



Universitat de Lleida

DEGREE CURRICULUM  
**HISTORY OF CINEMA**

Coordination: MACHETTI SANCHEZ, ALEJANDRO

Academic year 2022-23

## Subject's general information

<b>Subject name</b>	HISTORY OF CINEMA			
<b>Code</b>	101961			
<b>Semester</b>	1st Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	Degree	Course	Character	Modality
	Bachelor's Degree in Audiovisual Communication and Journalism	2	COMMON/CORE	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA	TEORIA	
	<b>Number of credits</b>	3	3	
	<b>Number of groups</b>	2	2	
<b>Coordination</b>	MACHETTI SANCHEZ, ALEJANDRO			
<b>Department</b>	ART HISTORY AND SOCIAL HISTORY			
<b>Teaching load distribution between lectures and independent student work</b>	Attendance-based hours: 60 (40 %) Non-attendance based hours: 90 (60 %)			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	Spanish 75% Catalan 25%			
<b>Distribution of credits</b>	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 16-09-2022 to 16-09-2022.

Friday 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

Historical-aesthetic analysis of the formal and artistic foundations of audiovisual expression. History of cinema and audiovisual arts from the precedents of the cinema and up to the present day. The aim is to identify critically the main tendencies of cinematographic and audiovisual creation from the historical, stylistic, aesthetic and sociocultural points of view. Deepening the textual and intertextual nature of audiovisual expression (giving continuity to the contents of the subject Audiovisual Expression). To know and understand the contextual nature of audiovisual expression.

### 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 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 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. Deepening the textual and intertextual nature of audiovisual expression.

O2. To know and to understand the contextual 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.

CE13 Recognize in a critical way the dialogue between the different methodologies of approaching the History of Art and its historical evolution (Historiography of Art).

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

## BACHELOR'S DEGREE IN AUDIOVISUAL COMMUNICATION AND JOURNALISM

CB1. Possess and understand knowledge in an area of study that starts from the base of general secondary education, and is usually found at a level that, although supported by advanced textbooks, also includes some aspects that involve knowledge from the avant-garde of a field of study.

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.

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

CG8 Value respect for diversity and plurality of ideas.

CE2. Develop an adequate knowledge of the contemporary world and its recent historical evolution in the social, economic, political and cultural dimensions.

CE3. Value the mass media from a historical dimension that addresses its social, industrial and cultural aspects.

## Subject contents

### FIRST PART. BASIC CONCEPTS

1. History and historiography of cinema and audiovisual arts: preliminary concepts. The main cinematographic theories. The cinematographic and audiovisual heritage. (2 sessions)

2. Modes of representation, forms of audiovisual practice and styles: precinema, early cinema, classical cinema, modern cinema, new audiovisual arts, post-modern and post-classical cinema, post-cinema. (6 sessions)

### SECOND PART. STYLES AND CONTEXTS

3. Entertainment, shows, optical and audiovisual pre-cinematographic wonders. (From the Renaissance to the late XIX). (2 sessions).

4. The origins of cinema and the consolidation of the show. (From the end of the XIX to 1914/15). (2 sessions).

5. The classical cinema, silent and sound. (From 1914/15 to the decade of the 60). (3 sessions).

6. Cinema and modernity. Historical avant-garde and cinema. Modern cinemas and new cinemas. (Years 10 and 20 of the 20th century. From the end of World War II to the end of the 70s). (3 sessions).

7. The new audiovisual arts and their expressive contributions: television, video art and infographics. (From World War II to today). (2 sessions).

8. The audiovisual panorama in the last decades. The digital revolution and audiovisual crossbreeding. (From the 80s of the 20th century until today). (2 sessions).

(The number of sessions is indicative)

## Methodology

The subject is developed in two different and exclusive follow-up modalities. The student must choose one of the two options (which implies eliminating the other). The choice is voluntary and must be made following these criteria:

### Options description:

1. **Evaluation Tests Option (Pr)**: consisting of two continuous assessment tests (Test 1 and Test 2) in addition to the final exam (Ex). This option implies that the student can achieve, as a **maximum final grade in the subject, up to 6,5 points (Approved)**. The completion of tests 1 and 2 by the student implies that they have voluntarily chosen this option and that they know the limitation of the maximum possible grade (6,5 points and Approved in the final grade).
2. **Course Works Option (T)**: consisting of two film analysis exercises (AF1 and AF2), in addition to the final exam (Ex). This option implies that the student can achieve, as long as he reaches them, grades higher than 6,5 points in the final grade (from 6,5 to 10 points, with their respective equivalencies: Notable, Excellent or With Honors).

