

History of Film I

COURSE GUIDE

BACHELOR'S IN FILMMAKING
Course 2025/2026

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Carlos Fernández Castro

Course presentation

Journey through the history of art, cinema and TV from its origins to the current digital context, with an emphasis on the cultural, social and economic impact of cinema and the film's relationship to; the other artistic disciplines. Phases, schools, styles, titles, directors, major films, advances in cinema and television from their origins to the end of World War II.

Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG04	Know the various applications of the technological resources from the field of audiovisual creation.
CG05	Understand the concepts of photography, the creation of the film image and audiovisual language from an artistic and technical perspective.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CG07	Know the different study and research methodologies that enable the continuous development and innovation of an activity within the audiovisual industry.
CG08	Develop critical discourse in the field of audiovisual creation with attention to cultural, social and artistic changes.
CE01	Understand the history, evolution and contribution of film from the perspective of aesthetics, society and ethics.
CE02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CE04	Understand filmmaking in an open, multi-directional manner, from the forms and formats that are intrinsically related to the entertainment industry, to more expressive manifestations that explore avant-garde aesthetics and/or auteur philosophies.

CE06	Know the different production models and their relationship to the demands of the audiovisual industry.
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Learning outcomes

Upon completion of this course, each student must be able to:

1. Identify key films and directors from various stages of the history of audiovisual media, as well as the dominant styles, trends, schools and artistic genres for each period covered in the course content.
2. Know the essence, influence of the historical moment at the time of filming and premiere of major titles; their formal aspects, conventions of genre, narrative strategies and influence on society, as well as their role as historic testaments of each period.
3. Work with expressive resources in written and audiovisual presentations, that help to illustrate, together with their own material, the historical periods covered in the course.
4. Think and speak about the course content material, its multi-cultural contributions and social and the ethical value for each period of the history of audiovisual media.
5. Develop skills to work in teams and coordinate with their classmates.
6. Develop and take ownership of their own audiovisual works and messages, bearing in mind the role of the spectator as receptor.

Teaching methodology

<i>MD1</i>	Case studies and discussion.
<i>MD2</i>	Case studies and discussion.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.

Course content

<i>Content</i>	<ol style="list-style-type: none"> 1. Pre-cinematic inventions. 2. Silent film. Europe: pioneers and first avant-gardes. The art film. 3. The United States (I). Birth of the Hollywood system. The star system. 4. Germany and Expressionism. 5. Soviet film. Montage lifts cinema to an art form. 6. The arrival of sound film and color film. 7. Cinema between the wars. 8. The birth of television. 9. British film. Free cinema. 10. French cinema (I). 11. Spanish cinema (I): from its origins to the 1950s. 12. Other cinemas: Japanese classical cinema, Sweden, Italy, etc.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	36 hours
AF3	Design and execution of artistic creation projects (individual or group).	4 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	40 hours
AF7	Evaluation.	8 hours
AF8	Autonomous study of the theoretical contents and autonomous elaboration of practical work and activities.	80 hours

** The distribution of hours between training activities may undergo changes due to the academic needs of the course, the group and/or the teaching team.*

Assessment

GENERAL ASSESSMENT CRITERIA

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written)	<i>Revaluable</i>	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	<i>Non-revaluable</i>	No	40%
SE5 Attitude and participation	<i>Non-revaluable</i>	No	10%
			100%

(*) Evidence of all the evidence presented here must be collected and submitted to the Academic Secretary's Office for filing (writings, recordings, etc.).

EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES OF INTEREST

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS