



Universitat de Lleida

DEGREE CURRICULUM
**ART THEORY/ AUDIOVISUAL
EXPRESSION**

Coordination: MACHETTI SANCHEZ, ALEJANDRO

Academic year 2018-19

Subject's general information

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|---|--|---------------|------------------|------------------|
| Subject name | ART THEORY/ AUDIOVISUAL EXPRESSION | | | |
| Code | 100028 | | | |
| Semester | 1st Q(SEMESTER) CONTINUED EVALUATION | | | |
| Typology | Degree | Course | Character | Modality |
| | Bachelor's Degree in History | 3 | OPTIONAL | Attendance-based |
| | Bachelor's Degree in Audiovisual Communication and Journalism | 1 | COMMON | Attendance-based |
| | Bachelor's Degree in History of Art and Artistic Heritage Management | 2 | COMMON | Attendance-based |
| Course number of credits (ECTS) | 6 | | | |
| Type of activity, credits, and groups | Activity type | PRAULA | | TEORIA |
| | Number of credits | 3 | | 3 |
| | Number of groups | 2 | | 2 |
| Coordination | MACHETTI SANCHEZ, ALEJANDRO | | | |
| Department | ART HISTORY AND SOCIAL HISTORY | | | |
| Teaching load distribution between lectures and independent student work | Attendance-based hours: 60 (40 %) Non-attendance based hours: 90 (60 %) | | | |
| Important information on data processing | Consult this link for more information. | | | |
| Language | Spanish 75% Catalan 25% | | | |
| Distribution of credits | 1 credit = 25 hours of student work. 6 credits = 150 h The students of the old plan for which the subject computes 7.5 credits, must perform an additional practical test equivalent to 37.5 hours of autonomous dedication. | | | |
| Office and hour of attention | Wednesdays 13-14h Office: 3.58.3 or Classroom 2.44 Tel: 973703102 | | | |

| Teaching staff | E-mail addresses | Credits taught by teacher | Office and hour of attention |
|-----------------------------|------------------------------|---------------------------|------------------------------|
| MACHETTI SANCHEZ, ALEJANDRO | sandro.machetti@hahs.udl.cat | 12 | |

Subject's extra information

OFFICE AND HOUR OF ATTENTION

From 13-09-2018 to 11-01-2019.

Morning: Thursday & Friday 11.00-11.30 (Room 2.13) and 13.15-14.00 (SCINIAA, Room 3.58.3).

Afternoon: Thursday & Friday 16.30-17.00 (Room 01.03) and only Thursday 18.30-19.00 (SCINIAA, Room 3.58.3).

DESCRIPTION

To know and understand the textual and intertextual nature of audiovisual expression. Historical-aesthetic analysis of its formal and artistic foundations.

CONSIDERATIONS on TEACHING METHODOLOGY

About ACTIVITIES and WORKS:

Any work that has any of these deficiencies will automatically be considered **NOT SUITABLE**, without having to evaluate its contents:

1. Works / activities without the corresponding critical apparatus, where appropriate, with approved criteria (preferably footnotes or at the end of the text, citation systems ISO 690 or APA).
2. Works / activities with serious and persistent spelling, syntactic, grammatical and / or semantic problems.
3. Works / activities performed by copying bibliographic or network materials. Plagiarism.
4. Works / activities done with the exclusive support of materials not recommended by the teacher. Works or exercises in which the materials explicitly recommended by the teacher in a previous correction or in tutorial are not used.
5. Works / activities performed on rhetorical, formalist or cinephile ramblings.
6. Works / activities that, in short, do not reach a minimum level of professionalism.

About TUTORIALS

1. The face-to-face tutorials will be held at the times, dates and places established in this teaching guide.
2. The tutorial is a fundamental tool to solve aspects of the content of the course and to guide the accomplishment of the exercises and works.
3. The tutorials can be done individually or in a small group.
4. In order to solve doubts about specific materials (films, books, images, texts ...), it is advisable to take the material to be consulted.
5. In the case of works / activities / texts that require the use of bibliography, this should be the one recommended by the professor. In addition, in the case of usage of other materials that are not recommended, it is

very convenient to be sure of its suitability by informing the teacher in tutoring.

