

BASIC DETAILS:

Subject:	HISTORIA DE LOS MEDIOS AUDIOVISUALES		
Id.:	32095		
Programme:	GRADUADO EN COMUNICACIÓN AUDIOVISUAL. PLAN 2014 (BOE 15/10/2014)		
Module:	ENTORNO HISTÓRICO, ECONÓMICO Y SOCIAL DE LA COMUNICACIÓN AUDIOVISUAL		
Subject type:	OBLIGATORIA		
Year:	3	Teaching period:	Primer Cuatrimestre
Credits:	6	Total hours:	150
Classroom activities:	64	Individual study:	86
Main teaching language:	Inglés	Secondary teaching language:	Inglés
Lecturer:	BONAUT IRIARTE, JOSEBA (T)	Email:	jbonaut@usj.es

PRESENTATION:

FILM HISTORY

This course is a specialization in Film History and its influence in other media (TV, Internet, etc.).

We will review the influence of Film as an artistic tool, but also as an industrial force (Entertainment Industry).

The main goal will be to trace a historical arc of its development, but this course will also focus on critical thinking, collaborative working, intercultural communication and creative working.

By the end of the course you should be able to:

- Know Film's historical background.
- Know Film's aesthetic tools.
- Know main filmmakers and film styles.
- Know TV's historical background.
- Develop critical thinking about film history.
- Understand the nature and process of film production.
- Write critical essays on film.
- Know more about life in general.

PROFESSIONAL COMPETENCES ACQUIRED IN THE SUBJECT:

General programme competences	G01	Ability to analyse and synthesise.
	G03	Ability to organise and plan.
	G04	Use of Information Technologies.
	G05	Teamwork.
	G06	Interpersonal skills
	G07	Ability to take on and display an ethical commitment individually and socially.
	G08	Ability to work in an international context.
	G09	Ability to apply knowledge.
	G10	Ability to generate new ideas (creativity).
	G11	Ability to undertake research.

	G14	Capacity to understand the codes and forms of expression of the mass communications media.
Specific programme competences	E01	Capacity and ability to plan and manage human, budgetary and technical resources in the various production stages in a film, video or radio story.
	E03	Capacity and ability to manage organisational production, recording and dissemination techniques and processes for an audiovisual production.
	E09	Capacity to identify the processes and techniques involved in the oversight and management of audiovisual companies in their industrial structure (production, distribution and screening), and interpret statistics from the audiovisual sector. This competence also includes the management and organisation of the human resources for current audiovisual production.
	E18	Knowledge of theories, methods and problems in audiovisual communications and their languages which serve as a support for the activity, depending on the requirements established as disciplinary knowledge and professional competences. n de los requerimientos fijados como conocimientos disciplinares y competencias profesionales.
	E20	Ability to suitably present research results orally or by means of audiovisuals or IT, in accordance with the canons of the communications disciplines.
Learning outcomes	R01	Recognise the basic concepts and events characterising the history of audiovisual communications.
	R02	Connect historical knowledge with the professional audiovisual situation.
	R03	Carry out small studies, documenting and undertaking critical works in the field of audiovisual communications history.
	R04	Critically analyse audiovisual discourses and link them to the historical situation of audiovisual communications.
	R05	Create audiovisual items about audiovisual communications history as a medium for critical analysis.

PRE-REQUISITES:

- Know Film Grammar
- General knowledge about Film History
- Be a curious person
- Hard working attitude

Class attendance is mandatory

SUBJECT PROGRAMME:

Subject contents:

1 - INTRODUCTION
1.1 - PRESENTATION - ICE BREAKING
1.2 - ABOUT FILM HISTORY
2 - THE INVENTION AND EARLY YEARS OF THE CINEMA 1880s-1904
2.1 - THE INVENTION OF CINEMA
2.2 - EARLY FILMMAKING AND EXHIBITION
2.3 - SCREENING 1
3 - THE INTERNATIONAL EXPANSION OF THE CINEMA, 1905-1912
3.1 - FILM PRODUCTION IN EUROPE
3.2 - THE STRUGGLE FOR THE EXPANDING AMERICAN FILM INDUSTRY
3.3 - THE PROBLEM OF NARRATIVE CLARITY
3.4 - AN INTERNATIONAL STYLE
3.5 - SCREENING 2
4 - NATIONAL CINEMAS, HOLLYWOOD CLASSICISM AND WORLD WAR I, 1913-1919
4.1 - THE AMERICAN TAKEOVER OF WORLD MARKETS
4.2 - THE RISE OF NATIONAL CINEMAS: GERMANY, ITALY, RUSSIA, FRANCE, DENMARK, SWEDEN
4.3 - THE CLASSICAL HOLLYWOOD CINEMA
4.4 - SCREENING 3

