

25149 - History of Photography, Film and other Audiovisual Media

Syllabus Information

Academic Year: 2019/20

Subject: 25149 - History of Photography, Film and other Audiovisual Media

Faculty / School: 301 -

Degree: 278 - Degree in Fine Arts

ECTS: 6.0

Year: 3

Semester: First Four-month period

Subject Type: Optional

Module: ---

1.General information

1.1.Aims of the course

1.2.Context and importance of this course in the degree

1.3.Recommendations to take this course

2.Learning goals

2.1.Competences

2.2.Learning goals

2.3.Importance of learning goals

3.Assessment (1st and 2nd call)

3.1.Assessment tasks (description of tasks, marking system and assessment criteria)

4.Methodology, learning tasks, syllabus and resources

4.1.Methodological overview

The student must demonstrate that he has achieved the expected learning results through the following evaluation activities. There will be a global assessment test, to which all students will be entitled, and which will be fixed in the academic calendar. Students who do not opt ??for continuous assessment, who do not pass the course by this procedure or who would like to improve their qualification, will be entitled to take the global test, prevailing, in any case, the best of the grades obtained.

The global evaluation will be integrated by a final on-site test and by the results of the continuous evaluation, being the result of this sum: 60% exam + 30% practice + 10% tutorials and participation in class. The student who does not opt ??for continuous assessment, that does not surpass the course by this procedure or that would like to improve their grade, will have the right to sit for the global test, prevailing in any case the higher grade obtained.

4.2.Learning tasks

4.3.Syllabus

The course will address the following topics:

Section A. PHOTOGRAPHY

Topic I: The popularization by the professionalization of the invention. Second half of the 19th century.

- 1.1. The creation of the photographic portrait in the field of early studies: André-Adolphe Disdéri and the *carte de visite*; Nadar's Portraits.
- 1.2 *Excursions Daguerriennes*. Photography trips.
- 1.3. Photography as a form of creation. Top positions in favor and against: Charles Baudelaire. Photography and artists: resistance and recognition. The position of Eugène Delacroix. Photography and art movements of the 19th (bonding with the realistic trends).
- 1.4. The alibi of "artistry" for new scientific and technological achievement. The emergence of Pictorialism in Europe and the United States.

Topic II: Origin of the dichotomy art photography/pure photography. Two ways of conceiving the static image. The birth of the documentary aspect linked to the report. First half of the 20th century.

- 2.1. The influence of avant-garde movements in the achievement of new creative proposals: Futurism (Bragaglia brothers) and its relationship to experiments on the image in motion (the chronophotography of Étienne-Jules Marey); Abstraction (constructivist proposals, photomontage and poster, new vision: László Moholy-Nagy; photography at the Bauhaus); the surrealist imagery (Man Ray); Dadaism (photomontage; its political use: John Heartfield).
- 2.2. The definition of a pure photography's documentary root, humanistic and critical of society before the second World War: Jacob A. Riis and Lewis Hine; August Sander and the post-war Germany; the project of the Farm Security Administration and the political program of the New Deal in the United States (Walker Evans; Dorothea Lange). The works of Paul Strand; Albert Renger-Patzsch. Edward Weston and Ansel Adams.

Topic III: Derivations of the previous proposals from these two lines of development. Second half of the 20th century.

- 3.1. The settlement of the documentary report as a guideline for the renewal. The importance of a neo-realist shed: Robert Frank and William Klein, United States; Robert Doisneau; Henri Cartier-Bresson and Robert Capa in the Magnum Agency; (Afal Almería Spanish photography groups; School of Madrid and Barcelona, etc.).
- 3.2. The activity of collective photographers amateur (photographic societies, the Spanish case. The survival of conservative criteria (tardopictorialism) to formal and thematic level from organized competitions).
- 3.3 New formalist experiments with the photographic medium: the subjective picture of Otto Steinert.

Section B. CINEMA

Topic I: the invention of cinema and the work of the pioneers. Silent era.

- 1.1. From optical toys to the chronophotography. The Kinetoscope and the cinematographer. The Lumière and the series of "views". The Brighton school. The fantastic cinema of Georges Méliès. The first American film directors: Edwin S. Porter, James S. Blackton and Thomas H. Ince.

Topic II: European and American cinema to the rise of the talkies.

- 2.1. The time gilded in France and film culture. The Italian Colossalism. The fixation of the film story with David W. Griffith. The consolidation of American studies.
- 2.2. The artistic status of cinema. Early theorists (Riccioto Canudo) and the Foundation of the first film Club. The legitimization of the Film d'Art. The presence of the avant-garde: cinematographic surrealism. The work of Luis Buñuel; German Expressionism (from F.W. Murnau to Fritz Lang); the contribution of the Soviet cinema at the theoretical level (Sergéi W. Eisenstein; Dziga Vertov; Pudovkin and Dovzhenko); the French poetic realism (Marcel Carné, Julien Duvivier; Jean Renoir).
- 2.3. The configuration of the genres from the American Studio system: the western; the musical; the different variants of the comedy (from Charles Chaplin, Buster Keaton or Harold Lloyd to the Marx Brothers); the "noir" film; Cinema of terror, etc.

Topic III: European and American cinema before and after the second World War:

- 3.1. The meaning of the New Deal Roosevelt. The comedies of Frank Capra. The production code and the action of the Committee on UN-American activities (the period of the witch hunt). The realization of the classical model in the cinematic narrative. The golden age of Hollywood in the hands of directors such as King Vidor, William Wyler, Howard Hawks, John Ford, etc. the singularities of Orson Welles, Elia Kazan and Alfred Hitchcock.
- 3.2. The approach of the film to reality: the Italian neorealism. The work of Roberto Rosellini and other directors.

Topic IV: The end of classicism in cinema. The bankruptcy of the partial system of studios in Hollywood and the redefinition of film genres.

- 4.1. Second generation Directors: Otto Preminger; Nicholas Ray; John Huston; Richard Brooks, and Joseph L. Mankiewicz.

4.4.Course planning and calendar

Provisional course planning

- *September: theoretical explanation in the classroom of 1.1 (topic I, block of photography).
- *September: theoretical explanation in the classroom of 1.2 and start of block 1.3 (topic I, photography)
- *October: theoretical explanation of the remaining part of 1.3 and 1.4 (topic I, photography).
- *October: theoretical explanation in the classroom of the aspects of futurism, abstraction, surrealism and Dadaism, in 2.1 (topic II, photography).
- *October: theoretical explanation in the classroom of 2.2 (topic II, photography).
- *October: theoretical explanation in the classroom of 3.1 (topic III, photography).
- *November: theoretical explanation in the classroom of 3.2 (topic III, photography)
- *November: theoretical explanation in the classroom of 3.3 (topic III, photography).
- *November: theoretical explanation in the classroom of 1.1 (topic I, block of cinema) and 2.1 (topic II, cinema).
- *November: theoretical explanation in the classroom of 2.2 (topic II, cinema).
- *November-December: theoretical explanation in the classroom of 2.3 (topic II, cinema).
- *December: theoretical explanation in the classroom of 3.1. (topic III, cinema).
- *December: theoretical explanation in the classroom of 3.2 (topic III, cinema).
- *January: theoretical explanation in the classroom of 4.1 (topic IV, cinema).

Assessment dates

- December: assignment submission.
- Date to be determined: final test of the course (practical theory).

4.5. Bibliography and recommended resources