6. Whole works / activities / texts will not be tutored or corrected in their entirety before their formal presentation. Tutorial is designed so that the student exposes specific problems about his work or general doubts about procedures and methodological techniques, with the healthy intention of generating an intellectual debate with the professor. It is never a preliminary presentation, but a continuous process of problem solving and construction and improvement of work.

7. Tutorials or written inquiries (email) should be relevant and should exhibit formal neatness in expression and writing. In such case, the same procedure shall be carried out on a first-come, first-served basis and within a period not exceeding fifteen days from receipt. **Tutorials or written questions that do not have a minimum of formal polish in expression and writing will not be answered.**

8. During periods when there are no classroom classes, tutorials will be attended only by email. Under no circumstances will tutorials be taken during the August vacation.

About BIBLIOGRAPHY

The professor will guide the most suitable bibliographic selection to carry out practical work or to expand the contents of the course (in class or individually during tutorial hours).

Consulting bibliography:

In Lleida:

- Biblioteca de Letras de la UdL.
- Biblioteca Pública. Maternidad.

In the rest of Catalonia:

- Libraries of the different Catalan universities with cinematographic studies
- Biblioteca de Cine de la Filmoteca de la Generalitat de Catalunya. Plaza de Salvador Seguí 1-9, 08001 Barcelona. Confirm schedules in <http://www.filmoteca.cat>

Online catalogues:

- UdL catalogues and other Catalan or Spanish universities. Consult **CCUC** and **REBIUN** and other online resources offered by the Biblioteca de Letras
- Catalogues of Biblioteca de Filmoteca <http://www.filmoteca.cat/web/catalegs>

About VIEWING FILMS AND OTHER AUDIOVISUAL WORKS

For the proper preparation of the contents of the subject and the acquisition of the habit of seeing the audiovisual with an analytical and rigorous perspective, it is absolutely necessary that the students complete the training with the viewing of films or other audiovisual proposals related to the subject. The professors of film and mass media history have produced a list of essential works that students should know when they finish their studies, can be consulted in the "Resources" section of the subject. Additional suggestions include:

In the cinema, exhibition halls or museums:

- First releases of films. To follow the premieres and reruns related to the courses (regardless of the semester and course in which they are given).
- Filmoteca de Catalunya (Barcelona, Lleida ...), Cine-ull (Cineclub de la UdL), other cycles, projections, exhibitions, installations or activities. The professor will give you information in all these senses in class, on the notice board of SCINIAA (Seminar on Film and Audiovisual Arts), or through his Facebook and Twitter.

In video, DVD, television, network:

- Video library from the Biblioteca de Letras UdL.

- Video library from the Biblioteca de Cine de la Filmoteca de Cataluña.
- Video libraries from Catalan universities with film studies.
- Video library from the Biblioteca Pública. Maternidad.
- TV programming recommended in class. Deserve special attention La 2 (films and *Metrópolis*), Canal 33, digital platforms, cable...
- Distributors of catalogue and network sales.
- Online viewing portals: MUBI, Filmin, Filmotech, Netflix ...
- Legal downloads p2p.

About VIDEOGRAPHIC DEVICES

It is advisable to have video players as working tools. If someone does not have them he/she can collaborate with a colleague who has or use the equipment and computers of the computer and multimedia classrooms of the Faculty, those of the Library of Letters or those of the SCINIAA (in the latter case requesting a date and time to the teacher). Any doubts about a film or an audiovisual work can be consulted in a joint viewing between the teacher and the student during tutorial hours.

About ERASMUS students or other international or state MOBILITY PROGRAMS

It is recommended to have a good level of Spanish for a correct monitoring of the theoretical classes.

No specific evaluation criteria will be applied to these students. Consequently, they should perform the same exercises, practices and tests as the local students.

Students of any mobility program can answer exercises and written tests in English, French or Italian, as well as in any of the two official languages of the UdL (Catalan and Spanish). The test type exam will be provided exclusively in Spanish.

Learning objectives

- O1. To know and to understand the textual nature of audiovisual expression
- O2. To know and to understand the intertextual nature of audiovisual expression

Competences

BACHELOR'S DEGREE IN HISTORY OF ART AND ARTISTIC HERITAGE MANAGEMENT

CB2 To apply your knowledge to your work or vocation in a professional way and to possess the skills that are usually demonstrated through the elaboration and defense of arguments and problem solving within your area of study.

CG5 To be competent in the management of bibliography and search tools for general and specific bibliographic resources, including Internet Access.

