

Academic Year/course: 2022/23

## 25149 - History of Photography, Film and other Audiovisual Media

### Syllabus Information

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**Academic Year:** 2022/23

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

**Faculty / School:** 301 - Facultad de Ciencias Sociales y Humanas

**Degree:** 278 - Degree in Fine Arts

**ECTS:** 6.0

**Year:**

**Semester:** First Four-month period

**Subject Type:** Optional

**Module:**

## 1. General information

### 1.1. Aims of the course

The course and its expected results respond to the following approaches and objectives:

The subject History of Photography, cinema and other audiovisual media should allow students to know the different artistic styles, techniques and working methods in the world of Photography, cinema and other audiovisual media. Students must be able to recognize the different methods, as well as achieve a basic knowledge of the artistic realities of the past that will allow them to foster their own creativity through autonomous learning. In the same way, students must develop a correct oral and written communication in artistic terms. This subject should develop their capacity for analysis, synthesis, organization and planning.

From this subject, students must achieve different level objectives such as knowing how to correctly use the specific vocabulary of the discipline in the analysis of the different works of art in their photographic and cinematographic support. Likewise, students must know how to distinguish the main ideas from those that are secondary or depend on the first.

Another of the level objectives that students must achieve with the subject of History of Photography, cinema and other audiovisual media is that they must be able to correctly relate the concepts and be able to correctly express the acquired knowledge in writing.

In the same way, students must know the work methodology of the discipline in order to get used to the documentation work (individually or in groups) and acquire reading habits. Likewise, students must develop a critical capacity with respect to the works and authors analyzed with the aim of acquiring perceptive habits, given the visual nature of the work of art and its position as an object of study of the History of Art, so that they develop a fundamental sensitivity towards works of art, so that they can enjoy and value them and acquire the habit of visiting museums and collections outside school hours.

Another objective is for students to be able to know, understand and interpret the cultural situations of other periods and to be able to compare them with the current cultural situation, as well as to enhance their personal capacity to update their knowledge and processes in order to be able to value and enhance the quality of their own work.

One of the objectives of this course is that students master the formal analysis of works belonging to different artistic manifestations, differentiating their specific characteristics. Similarly, students must know how to contextualize the work of art in the historical and cultural framework in which it was created, as well as to know the most significant works and artists of each period.

Likewise, students must be able to correctly analyze the texts and sources selected by the teacher for the study of works of art, as well as identify the techniques and materials with which an artistic work has been made and be able to reconstruct the process of execution of this, the techniques and methods of work in Art History.

Likewise, students must be able to understand the importance and the way in which technical procedures condition the result of the work. It is essential that students know how to use the bibliography provided by the teacher and extract the fundamental information that the bibliographic sources provide in each case.

These approaches and objectives are aligned with the following Sustainable Development Goals (SDGs) of the United Nations Agenda 2030 (<https://www.un.org/sustainabledevelopment/es/>), so that the acquisition of the learning outcomes of the subject provides training and competence to contribute to some extent to their achievement:

Goal 4: Quality education;

Goal 5: Gender equality;

Goal 10: Reduction of inequalities.

### 1.2. Context and importance of this course in the degree

This is a subject included in the second cycle of the Bachelor's Degree in Fine Arts, so it must be understood from a more specialized point of view than others.

Through this course we can examine the expressive and artistic evolution of the most significant trends in the history of photography, cinema and other audiovisual media, starting from a chronological framework with special emphasis on the trends that have contributed the most novelties in the development of each of the aforementioned disciplines, as well as individual authors integrated within the aforementioned stages.

The basic objective in this sense is to bring students closer to the knowledge, understanding and evaluation of the works that make up, for example, the film process - script, artistic direction, technical direction, scenography, etc., as well as the

systems of production, distribution and exhibition of films.

In the same way, students can develop their oral and written communication skills in their own language, as well as the treatment and management of information through autonomous learning in order to promote their creativity and knowledge of other cultures and customs.

Another purpose to highlight is the introduction of students in the knowledge of historical processes from different points of view, social, economic, cultural, political... and the relationship that all of them have had with the process of artistic creation through History, has to be considered a basic training to adequately train students of Fine Arts involved in contemporary artistic production.

