



Universitat de Lleida

DEGREE CURRICULUM

ART THEORY/ AUDIOVISUAL EXPRESSION

Coordination: MACHETTI SANCHEZ, ALEJANDRO

Academic year 2022-23

Subject's general information

Subject name	ART THEORY/ AUDIOVISUAL EXPRESSION			
Code	100028			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Audiovisual Communication and Journalism	1	COMMON/CORE	Attendance-based
	Bachelor's Degree in History of Art and Artistic Heritage Management	2	COMMON/CORE	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			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
MACHETTI SANCHEZ, ALEJANDRO	sandro.machetti@udl.cat	12	See, below, "Subject's extra information"

Subject's extra information

OFFICE AND HOUR OF TUTORIALS

From 15-09-2022 to 22-12-2022.

Thursday 13:00-14:00h and 19:00-20:00h.

All the tutorials will be of a hybrid nature: in person at room 3.58.2, and, simultaneously, by videoconference through the Virtual Campus. The student will be able to attend the office in person or will connect to the videoconference tool while the session lasts and must will follow the teacher's instructions to manage individual or group attention (privately or publicly, as the student desires). It is not necessary to arrange a tutoring to attend these sessions.

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. If plagiarised material is detected, we will apply what is established in the «Regulations for the Assessment and Grading of Student Learning in UdL Bachelor's and Master's Degrees».
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 or remote tutorials will be held at the times, dates and places established in this teaching guide. It is not necessary to arrange a tutoring to attend these sessions.
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. Tutorials can be done face-to-face or by videoconference. In both cases you can choose to do them individually or in a 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 <https://www.filmoteca.cat/web/ca/informacio-practica>

Online catalogues:

- UdL catalogues and other Catalan or Spanish universities. Consult **CCUC** and **REBIUN** and other online resources offered by the Biblioteca de Letras, such as:

<https://biblioguies.udl.cat/condicionsllibres>

- Catalogues of Biblioteca de Filmoteca <https://filmoteca.cat/web/ca/article/bases-de-dades-especialitzades>

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 in office 3.58, or on the virtual campus.
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 © 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 has 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 plan and manage the time for decision making and development of individual tasks and in teamwork environments.

CE1 To develop a critical vision of the basic processes of scientific methodology in Art History.

CE3 To develop a general diachronic vision of the General and / or Universal Art History.

CE6 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.

Subject contents

1. Prometheus's revelation. Magical, scientific, technological and spectacular nature of audiovisual representation. (2 sessions)

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

3. As dreams are made on. Audiovisual expression structure.

3.1. Space, framing. (2 sessions)

3.2. Time, movement. (2 sessions)

3.3. Space-time, editing. (3 sessions)

3.4. Sound dimension and visible music. (3 sessions)

4. The thousand and one stories. Literature and audiovisual expression. (2 sessions)

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

6. Painting's voice. (3 sessions)

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

(The number of sessions is indicative)

Methodology

Activity	Description	O	G	HP	HNP
Seminars (S)	Seminar introduction to the subject	O1 O2	GG	--	2t 2p
Theoretical class (C)	Theory	O1 O2	GG	29t	--
Practices (P)	(PA) Room practices: Viewing, analysis and comment of examples and questions about practical works	O1 O2	GG	25p	--
	(PC) Field practices. Attendance to sessions SOM CINEMA	O1 O2	GG	4p	
Course Works (T)	MEDEA 1	O1 O2	Ind	--	10t 10p
	MEDEA 2				13t 13p
Tutorials (Tut)	Individual or small group tutorials	O1 O2	Ind GP	1p	--
Exam (Ex)	Final examination (relating to S, C, PA and PC)	O1 O2	GG	1t	20t 20p
TOTAL	150 hours (6 ECTS) HP / HNP = 60/90 (40/60%) t / p = 75/75 (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 hours. p: practical hours

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. (2 sessions)

All groups (morning and afternoon): Wednesday 21 and 28-09-2022 from 9:00 to 11:00h.

Videoconference of the subject in the virtual campus. The seminar sessions will be recorded and can be consulted throughout the course

(C) & (PA):

Theoretical and practical classes.

Thursday & Friday from 15-09-2022 to 22-12-2022.

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

Afternoon group: 17:00-19:00h. Room 2.13

(PC):

Field practices. Attendance at SOM CINEMA sessions from 19 to 23-10-2022. The program and the modality of assistance will be specified.

(Tut):

Tutorials.

From 15-09-2022 to 22-12-2022.

Thursday 13:00-14:00h and 19:00-20:00h.

All the tutorials will be of a hybrid nature: in person at room 3.58.2, and, simultaneously, by videoconference through the Virtual Campus. The student will be able to attend the office in person or will connect to the videoconference tool while the session lasts and must follow the teacher's instructions to manage individual or group attention (privately or publicly, as the student desires). It is not necessary to arrange a tutoring to attend these sessions.

(T):

Course works. The methodology and characteristics of the work will be specified in (S)

MEDEA 1: Delivery date – 8th week, Monday 31-10-2022 at 23:55h via Virtual Campus.

MEDEA 2: Delivery date – 14th week, Monday 12-12-2022 at 23:55h via Virtual Campus.

(Ex):

The exams will be multiple choice questions and relating to theoretical and practical aspects of S, C, PA and PC. They will be in face-to-face mode, by groups and through "Test and questionnaires" tool in the subject space of the virtual campus. See below the organization of the groups (Ex). For this type of test, it must be borne in mind that a maximum of two hours and a half will be required to assess all students.

