

Master's Degree

Historic Audiovisual Heritage



Master's Degree

Historic Audiovisual Heritage

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Credits: 60 ECTS
- » Schedule: at your own pace
- » Exams: online

Website: www.techtute.com/us/humanities/master-degree/master-historic-audiovisual-heritage

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01

Introduction

Series, movies, music, etc. It is impossible to think of the contemporary world without the audiovisual field. Since the first appearance of different types of audiovisual works, they have become essential on a cultural and social level. For this reason, the proper preservation of this heritage is essential in order to understand the evolution of the world in recent centuries, and more and more institutions are concerned about preserving and disseminating it properly. Therefore, this sector needs specialists who are qualified to take on this task, making this degree perfect for all those who want to focus their professional career towards this field. They will acquire all the knowledge and skills required to be great curators of historical audiovisual heritage.





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*Dedicate yourself to your passion and learn
how to preserve Audiovisual Heritage”*

It is impossible to imagine today's world without all the audiovisual elements that make it up. Music, television and movies are a fundamental part of entertainment and culture in every country in the world. But they have always been fundamental, right from the origins of this type of entertainment, because, for example, music has played an essential role in society in many periods of history.

The importance of this type of work grew from the 19th century onwards, with the popularization of photography and the subsequent appearance of cinema and sound recording and reproduction devices such as the phonograph and the gramophone. Therefore, there are hundreds of years of audiovisual heritage that should be properly preserved, since they are historical pieces and elements that explain the cultural evolution of humanity up to the present.

For this reason, there are numerous career opportunities for experts who have specialized in this area and who have the right skills to perform this delicate and important work. This Master's Degree in Historic Audiovisual Heritage offers students all the necessary tools to develop a prosperous career in this area.

To this end, this degree is taught following an innovative 100% online teaching methodology, with an eminently practical approach, accompanied by numerous case studies, allowing students to balance their personal and professional lives with their studies.

This **Master's Degree in Historic Audiovisual Heritage** contains the most complete and up-to-date program on the market. The most important features include:

- ♦ The development of case studies presented by experts in artistic heritage and audiovisual art
- ♦ The graphic, schematic, and eminently practical contents with which they are created, provide scientific and practical information on the disciplines that are essential for professional practice
- ♦ Practical exercises where self-assessment can be used to improve learning.
- ♦ Special emphasis on innovative methodologies
- ♦ Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- ♦ Content that is accessible from any fixed or portable device with an Internet connection



Do you appreciate the historical audiovisual heritage and want to contribute to its preservation? This Master's Degree is what you need"

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Work in film libraries and archives classifying and preserving musical, cinematographic and photographic material thanks to this degree"

Learn how to preserve Historic Audiovisual Heritage with this Master's Degree.

Conservators are essential in the contemporary world. Enroll and grow professionally in the artistic field.

The program's teaching staff includes professionals from the sector who contribute their work experience to this program, as well as renowned specialists from leading societies and prestigious universities.

The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide immersive training programmed to learn in real situations.

This program is designed around Problem-Based Learning, whereby the professional must try to solve the different professional practice situations that arise during the academic year. For this purpose, the student will be assisted by an innovative interactive video system created by renowned and experienced experts.



02 Objectives

The main objective of this Master's Degree in Historic Audiovisual Heritage is to enable students to develop a professional career in this field. To achieve this goal, this degree provides specialized knowledge in the field so that, upon completion of the course, students will be great experts in the conservation, classification and dissemination of this type of heritage, which is so important culturally throughout the world.



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Achieve all your professional goals thanks to this degree. Don't miss this opportunity and enroll now"



General objectives

- ♦ Know the history of audiovisual media
- ♦ Develop critical thinking with respect to historical events and the current reality in relation to audiovisual heritage
- ♦ Know the artistic and formal differences of audiovisual movements over time
- ♦ Master the history of cinema, music and photography
- ♦ Understand the importance of audiovisual heritage in today's world





Specific objectives

Module 1. Introduction to Art History I

- ♦ Know the characteristics, functions and basic lines of the history of art in its different manifestations
- ♦ Analyze, appreciate and place artistic manifestations in context
- ♦ Know the major themes of the arts and the processes of interaction between them and across borders, thereby opening the perspective for intercultural dialogue
- ♦ Analyze, appreciate and place artistic manifestations in context

Module 2. Introduction to Art History II

- ♦ Know the contributions of Ancient History
- ♦ Know the contributions of Ancient History in shaping the cultural, political and socioeconomic foundations of the present day
- ♦ Organize historical information in a coherent manner and transmit it according to the critical canons of the discipline
- ♦ Prioritize the lines of thought, concepts, beliefs and cultural traits of each people

Module 3. History of Literature

- ♦ Distinguish the different literary genres
- ♦ Know some of the trends and authors of literature
- ♦ Distinguish the different phases of the writing process
- ♦ Analyze the tradition and historical background of written communication technology