### Option choice:

1. **Until September 28, 2022**, students who want to choose the **Course Works Option (T)** must notify the teacher, indicating the title of the film with which they will make the two works. It is necessary to consult the document **“2022-2023. Film Selection AF”**, in the Course Resources, to communicate the correct choice of film to the teacher.
2. It will be understood that students who do not inform the teacher of the choice of any film until September 28, 2022, have voluntarily chosen the **Evaluation Tests Option (Pr)**, to which they will be automatically assigned.

### Option change:

1. The student who chooses the **Evaluation Tests Option (Pr)** and takes Test 1 cannot change the option and must complete the subject in this modality.
2. Students who choose the **Course Works Option (T)** and have presented the first exercise (AF1), will have the opportunity, if they wish, to change to the **Evaluation Tests Option (Pr)** for the second test. In such a case, they will maintain the qualification of the AF1 exercise and may continue the course in the **Evaluation Tests Option (Pr)** modality by taking Test 2. To make this change, **they must notify the teacher at least 15 days before taking Test 2**. The completion of Test 2 by these students who have changed modality, implies that they have voluntarily chosen this change and that they know the limitation of the maximum possible grade in the subject to which they can aspire (maximum 6,5 points and Approved in the end note). Once the change and Test 2 have been made, the student must complete the subject in the **Evaluation Tests Option (Pr)** modality.

Taking into account these previous considerations, the methodological axes of the subject will be specified as follows (underlined, the options to choose and exclusive; without underlining, activities common to all students):

Activity	Description	O	G	HP	HNP
<b>Seminars (S)</b>	Seminar introduction to the subject	O1 O2	GG	--	2t 2p
<b>Theoretical class (C)</b>	<b>Theory</b>	O1 O2	GG	27t	--

<b>Practices (P)</b>	<b>(PA)</b> Room practices: Viewing, analysis and comment of examples and questions about course works	O1 O2	GG	25p	--
	<b>(PC)</b> Field practices. Attendance to sessions SOM CINEMA	O1 O2	GG	4p	
<b>Evaluation Tests option (Pr)</b>	Test 1 (relating to S, C and PA)	O1 O2	Ind	1t	<u>10t</u> 10p
	Test 2 (relating to S, C and PA)			1t	<u>13t</u> 13p
Choose one of the two options (Pr) or (T) (one invalidates the other)					
<b>Course Works option (T)</b>	AF 1 (film analysis exercise)	O1 O2	Ind	1t	<u>10t</u> 10p
	AF 2 (film analysis exercise)			1t	<u>13t</u> 13p
<b>Tutorials (Tut)</b>	Individual or small group tutorials	O1 O2	Ind GP	1p	--
<b>Exam (Ex)</b>	Final examination (relating to S, C, PA and PC)	O1 O2	GG	1t	20t 20p
<b>TOTAL</b>	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 enroll the morning or afternoon group attendance (they can only attend the group in which they have enrolled). The students of the Bachelor's Degree in History of Art and Artistic Heritage Management can not choose a group and must enroll the morning group.

### **(S):**

Seminar introduction to the subject. (2 sessions)

All groups (morning and afternoon):

Wednesday 14-09-2022 from 9:00 to 11:00h.

Wednesday 21-09-2022 from 19:00 to 21:00h.

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: 9:00-11:00h. Room 0.10.A

Afternoon group: 15:00-17:00h. 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 16-09-2022 to 16-09-2022.

Friday 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.

## **Evaluation Tests option (Pr):**

Short tests in multiple choice mode related to theoretical and practical aspects of S, C and PA. 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 (Pr) and (Ex). For this type of test, it must be borne in mind that a maximum of two hours will be required to assess all students.

### **TEST 1:**

27-10-2022 (9:00-11:00h, classrooms 0.10.A, 3.48 and 3.49)

(Approximate duration 32 minutes: 20 minutes of preparation and 12 actual minutes of exam)

### **TEST 2:**

25-11-2022 (9:00-11:00h, classrooms 0.10.A, 3.48 and 3.49)

(Approximate duration 36 minutes: 20 minutes of preparation and 16 actual minutes of exam)

## **Course Works option (T):**

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

### **AF 1:**

Delivery date – 6<sup>th</sup> week, Monday 17-10-2022 at 23:55h via Virtual Campus.