Likewise, it is important to provide students with an overview of the history of photography, film and other audiovisual media from a historical-aesthetic approach, as it is conceived as a specific subject of the Fine Arts itinerary by familiarizing students with the cinematographic terminology in all its aspects and providing the necessary elements for a critical and rigorous analysis of the photographic and filmic universe. Likewise, it allows them to study the expressive and artistic evolution of other audiovisual media, such as television, video and computer graphics, as well as music linked to cinema, and even encourage students to research in this field that can be analyzed from different fields due to the interdisciplinary nature of the subject.

### 1.3. Recommendations to take this course

The course History of Photography, Cinema and other audiovisual media aims to provide students with the fundamental bases for the study and analysis of the various movements, manifestations, authors and photographic, cinematographic and audiovisual works, delving into the evolution of the forms and language of the image, its functions and meanings from the late nineteenth century to the present day, also incardinating the film and audiovisual production in the historical and cultural context in which it arose. Given its specific nature, students are recommended to make a special effort and interest in learning the terminology and languages of the cinematographic and audiovisual world, although the subject History of Photography, film and other audiovisual media can be taken with a minimum level of historical and artistic knowledge of the 2nd year of Bachillerato.

## 2. Learning goals

### 2.1. Competences

CG15 - Capacity for ethical commitment and the promotion of gender equality, environmental protection, principles of universal accessibility and democratic values.

CE01 - Critical understanding of the history, theory and current discourse of art. Critical understanding of the history, theory and current discourse of art. Analytical assimilation of the concepts on which art is based.

CE02 - Critical understanding of the evolution of aesthetic, historical, material, economic and conceptual values. Analyze the evolution of art values from a socioeconomic and cultural perspective.

CE04 - Critical understanding of the performative dimension and social impact of art. Analyze the reciprocal repercussion between art and society.

CE08 - Knowledge of the different functions that art has acquired through historical development. Study the evolution of the role of art through time.

CE28 - Ability to identify artistic and/or socio-cultural problems, as well as the conditioning factors that make possible specific artistic discourses. Describe the conditioning factors that affect artistic creation. Analysis of artistic production strategies.

### 2.2. Learning goals

In order to pass this course, students must demonstrate the following results...

In order to pass the subject History of Photography, cinema and other audiovisual media, students must demonstrate the acquisition of the following levels of competences.

LEVEL 1. Indispensable. Contributes to the achievement of 100%-75% of the competency.

1. Critical understanding of art history, theory and discourse. Critical understanding of the history, theory and discourse of art. Analytical assimilation of the concepts on which art is based. LEVEL 1. Indispensable. Contributes to the achievement of 100%-75% of the competency.

2. Critical understanding of the evolution of aesthetic, historical, material, economic and conceptual values. Analyze the valuation of art values from a socioeconomic and cultural perspective. LEVEL 1. Indispensable. Contributes to the achievement of 100%-75% of the competency.

5. Knowledge of the theory and discourse of art, as well as the thought of artists through their works and texts. Constantly update the direct knowledge of art through its own creators. LEVEL 1. Indispensable. Contributes to the achievement of 100%-75% of the competency.

6. Knowledge of the vocabulary, codes and concepts inherent to the artistic field. Knowledge of the language of art. LEVEL 1. Indispensable. Contributes to the achievement of 100%-75% of the competence.

8. Knowledge of the different functions that art has acquired through historical development. Study the evolution of the role of art through time.

19. Ability to identify and understand the problems of art. Establish the aspects of art that generate creative processes.

LEVEL 1. Indispensable. Contributes to the achievement of 100%-75% of the competency.

22. Ability to produce and relate ideas within the creative process. LEVEL 1. Indispensable. Contributes to the achievement of 100%-75% of the competency.

LEVEL 2. Necessary. Contributes to the achievement of 75%-50% of the competency.

9. Knowledge of production methods and artistic techniques. Analyze the processes of artistic creation. LEVEL 2. Necessary. Contributes to the achievement of 75%-50% of the competency.