Module 4. Sources of Art History

- ♦ Develop a critical sense at the historiographic level
- ♦ Manage the instruments for information gathering
- ♦ Know and work with the different types of historical sources
- ♦ Use the terminology and techniques accepted in historiographic science and the historiographic profession

Module 5. Music History I

- ♦ Understand the origins of the music we know
- ♦ Be aware of the strong connection between music and the church since its beginnings
- ♦ Distinguish the characteristics of each musical stage in history and art history
- ♦ Know the instruments that were used in each musical stage

Module 6. Music History II

- ♦ Delve into the musical styles of the contemporary period, getting to know their outstanding authors
- ♦ Learn the most important pieces by contemporary composers
- ♦ Study the great musicians in the history of music following the chronological line

Module 7. Museology and Heritage

- ♦ Distinguish between Museography and Museology, taking into account their differences
- ♦ Recognize some of the most relevant museums in the history of art
- ♦ Know the problems that museums have to face and the inconveniences that may arise during the putting together of an exhibition
- ♦ Understand the different types of exhibits and how they are different



Module 8. Film History

- ♦ Identify and appropriately use sources of any kind that are significant to the study of information and communication
- ♦ Identify the main artistic movements and aesthetic trends related to contemporary art
- ♦ Critically analyze cinematographic contributions and their relationship with the socio-political framework
- ♦ Manage communication between companies and their stakeholders, especially the media
- ♦ Master the techniques of informative photography and its photo editing programs
- ♦ Know the ins and outs of Film History

Module 9. Photography History

- ♦ Know the ins and outs of Photography History
- ♦ Understand the history of photography following the chronological line and the social-historical context of the different epochs
- ♦ Identify the main artistic movements and aesthetic trends related to photography

Module 10. Contemporary Art to the Present

- ♦ Learn the fundamental principles that govern the world of Contemporary Art
- ♦ Know the main trends in modern and contemporary art
- ♦ Recognize the importance of the analysis of art in its historical, social, cultural and ideological context
- ♦ Develop artistic sensitivity and critical and aesthetic judgment
- ♦ Study the close relationship between art and the field of audiovisual communication
- ♦ Know and analyze the links and interactions that occur between contemporary artistic movements and visual communication, in all its facets

