

History of film II

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

This course looks at the expansion and international consolidation of cinema as art and entertainment with the codification of genres, the expansion of realism and the end of Hollywood's golden age; the arrival of modernity and symbolism, new stylistic currents, changes in production, and technological advances; the impact and influence of television on fiction, and the generational shift in North America; the digitalization and democratisation of cinema.

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	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
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.
CE05	Understand filmmaking in relation to the contemporary artistic and cultural panorama.
CE06	Know the different production models and their relationship to the demands of the audiovisual industry.

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 the social and ethical value for each historical 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>	Participatory masterclass.
<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. Postwar cinema. Italian Neorealism. 2. French Cinema (II). The nouvelle vague and "author politics". 3. Latin American film. 4. The United States (II). New North American cinema (1960s-70s). Political cinema. The New York School and independent film. 5. Television fiction and its influence on the language of audiovisual media. 6. Documentary film and animation. 7. Spanish cinema (II): from 1950 to the present day. 8. Other cinemas: Northern Europe, Africa, the Middle East, India, China, etc. 9. Historiographical aspects of cinema. 10. Postmodernism and self-referential film. The mixing of genres. 11. The digital era.
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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 theoretical content and autonomous preparation 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)	Yes	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	No	No	40%
SE5 Attitude and participation	No	No	10%
			100%

(*) Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.

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.



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Resources

RECOMMENDED BIBLIOGRAPHY

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS