

History of Cinema

Code: 100079
ECTS Credits: 6

2025/2026

Degree	Type	Year
Humanities	OT	3
Humanities	OT	4

Contact

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Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

No prerequisites are required

Objectives and Contextualisation

- Knowing the main film schools and authors of the history of cinema
- Understanding 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. Cinema as an industry: Studio System and Star System
3. The grammar of classic cinema
4. Film genre codes: main authors

III. Avant-garde film

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

IV. European realisms

1. French poetic realism
2. Italian neorealism

V. New European cinema 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
7. Experimental film and underground

VI. Peripheral cinematographies

1. Latin America

2. Asia

3. Africa

VII. Overview of contemporary cinema

Activities and Methodology

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	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

- Theoretical and practical classes directed by the professor

- Viewing and commentary of films

- Study, readings and personal work

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.

Assessment

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
EXAM OF THE CONTENTS I	35%	1.5	0.06	1, 2, 3, 4, 5, 6, 7, 8, 9
EXAMEN OF THE CONTENTS II	35%	1.5	0.06	1, 2, 3, 4, 5, 6, 7, 8, 9
ORAL PRESENTATION ABOUT A FILMMAKER	20%	1	0.04	1, 2, 3, 4, 5, 6, 7, 8, 9
VIEWING AND COMMENTARY OF FILMS	10%	14	0.56	1, 2, 3, 4, 5, 6, 7, 8, 9

- Exam of the contents I (35%)

- Exam of the contents II (35%)
- Oral presentation about a contemporary filmmaker (20%)
- Viewing and commentary of films (10%)

Observations:

- Single assessment: essay about a filmmaker (30%), exam of the contents I (35%) and II (35%). The same assessment method for recovery as continuous assessment will be used.
- Review: on carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.
- Recovery: to participate in recovery, students must have previously been evaluated in a set of activities whose weight equals a minimum of 2/3 of the total grade (continuous assessment) or the whole activities (single assessment). The activity of viewing and commentary of films and the oral presentation about a filmmaker will not be recoverable. The maximum grade at the recovery will be 5.
- Not assessed/Not submitted: students will obtain a "Not assessed/Not submitted" course grade unless they have submitted more than 30% of the assessment items.
- The schedule of assessment tests cannot be modified (except in justified exceptional cases). Erasmus students requesting to advance an exam must submit a written document from their home university to the professor justifying their request.
- 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.
- AI: this subject entirely prohibits the use of AI technologies in all of its activities. Any submitted work that contains content generated using AI will be considered academic dishonesty; the corresponding grade will be awarded a zero, without the possibility of reassessment. In cases of greater infringement, more serious action may be taken.

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 Acanilado, 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 Acanilado, Barcelona, 2011

Software

- Moodle
- Teams

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan/Spanish	second semester	morning-mixed
(TE) Theory	1	Spanish	second semester	morning-mixed