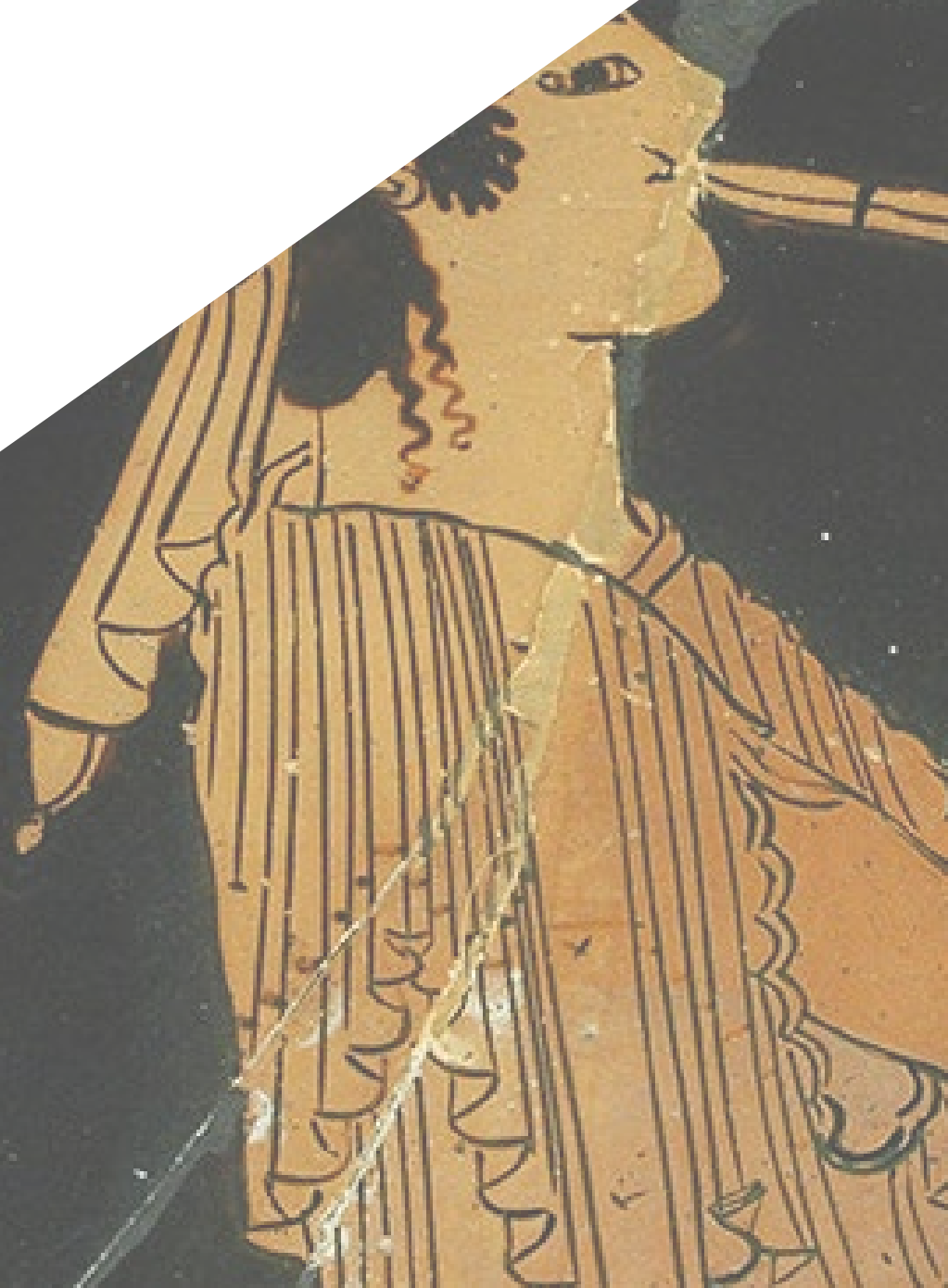


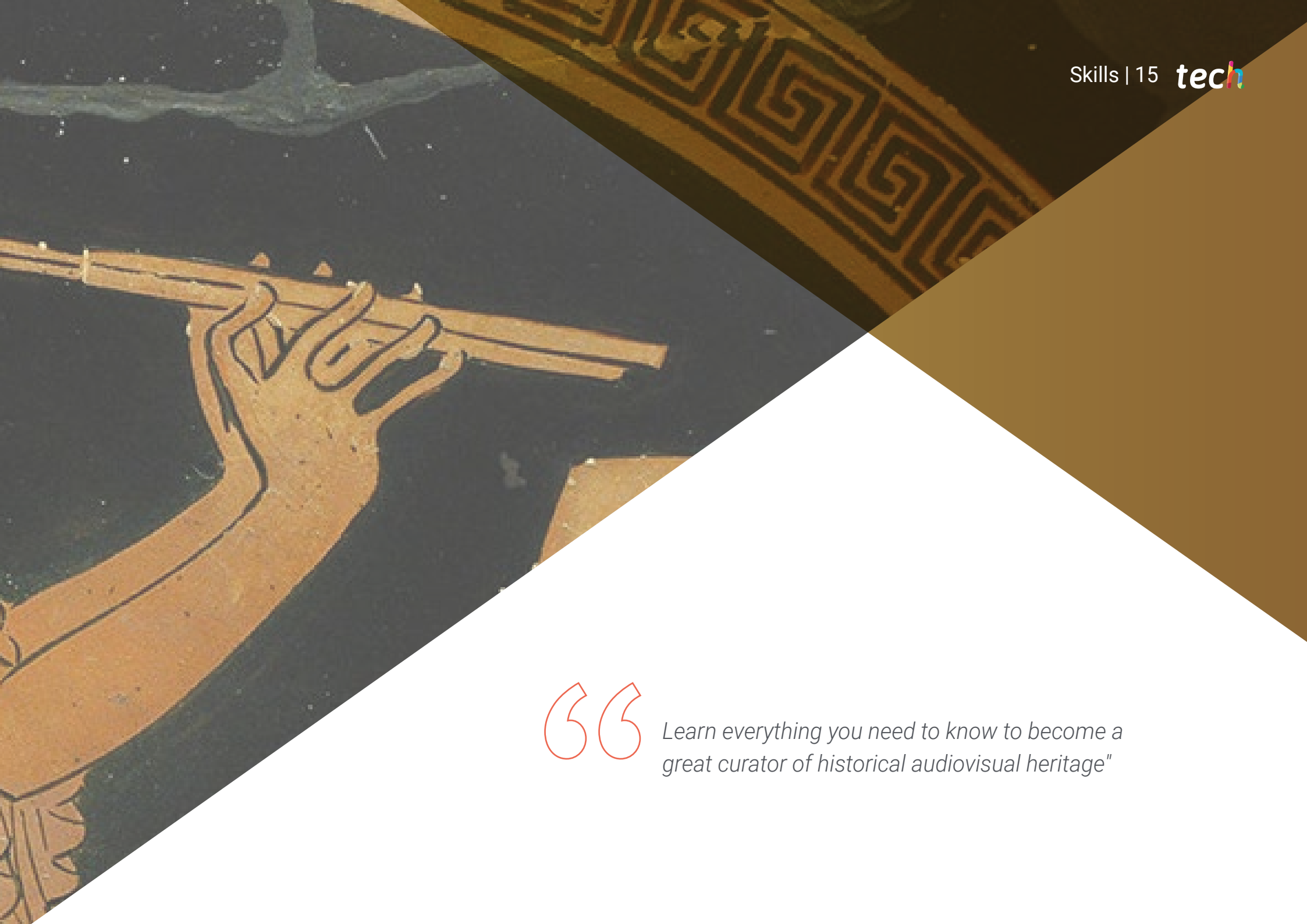
You will be able to dedicate your career to something you are passionate about. Don't think twice and sign up to this degree now"