### **AF 2:**

Delivery date – 12<sup>th</sup> week, Monday 28-11-2022 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 (Pr) and (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:**

17-01-2023 (9:00-11:30h, classrooms 0.10.A, 3.48 and 3.49.A)

(Approximate duration 48 minutes: 20 minutes of preparation and 28 actual minutes of exam)

## RECOVERY EXAMINATION:

01-02-2023 (16:00-18:30h., rooms 010.A, 3.48 and 3.49.A)

(Approximate duration 48 minutes: 20 minutes of preparation and 28 actual minutes of exam)

### Organization of groups (Pr) and (Ex):

The tests and exams will be organized in three groups A, B and C (different from those for 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 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 tests or 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 tests or exams.

## Evaluation

Evaluation mechanisms	Activity	O	%
Course Works (T), or Evaluation Tests (Pr)	AF 1, or Test 1	O1 O2	21 %
Course Works (T), or Evaluation Tests (Pr)	AF 2, or Test 2	O1 O2	29 %
Exam (Ex)	Final examination relating to S, C, PA and PC	O1 O2	50 %
<b>TOTAL</b>			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](mailto: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 Course Works (T) or the Evaluation Tests (Pr) and the final examination (Ex, related to S, C and PA, but with the option to renounce the PC).

## GRADES

<b>Value of the parts</b>	<p>The parts will be scored on the percentages indicated above (100 global points). That is:</p> <p>AF 1 or TEST 1 = 21 points          AF 2 or TEST 2 = 29 points          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>
<b>Calculation of the final grade</b>	<p>- <u>Course Works option (T)</u>:          AF 1 + AF 2 + FINAL EXAMINATION          (up to a maximum of 10 points)</p> <p>- <u>Course Works Option (T) with change to Evaluation Tests option (Pr)</u>:          AF 1 + TEST 2 + FINAL EXAMINATION          (up to a maximum of 6,5 points)</p> <p>- <u>Evaluation Tests option (Pr)</u>:          TEST 1 + TEST 2 + FINAL EXAMINATION          (up to a maximum of 6,5 points)</p>
<b>Assumptions that involve to obtain a NOT PRESENTED in the subject</b>	<p>It is not necessary to "pass" each of the parts to do the sum of the final grade. The global grade reached will indicate if the subject has been passed or not, according to the criteria explained below</p> <p>- 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.</p> <p>- When there are parts not presented and a score equivalent to 45% of the possible score of the presented parts is reached.</p>
<b>Assumptions that involve to FAIL the subject</b>	<p>- With all the parts presented, do not reach 4,5 points in the calculation of the final grade.</p> <p>- 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.</p>
<b>Assumptions that involve to PASS the subject</b>	<p>- Obtain, with all the parts submitted, a final grade greater than or equal to 4,5 points</p>

<b>Recovery</b>	<p>- 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.</p> <p>- 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.</p> <p>- 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)</p> <p>- VERY IMPORTANT: The course works T (AF 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). The evaluation tests (Pr) (Test 1 and 2) as they do not exceed 30% of the grade, are not recoverable. They are also not modifiable in any case.</p>	
<b>Round up</b>	<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>	
<b>Final ratings system Evaluation Tests option (Pr)</b>	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 10	Pass (In all cases, 6,5 points will appear in the official record as the maximum grade)
<b>Final ratings system Course Works option (T)</b>	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 and monographic bibliography.