FINAL EXAMINATION:

11-01-2023 (9:00-11:30h, classrooms 0.10.A, 3.48 and 3.49.A)

(Approximate duration 60 minutes: 20 minutes of preparation and 40 actual minutes of exam)

RECOVERY EXAMINATION:

01-02-2023 (12:00-14:30h, rooms 010.B, 3.48 and 3.49.A)

(Approximate duration 60 minutes: 20 minutes of preparation and 40 actual minutes of exam)

Organization of groups (Ex):

The exams will be organized in three groups A, B and C (different from the morning/afternoon enrollment) and will be done as follows:

-- **Group A:** at the exact time assigned for the exam in the computer rooms 3.48 and 3.49.A (therefore, the student will have a computer in the classroom).

-- **Group B:** at the exact time assigned for the exam in the classroom 0.10.A (final examination) or 0.10.B (recovery examination). In this case, students must take the exam with their laptop with an Internet connection and are responsible for its correct operation during the test.

-- **Group C:** one hour later than the one assigned as the beginning of the exam in the computer rooms 3.48 and 3.49.A (therefore, the student will have a computer in the classroom).

Before the exams, the teacher will give the instructions to assign each student to the corresponding group, classroom and schedule. If any student has **special needs to belong to group A, B or C** due to schedule reasons, transportation, laptop availability or any other circumstance, they must notify the teacher before the

distribution of groups. Once the groups have been assigned, no changes can be made for any of the exams.

Evaluation

Evaluation mechanisms	Activity	O	%
Course Works (T)	MEDEA 1	O1 O2	21 %
Course Works (T)	MEDEA 2	O1 O2	29 %
Exam (Ex)	Final examination relating to S, C, PA, PC	O1 O2	50 %
TOTAL			100 %

O: Learning objectives. %: final grade percent.

Students who combine their degree with a full time job or a part-time job with schedules coinciding with classes have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to academic@lletres.udl.cat or ask for it at the Faculty's secretary (Secretaria de la Facultat de Lletres). In relation to this subject, the student who chooses this alternative assessment must complete in all cases the works (T) and the final examination (Ex, related to S, C and PA, but with the option to renounce the PC).

GRADES

Value of the parts	<p>The parts will be scored on the percentages indicated above (100 global points). That is:</p> <p>MEDEA 1 = 21 points</p> <p>MEDEA 2 = 29 points</p> <p>FINAL EXAMINATION = 50 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>MEDEA 1 + MEDEA 2 + FINAL EXAMINATION</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	<ul style="list-style-type: none"> - In all cases in which the student has presented assessable parts that jointly weigh a percentage lower than 50% of the overall grade for the subject. - When there are parts not presented and a score equivalent to 45% of the possible score of the presented parts is reached.
Assumptions that involve to FAIL the subject	<ul style="list-style-type: none"> - With all the parts presented, do not reach 4,5 points out of 10 in the calculation of the final grade. - When the student has presented assessable parts that jointly weigh a percentage higher than 50% of the overall grade for the subject and a score equivalent to 45% of the possible score of the presented parts is NOT reached.

Assumptions that involve to PASS the subject	<ul style="list-style-type: none"> - Obtain, with all the parts submitted, a final grade greater than or equal to 4,5 points 	
Recovery	<ul style="list-style-type: none"> - In application of the regulations of evaluation, the recovery only affects the final examination (Ex), being an evidence equal to or greater than 30% of the final grade. - As the final examination (Ex) is the only recoverable part, recovery will only be scheduled when there are students who have failed the subject and who have not achieved 45% of its value in the ordinary session of the exam and/or have the option to pass the course improving the qualification of the exam in recovery. - If it is necessary to program the recovery of the final examination (Ex) as described in the previous point, instead, it 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 course works T (MEDEA 1 and 2), as an 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 course works (certain formal problems that can be remedied or other special circumstances). 	
Round up	<p>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.</p>	
Final ratings system	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)

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: *À quoi pensent les films*, Séguier, Paris, 1996.

AUMONT, JACQUES: *El ojo interminable. Cine y pintura*, Paidós, Barcelona, 1996.

AUMONT, JACQUES; MARIE, MICHEL: *Análisis del Film*, Paidós, Barcelona, 1990.

- BAZIN, ANDRÉ: *¿Qué es el cine?*, Rialp, Madrid, 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.
- BURCH, NOËL: *El tragaluz del infinito (Contribución a la genealogía del lenguaje cinematográfico)*, Cátedra, Madrid, 1987.
- BURCH, NOËL: *Itinerarios. la educación de un soñador del cine*, Cátedra, Madrid, 2022.
- CASSETTI, 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: *Historia contemporánea y cine*, Ariel, Barcelona, 1995.
- FERRO, MARC: *El cine, una visión de la historia*, Akal, Madrid, 2008.
- GOROSTIZA, JORGE: *Construcciones filmadas. 50 películas esenciales sobre arquitectura*, UOC, Barcelona, 2019.
- 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.
- HERVÁS, MARINA: *La escucha del ojo. Un recorrido por el sonido y el cine*, Exit Publicaciones, Madrid, 2022.
- 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, 1999.
- 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.
- MORIN, EDGAR: *El cine o el hombre imaginario*, Paidós, Barcelona, 2001.
- MÉJEAN, JEAN-MAX: *Philosophie et cinéma*, Cinémaction 94, Corlet, Condé-sur-Noireau, 2000.
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- 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.
- RÍO, VÍCTOR DEL: *La memoria de la fotografía. Historia, documento, ficción*, Cátedra, Madrid, 2021.
- 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.
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- 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.
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- SÁNCHEZ NORIEGA, JOSÉ LUIS: *Historia del Cine. Teorías, estéticas, géneros*, Alianza, Madrid, 2018.

- SÁNCHEZ NORIEGA, JOSÉ LUIS: *De la literatura al cine. Teoría y análisis de la adaptación*, Paidós, Barcelona, 2000.
- 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.