03

Skills

Students of this Master's Degree in Historic Audiovisual Heritage will acquire a series of professional skills and competencies related to the artistic world and its preservation. Therefore, when they have completed this program, they will be able to differentiate between the different audiovisual pieces they are confronted with, being able to distinguish them by historical periods, artistic techniques and physical support, among many other skills they will be able to develop. This will give them access to important professional opportunities in the world of heritage conservation.





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Learn everything you need to know to become a great curator of historical audiovisual heritage”



General skills

- ♦ Differentiate the different artistic movements present in the history of audiovisual media
- ♦ Master the history of art and the place audiovisual media has in it
- ♦ Gain in-depth knowledge of the different visual and musical manifestations throughout the history of art
- ♦ Appreciate and interpret the different historical periods in which art and its movements have developed
- ♦ Know the scientific methodology used in the history of art

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This Master's Degree will allow you to become a prestigious professional in the field of audiovisual heritage"





Specific Skills

- ♦ Possess a critical understanding of the different periods of art history, especially with regard to audiovisual heritage
- ♦ Develop a comprehensive vision of art history in conjunction with other social disciplines that complement it
- ♦ Acquire the skills to interpret an audiovisual piece of work according to the historical period in which it was developed
- ♦ Differentiate audiovisual works according to their format, aesthetics and content
- ♦ Acquire skills for research and professional development in the field of historical audiovisual heritage

04

Structure and Content

This program in Historic Audiovisual Heritage is structured into 10 modules, through which students will be able to delve into issues such as art history, specialized sources in art history, the history of music, photography and film, and museology, among many other issues. Therefore, thanks to what they will learn in this degree, they will become highly prestigious professionals in their work environments.





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This is the most complete syllabus available to help you become a specialist in Historic Audiovisual Heritage”

Module 1. Introduction to Art History I

- 1.1. Prehistoric Art
 - 1.1.1. First Artistic Manifestations
 - 1.1.2. Furniture Art
 - 1.1.3. Parietal (Cave) Art
 - 1.1.4. Megalithism
- 1.2. Mesopotamian and Egyptian Art
 - 1.2.1. Historical Framework of Mesopotamia
 - 1.2.2. Sumerian and Akkadian Art
 - 1.2.3. Assyrian and Neo-Babylonian Art
 - 1.2.4. Historical Background of Egypt
 - 1.2.5. Architecture
 - 1.2.6. Sculpture and Painting
- 1.3. The Art of the Orient: India and China
 - 1.3.1. Historical Background of India
 - 1.3.2. Architecture
 - 1.3.3. Sculpture and Painting
 - 1.3.4. Historical Background of China
 - 1.3.5. Architecture
 - 1.3.6. Sculpture and Painting
- 1.4. The Art of Ancient America: Olmec, Maya and Chavín
 - 1.4.1. Historical Background of Olmec
 - 1.4.2. Architecture and Sculpture
 - 1.4.3. Maya Historical Background
 - 1.4.4. Architecture and Sculpture
 - 1.4.5. Chavín Historical Background
 - 1.4.6. Architecture and Sculpture
- 1.5. Greek and Roman Art
 - 1.5.1. Historical Background of Greece
 - 1.5.2. Sculpture: from Archaism to Hellenism
 - 1.5.3. Historical Background of Rome
 - 1.5.4. Architecture and Urbanism
 - 1.5.5. Mural Painting





- 1.6. Paleochristian Art
 - 1.6.1. Historical Background
 - 1.6.2. The Paintings of the Catacombs
 - 1.6.3. The Basilica and the New Christian Iconography
- 1.7. Byzantine Art
 - 1.7.1. Historical Background
 - 1.7.2. Architecture
 - 1.7.3. Painting: Mosaics and Icons
- 1.8. Islamic Art
 - 1.8.1. Historical Background
 - 1.8.2. Architectural Typologies
 - 1.8.3. Mudejar Art
- 1.9. Romanesque Art
 - 1.9.1. Historical Background
 - 1.9.2. Pre-Romanesque Antecedents
 - 1.9.3. Architecture Romanesque in Europe
 - 1.9.4. Sculpture
 - 1.9.5. Painting
- 1.10. Gothic Art
 - 1.10.1. Historical Background
 - 1.10.2. Architecture
 - 1.10.3. Sculpture
 - 1.10.4. Painting