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

- Abel, Richard (ed.): *Encyclopedia of Early Cinema*, Routledge, London, New York, 2005.
- Albera, François: *La vanguardia en el cine*, Manantial, Buenos Aires, 2010.
- Allen, Robert; Gomery, Douglas: *Teoría y práctica de la historia del cine*, Paidós, Barcelona, 1995.
- Alonso García, Luis: *Lenguaje del cine, praxis del filme: una introducción al cinematógrafo*, Plaza y Valdés, Madrid, 2010.
- Andrew, J. Dudley: *Las principales teorías cinematográficas*, Rialp, Madrid, 1993.
- Aumont, Jacques: *Diccionario teórico y crítico del cine*, La Marca, Buenos Aires, 2006.
- Aumont, Jacques; Gaudreault, André; Marie, Michel: *Histoire du Cinéma. Nouvelles Approches*, Publications de la Sorbonne, Colloque de Cerisy, Paris, 1989.
- 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.
- Bonet, Eugeni; Dols, Joaquim; Mercader, Antoni; Muntadas, Antoni: *En torno al vídeo*, Universidad del País Vasco, Bilbao, 2010.
- Borau, José Luis (dir.): *Diccionario del cine español*, Alianza, Academia de las Artes y las Ciencias Cinematográficas de España, Madrid, 1998.
- Borde, Raymond: *Los archivos cinematográficos*, Filmoteca de la Generalitat Valenciana, IVAECM, Valencia, 1991.
- Bordwell, David: *El significado del filme (inferencia y retórica en la interpretación cinematográfica)*, Paidós Comunicación, Barcelona, 1995.
- Bordwell, David: *On the History of Film Style*, Harvard University Press, 1998.
- Bordwell, David: *Pandora's Digital Box. Films, Files and the Future of Movies*, The Irvington Way Institute Press, Madison, Indiana, 2012 (sólo en versión electrónica PDF)..
- Bordwell, David; Staiger, Janet; Thompson, Kristin: *El cine clásico de Hollywood. Estilo cinematográfico y modo de producción hasta 1960*, Paidós, Barcelona, 1997.
- Bordwell, David; Thompson, Kristin: *El arte cinematográfico. Una introducción*, Paidós, Barcelona, 1995.
- Brunetta, Gian Piero (dir.): *Storia del cinema mondiale*, Einaudi, Torino, 1999-2001.
- Brunetta, Gian Piero (dir.): *Historia mundial del cine I. Estados Unidos I*, Akal, Madrid, 2011.
- Brunetta, Gian Piero (dir.): *Historia mundial del cine I. Estados Unidos II*, Akal, Madrid, 2012.
- 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.
- Casetti, Francesco; Chio, Federico di: *Cómo analizar un film*, Paidós, Barcelona, 2007.
- Ferro, Marc: *Historia contemporánea y cine*, Ariel, Barcelona, 1995.
- Ferro, Marc: *El cine, una visión de la historia*, Akal, Madrid, 2008.
- Font, Domènec: *Paisajes de la modernidad. Cine europeo, 1960-1980*, Paidós, Barcelona, 2002.
- Frutos Esteban, Francisco Javier: *Los ecos de una lámpara maravillosa. La linterna mágica en su contexto*

- mediático*, Ediciones Universidad de Salamanca, Salamanca, 2010.
- Gaudreault, André: *Cinéma et attraction. Pour une nouvelle histoire du cinématographe*, CNRS, Paris, 2008.
- González López, Palmira: *El cinema mut*, Universitat Oberta de Catalunya, Barcelona, 2006.
- González Requena, Jesús: *Clásico, manierista, postclásico. Los modos del relato en el cine de Hollywood*, Castilla Ediciones, Valladolid, 2006.
- Gubern, R.: *La mirada opulenta. Exploración de la iconosfera contemporánea*, Gustavo Gili, Barcelona, 1992.
- Gubern, Román: *Cultura audiovisual (escritos 1981-2011)*, Cátedra, Madrid, 2013.
- Gubern, Román; Monterde, José Enrique; Pérez Perucha, Julio; Riambau, Esteve; Torreiro, Casimiro: *Historia del cine español*, Cátedra, Madrid, 2009 (6a edició).
- Gutiérrez Espada, Luís: *Historia de los medios audiovisuales*, Pirámide, Madrid, 1982.
- Hall, Doug; Fifer, Sally Jo (ed.): *Illuminating Video an Essential Guide to Video Art*, Aperture, New York, 1990.
- Hecht, Hermann: *Pre-Cinema History. An Encyclopaedia and Annotated Bibliography of the Moving Image Before 1896*, British Film Institute, London, 1993.
- Hernández, Bernat: *Escriure Història a la Universitat*, Servei de Llengües (UAB), Servei de Llengües Modernes (UdG), Serveis Lingüístics (UB), Servei Lingüístic (URV) i Institut de Llengües (UdL), Barcelona, Girona, Lleida, Tarragona, 2020, <http://hdl.handle.net/10459.1/70167>.
- Hoberman, James: *El cine después del cine. O, ¿Qué fue del cine del siglo XXI?*, Paidós, Buenos Aires, 2014.
- Hueso Montón, Angel Luis: *El cine y el siglo XX*, Ariel, Barcelona, 1998.
- Imbert, Gérard: *Cine e imaginarios sociales. El cine posmoderno como experiencia de los límites (1990-2010)*, Cátedra, Madrid, 2010.
- Imbert, Gérard: *Crisis de valores en el cine posmoderno: (Más allá de los límites)*, Ediciones Cátedra, Madrid, 2019.
- Jager, Joachim; Knapstein, Gabriele; Husch, Anette (eds.): *Beyond Cinema. The Art of Projection: Films, Videos and installations from 1963 to 2005*, Hatje Cantz, Berlin, 2006.
- Konigsberg, Ira: *Diccionario técnico Akal de cine*, Akal, Madrid, 2004.
- Lagny, Michèle: *Cine e Historia. Problemas y métodos en la investigación cinematográfica*, Bosch, Barcelona, 1997.
- Lipovetski, Gilles; Serroy, Jean: *La pantalla global. Cultura mediàtica y cine en la era hipermoderna*, Anagrama, Barcelona, 2009
- Machetti, Sandro; Brunetta, Gian Piero; Quintana, Àngel; Zunzunegui, Santos: *Què és el precinema? (Bases metodològiques per a l'estudi del precinema)*, Museu del Cinema Col·lecció Tomàs Mallol, Ajuntament de Girona, Girona, 2000.
- Manovich, Lev: *El lenguaje de los nuevos medios de comunicación. La imagen en la era digital*, Paidós, Barcelona, 2005.
- Martin, Adrian: *¿Qué es el cine moderno?*, Festival Internacional de Cine de Valdivia, Uqbar Editores, Chile, 2008.
- 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.

