cinema cycle (Filmoteca de Catalunya) (30%)

Note: students who have not passed or have not attended to some of the tests will have to recover the suspended part in the recovery. The recovery is exclusively for the suspended students. In no case may be raised as a means of improving the qualification of the student who has already passed. Suspended students who are not attend to the recovery will have a "non-evaluable" in the final grade; the one that suspends the recovery will have "suspense".

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
COMMENTARY OF THE FILMS OF "AULA DE CINEMA"	30%	6	0.24	1, 2, 3, 4, 5, 6, 7, 8, 9
EXAM OF THE CONTENTS	35%	3	0.12	1, 2, 3, 4, 5, 6, 7, 8, 9
ORAL PRESENTATION ABOUT A FILMMAKER AND ANALYSIS OF A MOVIE	35%	9	0.36	1, 2, 3, 4, 5, 6, 7, 8, 9

## Bibliography

### Film History

- AA.VV., *Historia General del Cine* (12 vols.), Cátedra, Madrid, 1995-1998
- Gubern, R., *Historia del cine* (2 vols.), Lumen, Barcelona, 1971
- Sánchez Vidal, *Historia del cine*, Historia 16, Madrid, 1997

### Film Analysis and Cinematic Language

- Aumont, J.; Marie, M., *Análisis del film*, Paidós, Barcelona, 1993

- Bordwell, D.; Thompson, K., *El arte cinematográfico*, Paidós, Barcelona, 2002

- Magny, J., *Vocabularios del cine*, Paidós, Barcelona, 2005

#### Film Culture

- Burch, N., *El tragaluz del infinito*, Cátedra, Madrid, 1995

#### American Classic Cinema

- Bordwell, D. (et al.), *El cine clásico de Hollywood*, Paidós, Barcelona, 1997

- Gomery, D., *Hollywood: el sistema de estudios*, Verdoux, Madrid, 1991

#### European Realisms

- Quintana, À., *Fábulas de lo visible*, El Acantilado, Barcelona, 2003

#### New Cinemas

- Monterde, J.E. (et al.), *Los "Nuevos Cines" europeos*, Lerna, Barcelona, 1987

#### Avant-garde and Experimental Film

- Sánchez-Biosca, V., *Cine y vanguardias artísticas*, Paidós, Barcelona, 2004

- Tejeda, C., *Arte en fotogramas. Cine realizado por artistas*, Cátedra, Madrid, 2008

#### Peripheral Cinematographies

- Elena, A., *Los cines periféricos: África, Oriente Medio, India*, Paidós, Barcelona, 1999

#### Contemporary Cinema

- Quintana, A., *Después del cine: Imagen y realidad en la era digital*, El Acantilado, Barcelona, 2011

- Rosenbaum, J. (coord.), *Mutaciones del cine contemporáneo*, Errata Naturae, Madrid, 2010