Module 2. Introduction to Art History II

- 2.1. The Art of Renaissance
 - 2.1.1. Historical Background
 - 2.1.2. The Renaissance in Italy: Architecture, Writing and Painting
 - 2.1.3. The "Geniuses" of the Renaissance: Concept of Genius
- 2.2. The Spread of the Renaissance in Europe and America
 - 2.2.1. The Renaissance in Spain, France and The Netherlands
 - 2.2.2. Renaissance in Latin America
 - 2.2.3. Renaissance in The Netherlands

- 2.3. Baroque Art
 - 2.3.1. Historical Background
 - 2.3.2. The Baroque Period in Italy and France
 - 2.3.3. Baroque Painting in Flanders and Holland
 - 2.3.4. The Baroque Period in Spain and New Spain
- 2.4. Neoclassical Art
 - 2.4.1. Historical Background
 - 2.4.2. France and Spain: Art Academies
 - 2.4.3. The Art Academy in Mexico and America
- 2.5. XIX Century
 - 2.5.1. Romanticism
 - 2.5.2. Realism
 - 2.5.3. Impressionism
 - 2.5.4. Post-Impressionism
- 2.6. The Beginning of Modern Art
 - 2.6.1. Cubism
 - 2.6.2. Fauvism
 - 2.6.3. German Expressionism
- 2.7. The Historical Avant-Garde I
 - 2.7.1. Avant-Garde Concept
 - 2.7.2. Artistic Manifestos
 - 2.7.3. Italian Futurism
- 2.8. Historical Avant-Garde II
 - 2.8.1. Dadaism
 - 2.8.2. Surrealism
 - 2.8.3. Mexican Muralism
 - 2.8.4. Brazilian Anthropophagous
- 2.9. Bauhaus
 - 2.9.1. What was the Bauhaus?
 - 2.9.2. Walter Gropius, Hanne Meyer and Ludwig Mies Van Der Rohe
 - 2.9.3. Workshop Structure
 - 2.9.4. The Architecture Section and the Social Housing Question

- 2.10. The Art of the Second Half of the 20th Century
 - 2.10.1. Historical Background
 - 2.10.2. Abstract Expressionism
 - 2.10.3. Pop Art
 - 2.10.4. Minimalism
 - 2.10.5. Conceptual Art

Module 3. History of Literature

- 3.1. The Literary Genres
 - 3.1.1. Introduction
 - 3.1.2. Definition of Literary Genre
 - 3.1.2.1. Historical Definition of Literary Genres
 - 3.1.3. Delimitation of Literary Genres: Poetry, Narrative, Theater and Essay
 - 3.1.4. Choose the Genre
- 3.2. The Creative Process and Fiction: From the Initial Idea to the Narrative Text
 - 3.2.1. Introduction
 - 3.2.2. First Steps of the Creative Process
 - 3.2.3. From the Initial Idea to Fiction
 - 3.2.4. From Fiction to Narrative Text
 - 3.2.5. Narrative Text as an Act of Communication
 - 3.2.6. How to Design a Fiction
- 3.3. The Author and the Literary Style
 - 3.3.1. Introduction
 - 3.3.2. The Writer vs. the Author
 - 3.3.3. The Author's Literary Style
 - 3.3.4. The Influence of Intertextuality
 - 3.3.5. How to Choose a Style
- 3.4. The Discourse Plane: The Narrator, the Narratee and the Structure
 - 3.4.1. Introduction
 - 3.4.2. The Narrator and the Point of View
 - 3.4.3. The Author vs. the Narrator
 - 3.4.4. The Narratee
 - 3.4.5. The Narrative Structure
 - 3.4.6. How to Build the Discourse

- 3.5. The Plot of the Story: Characters, Time and Space
 - 3.5.1. Introduction
 - 3.5.2. The Character
 - 3.5.3. Enunciative Relations Enunciative Relations
 - 3.5.4. Narrative Tense
 - 3.5.5. The Narrative Space
 - 3.5.6. How to Create the Story
- 3.6. The 19th Century: The Realist and Naturalist Novels
 - 3.6.1. Introduction
 - 3.6.2. The 19th Century in Europe: A Brief Overview
 - 3.6.3. Culture in the 19th Century
 - 3.6.4. The Realist Novel in Europe (Mid-Century)
 - 3.6.5. Some Realistic Authors: Flaubert, Dostoevsky and Tolstoy
 - 3.6.6. The Naturalist Novel (Last Third of the Century)
 - 3.6.7. The Naturalist Novel (Last Third of the Century)
- 3.7. The Narrative of M. Proust and F. Kafka in the First Decades of the 20th Century
 - 3.7.1. Introduction
 - 3.7.2. From the 19th to the 20th Century: The End-of-Century Crisis
 - 3.7.3. Paris at the Turn of the Century: The Narrative of Marcel Proust (1871-1922)
 - 3.7.4. Prague at the Turn of the Century: The Narrative of Franz Kafka (1883-1924)
- 3.8. English Experimentalism: J. Joyce and V. Woolf. Years 10-20
 - 3.8.1. Introduction
 - 3.8.2. The Renewal of English-Language Literature Since the Beginning of the Twentieth Century
 - 3.8.3. Virginia Woolf (1882-1941) and the Bloomsbury Group
 - 3.8.4. The Narrative of James Joyce (1882-1941)
- 3.9. Paris Before and After the War (between the 1920s and 1940s). From the Lost Generation to Existentialism
 - 3.9.1. Introduction
 - 3.9.2. The Happy 20's in Paris: Gertrude Stein and the Lost Generation
 - 3.9.3. The 1930s: Towards Commitment in Literature
 - 3.9.4. The 1940s: Existentialism