13. Basic knowledge of research methodology of sources, analysis, interpretation and synthesis. Analyze, interpret and synthesize sources. LEVEL 2. Required. Contributes to the achievement of 75%-50% of the competency.

23. Communication skills. Learn to translate artistic ideas in order to transmit them. LEVEL 2. Necessary. Contributes to the achievement of 75%-50% of the competency.

24. Ability to present complex artistic problems and projects orally and in writing with clarity. LEVEL 2. Required. Contributes to the achievement of 75%-50% of the competency.

33. Ability to collaborate with other disciplines. Development of ways of relationship and exchange with other fields of

knowledge. LEVEL 2. Necessary. Contributes to the achievement of 75%-50% of the competency.

36. Ability to document artistic production. Use the necessary tools and resources to contextualize and explain one's own artistic work. LEVEL 2. Necessary. Contributes to the achievement of 75%-50% of the competency.

LEVEL 3. Convenient. Contributes to the achievement of 50%-25% of the competency.

46. Ability to carry out artistic projects with social and media impact. Use the resources for the dissemination of artistic projects in order to enhance their social impact. LEVEL 3. Suitable. Contributes to the achievement of 50%-25% of the competency.

47. Ability to carry out and integrate artistic projects in a broader context. Develop strategies for the projection of artistic creation beyond its scope of action. LEVEL 3. Suitable. Contributes to the achievement of 50%-25% of the competency.

48. Ability to adequately present artistic projects. Knowing how to communicate artistic projects in diversified contexts. LEVEL 3. Suitable. Contributes to the achievement of 50%-25% of the competence.

### 2.3. Importance of learning goals

It is intended that, at the end of the course, students who take the History of Photography, cinema and other audiovisual media will know the historical process of photography, cinematography and other audiovisual media from the late nineteenth century to the last third of the twentieth century, distinguishing periods, schools, styles, authors and most significant works. Students will acquire sufficient knowledge to be able to state a basic history of the aforementioned disciplines and identify their most relevant authors, works and styles. Students will be able to interpret and explain the most important theoretical approaches to the history of the aforementioned subjects. At the end of the course, students will also be able to understand and identify the main theoretical reflections on photography, cinematography and other audiovisual media, and their application to specific works, styles and schools. Based on the knowledge gained, the student will use a method of analysis of the works as artistic phenomena and will be able to apply it correctly to other analogous works and authors not covered in the course.

## 3. Assessment (1st and 2nd call)

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

The students must demonstrate that they have achieved the expected learning outcomes through the following evaluation activities

Students will be evaluated using the continuous evaluation method, based on the participatory methodological system proposed for the course and three concepts will be taken into account in equal parts. Therefore, in order to be evaluated, students will have to carry out the following activities:

(a) Continuous evaluation system:

- Individual work (30%): analysis of a text at the end of the first block of content of the subject. The student must answer several questions about a reading indicated by the teacher at the beginning of the course.

- Practical report (30%): cataloging and commenting on several images at the end of the second block of the course. The student must identify, catalog and explain two or more images proposed by the teacher from among those previously analyzed in class.

- Exam (30 %): an exam at the end of the third block of contents. The exam will consist of the development of a topic to choose between two. The students will have to develop a topic proposed by the teacher in the indicated time.

-Tutoring and class participation (10%).

To qualify for the continuous evaluation it will be necessary to attend at least 85% of the classes.

Evaluation criteria: The correctness of the contents presented, the students' capacity for analysis and synthesis, their ability to make a reasoned and orderly exposition, as well as the proper use of artistic terminology, good presentation and formal and spelling correction will be assessed.

b) Overall evaluation test (to be held on the date set in the academic calendar)

- Exam (50%): Performance of an exam, in which the student must respond to two statements proposed by the teacher on different issues related to the subject matter of the course.

- Practice report (25%): Cataloging and commenting on several images belonging to any of the thematic blocks of the course. The student must identify, catalog and explain the images proposed by the teacher from among those previously analyzed in class. This written test, of a practical nature, will take place immediately after the exam.

- Individual work (25%): Performance of a theoretical test related to a text related to the subject. The student will have to answer several questions about a reading indicated by the teacher at the beginning of the course. The final work will be done at the end of the internship report.