CG6. To be able to plan and manage the time for decision making and development of individual tasks and in teamwork environments.

CE1 To be able to acquire a knowledge of the basic processes of scientific methodology in Art History.

CE3 To be able to acquire a general diachronic vision of the General and / or Universal Art History.

CE6 To be able to acquire a systematic and integrated knowledge of the artistic fact: different languages, procedures and techniques of artistic production throughout history, as well as theory and aesthetic thinking.

CT3 Acquire training in the use of new technologies and information and communication technologies.

BACHELOR'S DEGREE IN AUDIOVISUAL COMMUNICATION AND JOURNALISM

CB3. Ability to gather and interpret relevant data (usually within their area of study) to make judgments that include a reflection on relevant social, scientific or ethical issues.

CB5. To know how to develop those learning skills which are necessary to undertake further studies with a high degree of autonomy

CG3. To apply theoretical knowledge in practical activity.

CG5. To develop the capacity of information management

CG7. To develop a critical thinking and reasoning, and to know how to communicate them effectively

CE10. To identify contemporary traditions in the creation of informative and non-informative discourses.

CE13. To identify and to apply the theoretical and practical foundations of audiovisual communication and internet communication.

CE14. To identify and apply the narrative and expositive logics and abilities of the audiovisual and interactive contents of an informative and non-informative nature.

CE15. To develop the creative capacity in the audiovisual, multimedia and interactive realization of the different genres.

Subject contents

1. Prometheus's revelation. Magical, scientific, technological and spectacular nature of audiovisual representation. (3 sessions)

2. To See the world through a hole. Audiovisual representation, reality and memory. (3 sessions)

3. As dreams are made on. Audiovisual expression structure. (9 sessions)

3.1. Space, framing.

3.2. Time, movement.

3.3. Space-time, editing.

3.4. Sound dimension and visible music.

4. The thousand and one stories. Literature and audiovisual expression. (3 sessions)

5. Architecture and landscapes of imagination. (3 sessions)

6. Painting's voice. (2 sessions)

7. The ephemeral's redemption. Performing arts, conceptual art and audiovisual expression. (2 sessions)

Methodology

| Activity | Description | O* | G* | HP* | HNP* |
|---------------------|-------------------------------------|----------|----|-----|------|
| Seminars (S) | Seminar introduction to the subject | O1 O2 | GG | 3t | -- |
| | | | | | |

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|------------------------------|---|----------|-----------|-----|-----|
| Theoretical class (C) | Theory | O1 O2 | GG | 32t | -- |
| Practices (P) | (PA) Room practices: Viewing, analysis and comment of examples and questions about practical works | O1 O2 | GG | 16p | -- |
| | (PC) Field practices. Attendance to sessions SOM CINEMA | O1 O2 | GG | 5p | |
| Works (T) | Practical course works MEDEA 1 MEDEA 2 | O1 O2 | Ind | -- | 54p |
| Tutorials (Tut) | Individual or small group tutorials | O1 O2 | Ind GP | 2t | -- |
| Exam (EX) | On-site test (relating to S, C, PA and PC) | O1 O2 | GG | 2t | 36t |
| TOTAL | 150 hours (6 ECTS) Distribution HP / HNP = 40 / 60 % Distribution t / p = 50 / 50 % | | | 60 | 90 |

O: Learning objectives. G: Groups. HP: Attendance-based hours. HNP: Non-attendance based hours. GG: Big group. Ind: Individual. GP: Small group. t: theoretical. p: practices

NOTE: The old plan students, for which the subject computes 7.5 credits, must also carry out the additional analysis of 4 practices that will be presented to a written test with the same conditions that in previous courses and that involve an added dedication of 37.5 hours. equivalent to 1.5 credits of difference.

Development plan

Important: The students of the Bachelor's Degree in Audiovisual Communication and Journalism must choose the morning or afternoon group attendance from the beginning of the course and maintain this choice throughout the development of the subject. The students of the Bachelor's Degree in History of Art and Artistic Heritage Management can not choose a group and must attend the morning group.

(S):

Seminar introduction to the subject.

Wednesday 19 & 26-09-2018.

Morning group: 11:30-13:00. Room 2.13

Afternoon group: 17:00-18:30. Room 1.03

(C) & (PA):

Theoretical and practical classes. Thursday & Friday from 13-09-2018 to 11-01-2019.