- 3.10. 50's and 60's in the United States Trends in Literature and Journalism: The Non-Fiction Novel and the New Journalism
 - 3.10.1. Introduction
 - 3.10.2. The United States after World War II: Literature and Journalism in the 1950s-60s
 - 3.10.3. The New Yorker School: John Hersey and His Novels-Reportage
 - 3.10.4. The New Journalism of the 1960s

Module 4. Sources of Art History

- 4.1. The Historical Source
 - 4.1.1. Historical Source Epistemology
 - 4.1.2. Classification of Historical Sources
 - 4.1.3. Historical Source Location
- 4.2. Source Treatment
 - 4.2.1. Source Gathering and Critique
 - 4.2.2. Contrast of Sources
 - 4.2.3. Data Capture and Information Management
- 4.3. Historical Archives
 - 4.3.1. The Need for Archives
 - 4.3.2. Archives in the Modern Age
 - 4.3.3. The Digital Archive
- 4.4. Today's Archivists
 - 4.4.1. Functions of the Archivist
 - 4.4.2. The Social Status of the Archivist
 - 4.4.3. Importance of the Archivist in Administrative Records Management
- 4.5. The Social and Political Community as Source Creators
 - 4.5.1. Parish Archives
 - 4.5.2. Municipal Archives
 - 4.5.3. Notarial Archives
 - 4.5.4. Judicial Archives
 - 4.5.5. Family Archives

- 4.6. The Great Archival Repositories in Mexico
 - 4.6.1. National General Archive
 - 4.6.2. Archbishop's Archives
 - 4.6.3. National Newspaper Archive
 - 4.6.4. State Archives
- 4.7. National Library
 - 4.7.1. Mexico's National Library
 - 4.7.2. Vasconcelos Library
 - 4.7.3. Palafoxiana Library
- 4.8. Libraries in the Private Sector
 - 4.8.1. Libraries in the Private Sector
 - 4.8.2. Mexican Association of Private Archives and Libraries A.C AC
- 4.9. Main Historical Documents in the Modern Age
 - 4.9.1. Main Historical Documents in the Modern Age
 - 4.9.2. Royal Documentation in the Modern Era
- 4.10. Typefaces Used in the Modern Age
 - 4.10.1. Humanistic Writing
 - 4.10.2. The Crisis of Gothic Writing
 - 4.10.3. Types of Modern Sculpture

Module 5. Music History I

- 5.1. Ancient Music
 - 5.1.1. Prehistory, Mesopotamia and Egypt
 - 5.1.2. Greece
 - 5.1.3. Etruria and Rome
 - 5.1.4. Jewish Music
- 5.2. Music in the Middle Ages I
 - 5.2.1. The Christian Church in the First Millennium
 - 5.2.2. Byzantine Chant and Gregorian Chant
 - 5.2.3. The Development of Notation, Music Theory and Practice
- 5.3. Music in the Middle Ages II
 - 5.3.1. The Liturgy and Plainchant
 - 5.3.2. Song and Dance Music
 - 5.3.3. Polyphony throughout the 13th Century
 - 5.3.4. French and Italian Music in the 14th Century
- 5.4. Music in the Renaissance
 - 5.4.1. Introduction
 - 5.4.2. England and Burgundy in the 15th Century
 - 5.4.3. Franco-Flemish Composer: Jean de Ockeghem and Antoine Busnois
 - 5.4.4. Franco-Flemish Composer: Jacob Obrecht, Henricus Isaac and Josquin des Prez
- 5.5. Sacred Music during the Reformation
 - 5.5.1. Key Figures
 - 5.5.1.1. Martin Luther
 - 5.5.1.2. John Calvin and Calvinism
 - 5.5.2. Sacred Music in England
 - 5.5.3. The Council of Trent
 - 5.5.4. Spain and the New World
- 5.6. The Madrigal and the Profane Song of the 16th Century
 - 5.6.1. Introduction
 - 5.6.2. Madrigal Composers
 - 5.6.3. France, Germany and England
- 5.7. The Appearance of Instrumental Music
 - 5.7.1. Introduction and Instruments
 - 5.7.2. Types of Instrumental Music
 - 5.7.3. Music in Venice
- 5.8. Music in the Baroque
 - 5.8.1. The New Styles of the 17th Century
 - 5.8.2. Characteristics of Baroque Music
 - 5.8.3. Claudio Monteverdi
- 5.9. The Invention of Opera
 - 5.9.1. Introduction and First Operas
 - 5.9.2. Later Dramatic Works Florence, Rome and Venice
 - 5.9.3. Italian Opera Abroad and Mid-Century Opera