5 - CINEMA IN THE 20s: FRANCE, GERMANY AND SOVIET UNION
5.1 - THE FRENCH FILM INDUSTRY AFTER WWI: THE FRENCH IMPRESSIONIST MOVEMENT
5.2 - THE GERMAN SITUATION AFTER WWI: THE EXPRESSIONIST MOVEMENT
5.3 - USSR AND CINEMA: THE MONTAGE MOVEMENT
5.4 - SCREENING 4
6 - THE LATE SILENT ERA IN HOLLYWOOD, 1920-1928
6.1 - THE STRUCTURE OF THE INDUSTRY: THE MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA
6.2 - STUDIO FILMMAKING
6.3 - SCREENING 5
7 - THE INTRODUCTION OF SOUND
7.1 - SOUND IN THE UNITED STATES
7.2 - THE INTERNATIONAL ADOPTION OF SOUND
7.3 - SCREENING 6
8 - THE HOLLYWOOD STUDIO SYSTEM, 1930-1945
8.1 - THE NEW STRUCTURE OF THE FILM INDUSTRY
8.2 - GENRE INNOVATIONS AND TRANSFORMATIONS: MAJOR DIRECTORS
8.3 - SCREENING 7
9 - OTHER STUDIO SYSTEMS, CINEMA AND THE STATE, POETIC REALISM, 1930-1945
9.1 - OTHER STUDIO SYSTEMS: THE BRITISH STUDIOS, JAPAN, INDIA AND CHINA
9.2 - CINEMA AND THE STATE: SOCIALIST REALISM, CINEMA UNDER THE NAZIS AND ITALIAN PROPAGANDA
9.3 - POETIC REALISM AND FRENCH FILM PRODUCTION
9.4 - SCREENING 8
10 - AMERICAN CINEMA IN THE POSTWAR ERA, 1945-1960
10.1 - THE DECLINE OF THE HOLLYWOOD STUDIO SYSTEM
10.2 - THE RISE OF INDEPENDENTS
10.3 - THE COMPETITION OF TELEVISION
10.4 - MAJOR DIRECTORS: SEVERAL GENERATIONS
10.5 - SCREENING 9
11 - POSTWAR EUROPEAN CINEMA: NEOREALISM AND ITS CONTEXT, 1945-1959
11.1 - THE POSTWAR CONTEXT
11.2 - ITALY: NEOREALISM AND AFTER
11.3 - OTHER FILM INDUSTRIES
11.4 - SCREENING 10
12 - ART CINEMA AND THE IDEA OF AUTHORSHIP
12.1 - THE RISE AND SPREAD OF THE AUTHOR THEORY
12.2 - NEW WAVES AND YOUNG CINEMAS: CONTEXT
12.3 - NEW WAVES AND YOUNG CINEMAS: FRANCE, ITALY, GREAT BRITAIN, GERMANY, JAPAN, USSR
12.4 - SCREENING 11
13 - HOLLYWOOD'S FALL AND RISE: 1960-1980
13.1 - THE 1960s: THE FILM INDUSTRY IN RECESSION
13.2 - THE NEW HOLLYWOOD: LATE 1960s TO LATE 1970s
13.3 - OPPORTUNITIES FOR INDEPENDENTS
13.4 - SCREENING 12
14 - AMERICAN CINEMA AND THE ENTERTAINMENT ECONOMY: THE 1980s AND AFTER
14.1 - HOLLYWOOD, CABLE TV, AND HOME VIDEO
14.2 - CONCENTRATION OF ENTERTAINMENT: GLOBALIZATION, THE POWER OF TELEVISION AND THE INTERNET
14.3 - A NEW AGE OF INDEPENDENT CINEMA
14.4 - SCREENING 13
15 - DIGITAL TECHNOLOGY AND THE CINEMA
15.1 - DIGITAL TOOLS FOR FILMMAKING
15.2 - DISTRIBUTION AND EXHIBITION
15.3 - NEW MEDIA, FILM, AND DIGITAL CONVERGENCE
15.4 - SCREENING 14

Subject planning could be modified due unforeseen circumstances (group performance, availability of

resources, changes to academic calendar etc.) and should not, therefore, be considered to be definitive.

TEACHING AND LEARNING METHODOLOGIES AND ACTIVITIES:

Teaching and learning methodologies and activities applied:

Theory/ practice classes: theory content is provided by the teacher in face to face sessions where practice cases (screenings) will be presented to strengthen different aspects of the subject.

Group Tasks: students will work in 5 group tasks in this course (writings, presentations, etc.)

Tutorials: students can request a personal meeting with the teacher to solve doubts, guide their work or any other need.

Student work load:

Teaching mode	Teaching methods	Estimated hours
Classroom activities	Master classes	48
	Practical work, exercises, problem-solving etc.	2
	Films, videos, documentaries etc.	14
Individual study	Individual study	50
	Individual coursework preparation	26
	Group coursework preparation	10
Total hours:		150

ASSESSMENT SCHEME:

Calculation of final mark:

Individual coursework:	15 %
Group coursework:	25 %
Final exam:	30 %
Mid-term exam:	30 %
TOTAL	100 %

*Las observaciones específicas sobre el sistema de evaluación serán comunicadas por escrito a los alumnos al inicio de la materia.

BIBLIOGRAPHY AND DOCUMENTATION:

Basic bibliography:

THOMPSON, K. and BORDWELL, D. (2009). Film History: An Introduction (Third Edition). McGraw-Hill Education, New York.

Recommended bibliography:

COUSINS, M. (2013). The Story of Film. Pavilion, London.
 COOK, D. (2016). A History of Narrative Film (Fifth Edition). W.W. Norton & Company, New York.
 MAST, G. and KAWIN, B. (2010). A Short History of the Movies (11th Edition). Pearson, New York.
 PARKINSON, D. (2012). History of Film (2nd Edition). Thames & Hudson, London.
 LEWIS, J. (2007). American Film: A History. W.W. Norton & Company, New York.

Recommended websites:

British Film Institute <http://www.bfi.org.uk/>

Cahiers du cinema	http://www.cahiersducinema.com/
Filmaffinity	https://www.filmaffinity.com/en/main.html
Senses of Cinema	http://www.sensesofcinema.com/
Sight and Sound	http://www.bfi.org.uk/sightandsound/