

**History of Cinema**

Code: 100079  
ECTS Credits: 6

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

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

**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**

- Know the main film schools and authors of the history of cinema
- Understand 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. Early cinema**

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 Mode of Representation (M.R.P.) vs. classic cinema (M.R.I.)

### **II. American classic cinema**

1. Hollywood: birth and evolution
2. Film as an industry: Studio System and Star System
3. The grammar of classic cinema
4. Film genre codes: main authors

### **III. European realisms**

1. French poetic realism
2. Italian neorealism

### **IV. New European film and American alternatives**

1. Nouvelle Vague
2. Cinema Nuovo
3. Free Cinema
4. Neue Deutscher Film
5. Other European cinematographies
6. New Hollywood and American Independent Cinema

### **V. Avant-garde, underground and experimental cinema**

1. French impressionism
2. German Expressionism, Kammerspielfilm and New Objectivity
3. Soviet montage films and kino-glaz
4. Cinema and artistic avant-gardes, experimental and underground film

### **VI. Peripheral cinematographies**

1. Latin America
2. Asia

### 3. Africa

#### VII. Overview of contemporary cinema

### Methodology

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

### Activities

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 contemporary or peripheral filmmaker (35%)
- Exam of the contents (35%)
- Viewing and commentary of the films Aula de Cinema cycle (Filmoteca de Catalunya) (30%)

#### Observations:

- Recovery: 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 or not attended 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".

- Plagiarism: In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

- Virtual teaching: In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
EXAM OF THE CONTENTS	35%	3	0.12	1, 2, 3, 4, 5, 6, 7, 8, 9
ORAL PRESENTATION ABOUT A FILMMAKER	35%	9	0.36	1, 2, 3, 4, 5, 6, 7, 8, 9
VIEWING AND COMMENTARY OF THE FILMS OF "AULA DE CINEMA"	30%	6	0.24	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, Romà, *Historia del cine* (2 vols.), Lumen, Barcelona, 1971

Sánchez Vidal, Agustín, *Historia del cine*, Historia 16, Madrid, 1997

### Early Cinema

Burch, Noël, *El tragaluz del infinito*, Cátedra, Madrid, 1995

### American Classic Cinema

Altman, Rick, *Los géneros cinematográficos*, Paidós, Barcelona, 2000

Bordwell, David; Staiger, Janet; Thompson, Kristin, *El cine clásico de Hollywood*, Paidós, Barcelona, 1997

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

### European Realisms

Quintana, Àngel, *Fábulas de lo visible*, El Acantilado, Barcelona, 2003

### New European Film

Torreiro, Casimiro; Riambau, Esteve; Monterde, José Enrique, *Los "Nuevos Cines" europeos (1955-1970)*, Lerna, Barcelona, 1987

### Avant-garde, Underground and Experimental Film

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

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

### Peripheral Cinematographies

Elena, Alberto, *Los cines periféricos: África, Oriente Medio, India*, Paidós, Barcelona, 1999

### Contemporary Cinema

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