

**History of Audiovisual Stories**

Code: 105005  
ECTS Credits: 12

Degree	Type	Year	Semester
2501928 Audiovisual Communication	OB	2	A

## Contact

Name: Joaquin Puig Gonzalez

Email: Joaquim.Puig.Gonzalez@uab.cat

## Teaching groups languages

You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject. Please note that this information is provisional until 30 November 2023.

## Teachers

Matilde Delgado Reina

Jesica Ana Florencia Menéndez Signorini

Ludovico Longhi

## Prerequisites

The subject of "History of audiovisual stories" is the first contact that students have with the matter of "History and Aesthetics of Audiovisual Communication". Therefore, no prerequisites are necessary than the knowledge and education achieved until the beginning of the second career course.

## Objectives and Contextualisation

This subject analyzes the evolution that the media of the Audiovisual Communication (cinema, radio and television) throughout history in its aesthetic, technological, industrial and social aspects

The processes involved in the cultural construction of images and their aesthetic and communicative function in the different audiovisual media are analyzed and studied in detail.

## Competences

- Contextualise audiovisual media and its aesthetics from a historic perspective.
- Differentiate the discipline's main theories, fields, conceptual developments, as well as their value for professional practice.

- Disseminate the area's knowledge and innovations.
- Manage time effectively.
- Research, select and arrange in hierarchical order any kind of source and useful document to develop communication products.
- Rigorously apply scientific thinking.

## **Learning Outcomes**

1. Be familiar with the historic development of audiovisual media.
2. Disseminate the area's knowledge and innovations.
3. Identify interactions between history, aesthetics and audiovisual communication.
4. Manage time effectively.
5. Research, select and arrange in hierarchical order any kind of source and useful document to develop communication products.
6. Rigorously apply scientific thinking.

## **Content**

PRESENTATION: introduction, background and contextualization of audiovisual stories

### PART I: RADIO AND TELEVISION

#### TOPIC 1: BIRTH OF THE ELECTRONIC MEDIA

- 1.1. Technology
- 1.2. Politics and society
- 1.3. Radio as a means of mass
- 1.4. The first stories

#### TOPIC 2: UNITED STATES. Study of the hegemonic model.

- 2.1. The Network Era: The Golden Age of Radio
- 2.2. "Video killed the radio stars." Television in the US

#### TOPIC 3: THE EUROPEAN MODEL

#### TOPIC 4: THE SPANISH CASE

- 4.1. Spain, a special case:
- 4.2. THE RADIO
- 4.3. THE TELEVISION

### PART II: CINEMA, COMMERCIALS AND MUSIC VIDEOS

#### TOPIC 5. ORIGIN, DEVELOPMENT AND HISTORIOGRAPHY ON THE CINEMA

- 5.1 From pre-cinema to the primitive type of representation
- 5.2 The creation of language: from the primitive type of representation to the type of institutional representation
- 5.3. Cinema as an industry

## 5.4 Cinema as creation

### TOPIC 6. THE CINEMATOGRAFIC AVANT-GARDES

### TOPIC 7. HOLLYWOOD AND THE CINEMA MAINSTREAM

#### 7.1 The Hollywood Cinema of the Classical Period

#### 7.2 From Neo-Hollywood to the present

### TOPIC 8. THE NEOREALISM

### TOPIC 9. THE NOUVELLE VAGUE AND THE NEW CINEMAS

### TOPIC 10. ASIAN CINEMA

### TOPIC 11. AFRICAN AND LATIN AMERICAN CINEMA

### TOPIC 12. THE CINEMA IN CATALONIA AND IN THE SPANISH STATE

### TOPIC 13. POSTMODERNITY, DIGITALIZATION AND CURRENT CONTEXT

### TOPIC 14. CINEMA CROSSOVERS WITH COMMERCIALS AND MUSIC VIDEOS

## Methodology

The subject of "History of audiovisual stories" is made up of theoretical classes, tutorials and seminars

### Programming of the subject

The detailed calendar with the content of the different sessions will be presented on the day of the presentation of the subject. It will also be posted on the Virtual Campus where people in the class will be able to find the detailed description of the exercises and practices, the various teaching materials and any information necessary for the appropriate monitoring of the subject. In the event of a change in the teaching modality for health reasons, information will be provided on the changes that will occur in the subject's programming and teaching methodologies

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Seminars	30	1.2	6, 3
Theoretical classes	66	2.64	6, 1, 2, 3
Type: Supervised			
Tutorials	15	0.6	6, 3