Morning group: 11:30-13:00. Room 2.13

Afternoon group: 17:00-18:30. Room 1.03.

(PC):

Field practices. Attendance at meetings of SOM CINEMA on the 17th, 18th and 19-10-2017. The program and the modality of assistance will be specified.

(T):

Practical work The methodology and characteristics of the work will be specified in (S)

MEDEA 1: Delivery date ~~- 9th week, Monday 05-11-2018 at 23.55h via Virtual Campus.~~ DEFERRED TO 10th week, Friday 16-11-2018 at 23.55h via Virtual Campus.

MEDEA 2: Delivery date ~~- 16th week, Monday 07-01-2019 at 23.55h via Virtual Campus.~~ DEFERRED TO 16th week, Friday 11-01-2019 at 23.55h via Virtual Campus

(EX):

On-site test relating to S, C, PA & PC:

Date and place, pending assignment (Rooms 3.48 y 3.49).

Second-chance examination:

Date and place, pending assignment (Rooms 3.48 y 3.49).

Important: The on-site test will last approximately 60 minutes and will be organized in two examination GROUPS A and B. The teacher will divide the list of enrolled students in alphabetical order to compile the two exam groups. Group A will take the test one hour before group B. If a student has specific needs to belong to one or the other group, they will communicate it to the teacher before they make them. Once the groups are made, no changes can be made, both in the ordinary exam and the recovery exam.

NOTE: The old plan students, for which the subject computes 7.5 credits, must also carry out the written practice test, as carried out the previous course. Day, time and procedure will be set.

Evaluation

| Evaluation mechanisms | Activity | O* | %* |
|-----------------------|------------------------------|---------|-------|
| Exam (EX) | Test relating to S,C,PA & PC | O1 & O2 | 50 % |
| Works (T) | Practical work MEDEA 1 | O1 & O2 | 21 % |
| Works (T) | Practical work MEDEA 2 | O1 & O2 | 29 % |
| TOTAL | | | 100 % |

O: Learning objectives. %: final grade percent.

| GRADES | |
|--|--|
| Value of the parts | <p>The parts will be scored on the percentages indicated above (100 global points). That is: TEST = 50 points MEDEA 1 = 21 points MEDEA 2 = 29 points</p> <p>This is so because the Virtual Campus only lets to qualify with just one decimal. Consequently, if values were calculated on 10 total points, part of the qualification obtained would be lost (for example: 2.45 out of 5, it would be 2.4)</p> <p>Once obtained the value over a total of 100 points, each note is divided by 10. This is the rating of each of the parts that will be added to the final grade.</p> |
| Calculation of the final grade on 10 points | <p>TEST + MEDEA 1 + MEDEA 2</p> <p>It is not necessary to "pass" each of the parts to do the sum of the final grade. The global grade of 10 will indicate if the subject has been passed or not, according to the criteria explained below</p> |