- 5.10. Chamber Music and Sacred Music during the First Half of the Seventeenth Century
 - 5.10.1. Vocal Chamber Music in Italy Also Outside Italy
 - 5.10.2. Catholic Sacred Music and Baroque Vocal Forms
 - 5.10.3. Heinrich Schütz
 - 5.10.4. Baroque Instrumental Music and the Concert

Module 6. Music History II

- 6.1. Music after Baroque and Viennese Classicism
 - 6.1.1. Introduction
 - 6.1.2. New Aesthetic Principles and Pre-Classical Styles
 - 6.1.3. Opera and Its Typologies
 - 6.1.4. Viennese Classicism
 - 6.1.5. Joseph Haydn
 - 6.1.6. Mozart
 - 6.1.7. Beethoven's Era
- 6.2. From Classicism to Romanticism
 - 6.2.1. Introduction
 - 6.2.2. Transition Authors
 - 6.2.3. Opera with Giacomo Meyerbeer
 - 6.2.4. Italian Opera with Gioachino Rossini
- 6.3. Romanticism and Vocal Music
 - 6.3.1. Romantic Style
 - 6.3.2. General Features
 - 6.3.3. Schumann, Mendelssohn, Brahms and Chaikovsky
- 6.4. Instrumental Music in Romanticism
 - 6.4.1. Music for Piano
 - 6.4.1.1. Introduction
 - 6.4.1.2. The German Romantic Piano: Schumann, Mendelssohn and Brahms
 - 6.4.1.3. The Non-German Romantic Piano: Chopin, Liszt and Chaikovsky
 - 6.4.2. Chamber Music
 - 6.4.2.1. Introduction
 - 6.4.2.2. Schumann, Mendelssohn, Brahms, Franck and Dvořák
 - 6.4.3. Orchestra Music
 - 6.4.4. Programmatic Music
 - 6.4.4.1. Introduction
 - 6.4.4.2. Berlioz and Liszt
 - 6.4.5. The Symphony
 - 6.4.5.1. Introduction
 - 6.4.5.2. German Authors: Schumann, Mendelssohn and Brahms
 - 6.4.5.3. Non-German Authors: Bruckner, Chaikovsky, Dvořák and Franck
 - 6.4.6. Other Uses of Orchestral Music
 - 6.4.6.1. Ballet
 - 6.4.6.2. Incidental Music
- 6.5. Evolution of Opera during Romanticism
 - 6.5.1. The Musicians of the First Romantic Generation
 - 6.5.1.1. Berlioz, Bizet, Delibes and Gounod
 - 6.5.2. Richard Wagner
 - 6.5.3. Giuseppe Verdi
- 6.6. Musical Nationalism and Post-Romanticism
 - 6.6.1. Introduction
 - 6.6.2. Spanish Nationalism
 - 6.6.3. Introduction to Post-Romanticism
 - 6.6.4. Gustav Mahler
 - 6.6.5. Richard Strauss
 - 6.6.6. Hugo Wolf
 - 6.6.7. Characteristics of Music in the First Half of the 20th Century
- 6.7. France and Impressionism
 - 6.7.1. Introduction
 - 6.7.2. The French School
 - 6.7.3. Claude Debussy
 - 6.7.4. Maurice Ravel
 - 6.7.5. Erik Satie
- 6.8. Neoclassicism
 - 6.8.1. Introduction
 - 6.8.2. Igor Stravinski
 - 6.8.3. French Neoclassicism
 - 6.8.4. German Neoclassicism

- 6.9. Musical Expressionism National Schools Contemporary to Neoclassicism and Dodecaphonism
 - 6.9.1. Dodecaphonism
 - 6.9.1.1. Introduction
 - 6.9.1.2. Arnold Schönberg
 - 6.9.2. The Second Vienna School
 - 6.9.3. In Spain, Manuel de Falla
 - 6.9.4. The Soviet National School
 - 6.9.4.1. Introduction
 - 6.9.4.2. Dmitri Shostakóvich and Serguéi Prokófiev
 - 6.9.5. The Hungarian National School and Béla Bartók
- 6.10. The Avant-Garde after World War II
 - 6.10.1. Introduction
 - 6.10.2. The Polish Society with Witold Lutosławski and Krzysztof Penderecki
 - 6.10.3. The Hungarian School
 - 6.10.4. Minimalism and Postmodernism