- Minguet, Joan M.; Sánchez Salas, Daniel (coord.): "Cine de los orígenes: entre la atracción y la revisión", *Secuencias*, núm. 26, segundo semestre 2007, pp. 5-80.
- Moisdon, Stephanie: *Qu'est-ce que l'art video aujourd'hui?*, Beaux Arts Magazine, Paris, 2008.
- Montiel, Alejandro: *Teorías del cine: un balance histórico*, Montesinos, Barcelona, 1993.
- Oubiña, David: *Filmología: Ensayos con el cine*, Manantial, Buenos Aires, 2000.
- Parfait, Françoise: *Vidéo, un art contemporain*, Regard, Paris, 2001.
- Passek, Jean-Loup: *Diccionario del Cine*, Rialp, Madrid, 1991.
- Porter i Moix, Miquel: *Història del cinema a Catalunya. 1895-1990*, Generalitat de Catalunya. Departament de Cultura, Barcelona, 1992.
- Pérez Perucha, Julio (ed.): *Antología crítica del cine español 1906-1995*, Cátedra, Filmoteca Española, Madrid, 1997.
- Rees, A.L.: *A History of Experimental Film and Video*, British Film Institute, London, 1999.
- Rodríguez Mattalia, Lorena: *Arte videográfico: Inicio, polémicas y parámetros básicos de análisis*, Universidad Politécnica de Valencia, Valencia, 2009.
- Romaguera i Ramió, Joaquim (dir.): *Diccionari del cinema a Catalunya*, Enciclopèdia Catalana, Barcelona, 2005.
- Romaguera, J.; Alsina, H.: *Textos y manifiestos del cine*, Cátedra, Madrid, 1989.
- Rosenstone, Robert A.: *El pasado en imágenes*, Ariel, Barcelona, 1997.
- Rush, Michael: *L'Art Vidéo*, Thames and Hudson, París, 2003.
- 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.
- Sedeño Valdellós, Ana (coord.): *Historia y estética del videoarte en España*, Comunicación Social Ediciones y Publicaciones, Zamora, 2011.
- Sorlin, Pierre: *Cines europeos, sociedades europeas, 1939-1990*, Paidós, Barcelona, 1996.
- Sorlin, Pierre: *Estéticas del audiovisual*, La marca, Buenos Aires, 2010.
- Stam, Robert: *Teorías del cine. Una introducción*, Paidós, Barcelona, 2001.
- Stam, Robert; Burgoyne, Robert; Flitterman-Lewis, Sandy: *Nuevos conceptos de la teoría del cine. Estructuralismo, semiótica, narratología, psicoanálisis, intertextualidad*, Paidós, Barcelona, 1999.
- Sánchez Noriega, José Luis: *Historia del Cine. Teoría y géneros cinematográficos, fotografía y televisión*, Alianza, Madrid, 2006.
- Sánchez Noriega, José Luis: *Historia del Cine. Teorías, estéticas, géneros*, Alianza, Madrid, 2018.
- Sánchez-Biosca, Vicente: *Cine y vanguardias artísticas. Conflictos, encuentros, fronteras*, Paidós, Barcelona, 2004.
- Sánchez-Biosca, Vicente: "La historiografía del cine. En busca del tiempo perdido", en P. Aullón de Haro (ed.), *Teoría de la historia de la literatura y el arte*, en *Teoría / Crítica*, núm. 1 (monográfico), Alicante, 1994, pp.307-328.
- Sánchez-Escalonilla, Antonio (coord.): *Diccionario de creación cinematográfica*, Ariel, Barcelona, 2003.
- Thompson, Kristin; Bordwell, David: *Film History: An Introduction*, McGraw-Hill Higher Education, New York,