| | | | | | | | | | |
|--|---|----------|------|------------|--|------------|---|-----------|--|
| Assumptions that involve to obtain a NOT PRESENTED in the subject | - When there are parts not presented and a score equivalent to 50% of the possible score of the presented parts is reached. | | | | | | | | |
| Assumptions that involve to FAIL the subject | - With all the parts presented, do not reach 4.5 points out of 10 in the calculation of the final grade. - When there are parts not presented and a score equivalent to 50% of the possible score of the presented parts is NOT reached. | | | | | | | | |
| Assumptions that involve to PASS the subject | - Obtain, with all the parts submitted, a final grade greater than or equal to 4.5 points | | | | | | | | |
| Recovery | - In application of the regulations of evaluation, the recovery only affects the exam type test (EX), being a theoretical evidence equal to or greater than 30% of the final grade. - The recovery of the theoretical test can be done by all students who wish to do so. In the final grade only the highest grade obtained will be taken into consideration (either in the ordinary call or in the recovery) - VERY IMPORTANT: The practical works T (Medea 1 and 2), as a practical evaluation that develops progressively over time and that do not exceed 30% of the grade, are not recoverable. Only in very exceptional cases (at the teacher's discretion) will it be possible to make corrections or amendments to the presentations of the practical works (certain formal problems that can be remedied or other special circumstances). | | | | | | | | |
| Round up | The teacher reserves the right to round up the grades in some cases, according to criteria that take into account attitude, attendance and general results. | | | | | | | | |
| Final ratings system | <table border="0"> <tr> <td style="padding-right: 20px;">0 to 4,4</td> <td>Fail</td> </tr> <tr> <td>4,5 to 6,4</td> <td>Pass (between 4,5 and 4,9 will be 5 points in official record)</td> </tr> <tr> <td>6,5 to 8,4</td> <td>Notable (between 6,5 and 6,9 will be 7 points in official record)</td> </tr> <tr> <td>8,5 to 10</td> <td>Excellent (between 8,5 and 8,9 will be 9 points in official record. Honor's Registration option above 9 points)</td> </tr> </table> | 0 to 4,4 | Fail | 4,5 to 6,4 | Pass (between 4,5 and 4,9 will be 5 points in official record) | 6,5 to 8,4 | Notable (between 6,5 and 6,9 will be 7 points in official record) | 8,5 to 10 | Excellent (between 8,5 and 8,9 will be 9 points in official record. Honor's Registration option above 9 points) |
| 0 to 4,4 | Fail | | | | | | | | |
| 4,5 to 6,4 | Pass (between 4,5 and 4,9 will be 5 points in official record) | | | | | | | | |
| 6,5 to 8,4 | Notable (between 6,5 and 6,9 will be 7 points in official record) | | | | | | | | |
| 8,5 to 10 | Excellent (between 8,5 and 8,9 will be 9 points in official record. Honor's Registration option above 9 points) | | | | | | | | |

NOTE: The old plan students, for which the subject computes 7.5 credits, can also add up to 2.5 additional points equivalent to the burden of the written practice test. This means that they can choose up to 12.5 points in the final mark that will be converted to the usual 10-point scale by a simple rule of three: dividing the final score achieved by 12.5 points by the coefficient 1.25.

Bibliography

All the bibliography to support the subject is of recommended consultation, although it is a guiding guide that allows to initiate multiple routes of approach to the matter that is quite diversified.

All related books can be found in the Library of the UdL or through the inter-university loan PUC and SOD. In the tab "Resources" you can find an expanded thematic bibliography.

The professor will comment on the specific bibliography at the beginning of each topic in the theoretical classes.

- Abuín González, Anxo: *El teatro en el cine*, Cátedra, Madrid, 2013.
- Alonso García, Luis: *Lenguaje del cine, praxis del filme: una introducción al cinematógrafo*, Plaza y Valdés, Madrid, 2010.
- Altman, Rick: *Los géneros cinematográficos*, Paidós, Barcelona, 2000.
- Aumont, Jacques: *El ojo interminable. Cine y pintura*, Paidós, Barcelona, 1996.
- Aumont, Jacques: *À quoi pensent les films*, Séguier, Paris, 1996.
- Aumont, Jacques; Marie, Michel: *Análisis del Film*, Paidós, Barcelona, 1990.
- Benet, Vicente J.: *La cultura del cine. Introducción a la historia y a la estética del cine*, Paidós, Barcelona, 2004.
- Bordwell, David; Thompson, Kristin: *El arte cinematográfico. Una introducción*, Paidós, Barcelona, 1995.
- Casetti, Francesco; Chio, Federico di: *Cómo analizar un film*, Paidós, Barcelona, 2007.
- Chion, Michel: *La audiovisión. Introducción a un análisis conjunto de la imagen y el sonido*, Paidós, Barcelona, 1993.
- Costa, Antonio: *Saber ver el cine*, Paidós, Barcelona, 1989.
- Costa, Antonio: *Il cinema e le arti visive*, Einaudi, Torino, 2002.
- Darley, Andrew: *Cultura visual digital. Espectáculo y nuevos géneros en los medios de comunicación*, Paidós, Barcelona, 2003.
- Ferro, Marc: *El cine, una visión de la historia*, Akal, Madrid, 2008.
- Ferro, Marc: *Historia contemporánea y cine*, Ariel, Barcelona, 1995.
- Gorostiza, Jorge: *La profundidad de la pantalla. Arquitectura Cine*, Colegio de Arquitectos de Canarias, Ocho y Medio, Madrid, 2008.
- Gubern, R.: *La mirada opulenta. Exploración de la iconosfera contemporánea*, Gustavo Gili, Barcelona, 1992.
- Gubern, Romà: *Del bisonte a la realidad virtual*, Anagrama, Barcelona, 1996.
- Gubern, Román: *Cultura audiovisual (escritos 1981-2011)*, Cátedra, Madrid, 2013.
- Hueso Montón, Angel Luis: *El cine y el siglo XX*, Ariel, Barcelona, 1998.
- Konigsberg, Ira: *Diccionario técnico Akal de cine*, Akal, Madrid, 2004.
- Lovell, Allan; Krämer, Peter (eds.): *Screen Acting*, Routledge, London, New York, 199.
- Lévy, Pierre: *¿Qué es lo virtual?*, Paidós, Barcelona, 1999.
- Manovich, Lev: *El lenguaje de los nuevos medios de comunicación. La imagen en la era digital*, Paidós, Barcelona, 2010.
- Marzal Felici, Javier; Gómez Tarín, Francisco Javier : *Metodologías de análisis del film*, Edipo, Madrid, 2007.
- Meigh-Andrews, Chris: *A History of Video Art: The Development of Form and Function*, Berg Publishers Limited, Oxford, 2006.
- Mitchell, William J.T.: *Teoría de la imagen. Ensayos sobre representación verbal y visual*, Akal, Madrid, 2009.
- Moreno, Isidro: *Musas y nuevas tecnologías. El relato hipermedia*, Paidós, Barcelona, 2002.
- Méjean, Jean-Max: *Philosophie et cinéma*, Cinémaction 94, Corlet, Condé-sur-Noireau, 2000.