Reading, analysis and synthesis of texts and documents, preparation and completion of work	182.5	7.3	6, 5, 1, 4, 3
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## Assessment

### Assessment:

#### Part One: Radio and Television

This part will have the following evaluation activities:

- Theoretical exam, 50% of the final grade for this part
- Written historiographical work done in a group, 35% of the final grade for this part
- Oral presentation of the work, 15% of the final mark of this part

The final mark of this part will be the sum of these three activities as long as they are approved

#### Second Part: Cinema, spots and video clips

This part will consist of the following evaluation activities:

- Theoretical exam, 50% of the final grade for this part
- Written historiographical work done in a group, 35% of the final grade for this part
- Oral presentation of the work, 15% of the final mark of this part

The final mark of this part will be the sum of these three activities as long as they are approved

Final grade for the course: The result of adding the two grades of each part and dividing it by two

Reminder: In order to pass the subject, it will be necessary to have passed all the evaluation activities of both parts. If any of them were suspended, the subject cannot be passed. Students will have the right to recover failed tests, as long as they have obtained a minimum of 3 points the first time.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Theoretical test	40%	3	0.12	6, 5, 1, 2, 4
Public presentation of the historiographical work	10%	1	0.04	6, 5, 4, 3
Reading, analysis and synthesis of texts and documents, preparation and completion of work	50%	2.5	0.1	6, 5, 1, 2, 4, 3

## Bibliography

### BIBLIOGRAPHY OF THE SUBJECT

#### 1. RADIO AND TELEVISION BIBLIOGRAPHY

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BIGNELL, Jonathan and FICKERS, Andreas (eds) (2008), *A European television history*, Oxford: Blackwell Publishing.

BIGNELL, Jonathan (2018), "Performing Television History" a *Critical Studies in Television*, vol. 13, no. 3

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BRINSON, Susan (2005), "From Marconi to Cop Rock. An introduction to Broadcasting history" in WINN, Emmet and BRINSON, Susan (eds), *Transmitting the Past. Historical and Cultural Perspectives on Broadcasting*, Tuscaloosa: The University of Alabama Press, p.p. 1-15.

BUSTAMANTE, Enrique, (2008), *Radio y television en Espana. Historia de una asignatura pendiente de la democracia*, Barcelona: Gedisa

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FAUS Angel, (2007), *La radio en España (1896-1977). Una historia documental*, Madrid: Taurus. OLIVESI, Stephane, 1998. *Histoire politique de la television*. Paris: L'Harmattan

PALACIO, Manuel, (2001), *Historia de la television en Espana*, Barcelona: Gedisa. PEGG, Mark 1983. *Broadcasting and Society 1918-1939*. London: Croom Helm.

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WHEATLEY, Helen,(Ed) (2007), *Re-viewing television history. Critical Issues in Television Historiography*, NEW YORK: Tauris & Co.

WILLIAMS, Raymond, (1989). *Raymond Williams on Television. Selected Writings*. London: Routledge.

WYVER, John, (1992) *La imagen en movimiento. Aproximacion a una historia de los medios audiovisuales*. Valencia: Filmoteca Generalitat Valenciana.

## 2. CINEMA BIBLIOGRAPHY

ALTMAN, Rick (2000) *Los géneros cinematográficos*, Ed. Paidós, Barcelona

BORDWELL, David, STAIGER Janet, THOMPSON, Kristin (1996) *El cine clásico de Hollywood*, Barcelona, Ed. Paidós

BURCH, Noël (1987) *El tragaluz del infinito. Contribución a la genealogía del lenguaje cinematográfico* Madrid, Ed. Catedra

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MORIN, Edgar (1972) *Las Stars. Servidumbres y mitos*. Barcelona, Dopesa

MULVEY, Laura (1989) *Visual and other pleasures*, Indiana University Press, Bloomington

NICHOLS, Bill (1997) *La representación de la realidad* Barcelona, Paidós

PASKIEWICZ, Katarzyna (2017): *Rehacer los géneros: mujeres cineastas dentro y fuera de Hollywood*. Icaria, Barcelona

QUINTANA Ángel (2003) *Fábulas de lo visible* Barcelona, Acanalado

RIAMBAU, Esteve (2011) *Hollywood en la era digital. De Jurassic Park a Avatar*. Madrid, Ed. Cátedra

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The audiovisual contents of each topic will be provided throughout the classes

## Software

This course don't need any specific software