2010.

Tranche, Rafael R.: *Del papel al plano. El proceso de la creación cinematográfica*, Alianza, Madrid, 2015.

VV.AA.: *A companion to early cinema*, Wiley-Blackwell, Malden (Massachusetts), 2012.

VV.AA.: "Cine e hibridaciones, avatares de la era digital", *Archivos de la Filmoteca*, núm. 72, octubre 2013 (monográfico).

VV.AA.: *La imagen rescatada. Recuperación, conservación y restauración del patrimonio cinematográfico*, Filmoteca de la Generalitat Valenciana, Valencia, 1995.

VV.AA.: *En torno a En torno al vídeo*, Centro Cultural Montehermoso, Vitoria - Gasteiz, 2010.

VV.AA.: *Videoculturas de fin de siglo*, Cátedra, Madrid, 1990.

VV.AA.: *Diccionario del cine Iberoamericano. España, Portugal y América*, Sociedad General de Autores y Editores, Madrid, 2011.

VV.AA.; Jenaro Talens y Santos Zunzunegui (coord.): *Historia general del cine. Volúmen I. Orígenes del cine*, Cátedra, Madrid, 1998.

VV.AA.; Jenaro Talens y Santos Zunzunegui (coord.): *Historia general del cine. Volúmen II. Estados Unidos 1908-1915*, Cátedra, Madrid, 1998.

VV.AA.; Jenaro Talens y Santos Zunzunegui (coord.): *Historia general del cine. Volúmen III. Europa 1908-1918*, Cátedra, Madrid, 1998.

VV.AA.; Jenaro Talens y Santos Zunzunegui (coord.): *Historia general del cine. Volúmen IV. América (1915-1928)*, Cátedra, Madrid, 1997.

VV.AA.; Juan Miguel Company y Manuel Palacio (coord.): *Historia general del cine. Volúmen V. Europa y Asia (1918-1930)*, Cátedra, Madrid, 1997.

VV.AA.; Manuel Palacio y Pedro Santos (coord.): *Historia general del cine. Volúmen VI. La transición del mudo al sonoro*, Cátedra, Madrid, 1995.

VV.AA.; José Enrique Monterde y Casimiro Torreiro (coord.): *Historia general del cine. Volúmen VII. Europa y Asia (1929-1945)*, Cátedra, Madrid, 1997.

VV.AA.; Esteve Riambau y Casimiro Torreiro (coord.): *Historia general del cine. Volúmen VIII. Estados Unidos (1932-1955)*, Cátedra, Madrid, 1996.

VV.AA.; José Enrique Monterde y Esteve Riambau (coord.): *Historia general del cine. Volúmen IX. Europa y Asia 1945-1959*, Cátedra, Madrid, 1996.

VV.AA.; Carlos F. Heredero y Casimiro Torreiro (coord.): *Historia general del cine. Volúmen X. Estados Unidos (1955-1975). América Latina*, Cátedra, Madrid, 1996.

VV.AA.; José Enrique Monterde y Esteve Riambau (coord.): *Historia general del cine. Volúmen XI. Nuevos cines (años 60)*, Cátedra, Madrid, 1996.

VV.AA.; Manuel Palacio y Santos Zunzunegui (coord.): *Historia general del cine. Volúmen XII. El cine en la era del audiovisual*, Cátedra, Madrid, 1995.

Weinrichter, Antonio (ed.): "El cine en el espacio del arte", *Secuencias*, núm. 32 (monográfico), segundo semestre 2010.

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