- Porter, Miquel; González, Palmira; Casanovas, Anna: *Las claves del cine y otros medios audiovisuales*, Ariel, Barcelona, 1994.
- Pérez Bowie, José Antonio: *Leer el cine. La teoría literaria en la teoría cinematográfica*, Ediciones Universidad de Salamanca, Salamanca, 2008.
- Pérez Bowie, José Antonio (ed.): *Reescrituras fílmicas: Nuevos territorios de la adaptación*, Ediciones Universidad de Salamanca, Salamanca, 2010.
- Quintana, Àngel: *Fábulas de lo visible. El cine como creador de realidades*, El Acantilado, Barcelona, 2003.
- Quéau, Philippe: *Lo virtual (virtudes y vértigos)*, Paidós, Barcelona, 1996.
- Rivaya, Benjamín; Zapatero, Luis (eds.): *Los saberes y el cine*, Tirant Lo Blanch, València, 2010.
- Rosenstone, Robert A.: *El pasado en imágenes*, Ariel, Barcelona, 1997.
- Salt, Barry: *Film Style and Technology: History and Analysis*, Starword, London, 2009.
- Sand, Shlomo: *El siglo XX en pantalla. Cien años a través del cine*, Crítica, Barcelona, 2005.
- Sorlin, Pierre: *Estéticas del audiovisual*, La marca, Buenos Aires, 2010.
- Sossai, Maria Rosa: *Film d'artista: percorsi e confronti tra arte e cinema*, Silvana, Cinisello Balsamo, 2008.
- Stam, Robert: *Teorías del cine. Una introducción*, Paidós, Barcelona, 2001.
- Sánchez Noriega, José Luis: *De la literatura al cine. Teoría y análisis de la adaptación*, Paidós, Barcelona, 2000.
- Sánchez Noriega, José Luis: *Historia del Cine. Teoría y géneros cinematográficos, fotografía y televisión*, Alianza, Madrid, 2006.
- Sánchez-Escalonilla, Antonio (coord.): *Diccionario de creación cinematográfica*, Ariel, Barcelona, 2003.
- Tesson, Charles: *Teatro y cine*, Paidós, Barcelona, 2012.
- Tranche, Rafael R.: *Del papel al plano. El proceso de la creación cinematográfica*, Alianza, Madrid, 2015.
- VV.AA.: *Videoculturas de fin de siglo*, Cátedra, Madrid, 1990.
- Weinrichter, Antonio (ed.): *La forma que piensa. Tentativas en torno al cine-ensayo*, Festival Punto de Vista. Gobierno de Navarra, Pamplona, 2007.
- Zecchi, Barbara (ed.): *Teoría y práctica de la adaptación fílmica*, Complutense, Madrid, 2012.
- Zumalde, Imanol: *La experiencia fílmica. Cine, pensamiento y emoción*, Cátedra, Madrid, 2011.