II. Second call

Global evaluation test (to be taken on the date established in the academic calendar).

This global evaluation test will include the same tests as in the first call and its computation will be the same, reaching a total of 100%. The evaluation criteria are the same.

## 4. Methodology, learning tasks, syllabus and resources

### 4.1. Methodological overview

The learning process that has been designed for this subject is based on the following:

The learning process that has been designed for the subject History of Photography, cinema and other audiovisual media is based on the following guidelines:

The didactic methodology of this subject must take into account the permanent use of audiovisual media, both as an object of study and as a learning resource, a fact that makes it a discipline in need of constant technical support.

The theoretical classes are conceived, fundamentally, as oral presentations given by the faculty responsible for the subject. In them, with the support of audiovisual and computer media, the teacher will transmit knowledge and guidelines for the use of technical terminology, also providing ways of critical approach to each subject and each object of study. In order to avoid

the possible passivity of the students and to facilitate, at all times, the understanding of the discipline, a system of analysis of the contents will also be provided.

## 4.2. Learning tasks

The program offered to the student to help him/her achieve the expected outcomes comprises the following activities....

The program of training activities offered to students to achieve the expected learning outcomes is as follows:

- 1) Theoretical classes: they will adopt the format of oral presentations by the teaching staff of the theoretical contents of the subject in the classroom setting (lectures).
- 2) Practical classes (in the classroom or outside the classroom with the teaching staff). They will consist of:
  - Practices of analysis, commentary and interpretation of images by projecting them and discussion in class, applying different methodologies.
  - Commentary and analysis of the fundamental problems of the subject.
  - Commentary and analysis of sources and texts.
  - A programmed practical visit may be made to apply the knowledge acquired both in the classroom and through the personal work of the students, analyzing in the field the issues addressed in the theoretical and practical classes.
- 3) Personal study (assimilation of the contents exposed in the theoretical and practical classes, reading and study of the recommended bibliography, previous personal preparation of the commentaries and analysis of texts and sources), as well as the preparation of the practical activities and the personal work of the students.
- 4) Tutorials: the time dedicated to the orientation of the students' learning, to the discussion of the problems arisen in the development of the subject, and to the explanation and revision of the tasks entrusted to the students.
- 5) Performance of the evaluation tests.

## 4.3. Syllabus

The course will address the following topics:

### BLOCK 1.-PHOTOGRAPHY

- Topic 1: The emergence of photography. Inventors and first procedures.  
Topic 2: The popularization of the hand of the professionalization of the invention. Second half of the 19th century.  
-The emergence of Pictorialism in Europe and the United States.  
Topic 3: Origin of the dichotomy of artistic photography / pure photography.

### B L O C K

- Topic 5: The invention of cinema and the work of the pioneers.  
Topic 6: European and American cinema until the emergence of sound films.

### B L O C K

### 3 . - O T H E R

### A U D I O V I S U A L

### M E D I A

- Topic 7: Art and new technologies: video art and digital technology.

## 4.4. Course planning and calendar

### Provisional course planning

Schedule of face-to-face sessions and presentation of papers

The exposition of contents will be done by means of presentation or explanation by the teaching staff (and as far as possible by external collaborators when appropriate for a specific topic) but, in the same way, the instruction period will be based on oral or written contributions by the students themselves. The theoretical classes will be accompanied by images and texts that correspond to what was covered in class or any other material of interest to the students.

1st Week INTRODUCTION TO THE COURSE, TO EXPLAIN TO THE STUDENTS THE METHODOLOGY OF THE COURSE, THE BIBLIOGRAPHY, THE ELABORATION OF THE PRACTICES AND THE WORK AND THE CRITERIA OF EVALUATION.

1st to 7th Week. History of Photography.

7th Week. Evaluation test (continuous).

8th to 14th week. History of Cinema.

14th Week. Evaluation test (continuous).

15th Week. Other audiovisual media. Review and evaluation test (continuous).

The date of the global evaluation test will be duly indicated by the Center prior to its realization.

The dates of the tests related to the continuous evaluation will be indicated by the teacher in charge during the development of the course.