Module 7. Museology and Heritage

- 7.1. The Origins of Museums
 - 7.1.1. Near East
 - 7.1.2. Far East
 - 7.1.3. Greece
 - 7.1.4. Rome
 - 7.1.5. Middle Ages
 - 7.1.6. Renaissance, Mannerism and Baroque
 - 7.1.7. XVI Century
 - 7.1.8. XVII Century
 - 7.1.9. XVIII Century
- 7.2. Exhibitions
 - 7.2.1. Introduction
 - 7.2.2. The Limitations of the Exhibitions and Their Intricacies
 - 7.2.3. Types of Exhibitions
 - 7.2.4. Processions, Another form of Public Exposure



- 7.3. Heritage
 - 7.3.1. Ecclesiastical Heritage
 - 7.3.2. Institutional Frameworks, Sectors of Cultural Identification and Cultural Policies
 - 7.3.3. Cultural Goods and Cultural Management
- 7.4. French Museums
 - 7.4.1. Old Regime
 - 7.4.2. The Enlightenment
 - 7.4.3. The National Assembly
 - 7.4.4. The French Museum before and after the Revolution
- 7.5. Museum Typologies Promoted by the National Constituent Assembly of France
 - 7.5.1. French National History Museum
 - 7.5.2. Museum of French Monuments
 - 7.5.3. Louvre Museum
 - 7.5.4. Luxembourg Palace
- 7.6. From Napoleon I to World War II
 - 7.6.1. Napoleon I
 - 7.6.2. Covered Panoramas
 - 7.6.3. The Palace of Versailles
 - 7.6.4. The 19th Century
 - 7.6.5. The 20th Century
 - 7.6.6. Germany, Italy, Russia and the United States
 - 7.6.7. The Interruption of World War II
- 7.7. Museology and Museography
 - 7.7.1. Museology and Museography
 - 7.7.2. New Museology
 - 7.7.3. Expansion of the Museum Concept
 - 7.7.4. The Strategies of Museums
 - 7.7.4.1. Anglo-Saxon Strategy
 - 7.7.4.2. Mediterranean Strategy

- 7.8. North American Museums
 - 7.8.1. Characteristics of North American Museums
 - 7.8.2. Financial System
 - 7.8.3. The Museums that Make up the TRUST
- 7.9. Museums and Relevant Figures
 - 7.9.1. Whitney Museum of American Art
 - 7.9.2. Isabella Stewart Gardner Museum in Boston
 - 7.9.3. Albright-Knox Art Gallery
 - 7.9.4. Key Figures in Patronage
 - 7.9.4.1. Gertrude Stein
- 7.10. Museums and Their History
 - 7.10.1. Ancient Art Museums
 - 7.10.2. Art Museums of the Middle Age
 - 7.10.3. Museums Art of the Modern Age
 - 7.10.4. Contemporary Art Museums

Module 8. Film History

- 8.1. The Origins of Film First Cinematographic Movements
 - 8.1.1. The Group of Pioneers
 - 8.1.2. Georges Mélié's Films
 - 8.1.3. The Brighton School
 - 8.1.4. Fil d'Art
 - 8.1.5. Kolossal Movement
- 8.2. The Articulation of the Cinematographic Language. The Splendor of Silent Film
 - 8.2.1. Towards a Cinematographic Language: David W. Griffith
 - 8.2.2. German Expressionist Films
 - 8.2.3. Revolutionary Soviet Films
- 8.3. Classic Hollywood Film I
 - 8.3.1. The Study System
 - 8.3.2. Hollywood Stars
 - 8.3.3. Hollywood: Genre Factory
 - 8.3.4. The Theory of Film Genres

- 8.4. Classic Hollywood Film II
 - 8.4.1. The Genres in Classic American Cinema: Drama, Comedy, Film Noir
- 8.5. Classic Hollywood Film III
 - 8.5.1. Genres in Classic American Film: Thrillers, Westerns, War films, Musicals, etc
 - 8.5.2. The Evolution of the Genres
- 8.6. European Film after World War II
 - 8.6.1. The Crisis of the Classical Model: Historical Context Neorealism
 - 8.6.2. The New Film: New Wave
 - 8.6.3. The New Cinemas: The Free Cinema
- 8.7. Classical and Modern Vanguards
 - 8.7.1. Experimental Film
 - 8.7.2. Expressionism, Dadaism, Surrealism
 - 8.7.3. Study Cases
- 8.8. The Survival and Decline of the Classics The New Hollywood
 - 8.8.1. European Contributions to American Film
 - 8.8.2. Authors and Films
- 8.9. Other Films of the Contemporary Era
 - 8.9.1. British Social Film
 - 8.9.2. Dogma Movement
 - 8.9.3. Auteur Films
- 8.10. Technology and Aesthetics: Film in the Audiovisual Age
 - 8.10.1. The Advent of Digital Film
 - 8.10.2. Case Studies

Module 9. Photography History

- 9.1. The Start of Photography
 - 9.1.1. Introduction
 - 9.1.2. The Camera Obscura
 - 9.1.3. Niépce: The Invention of Photoengraving and Photography
- 9.2. Niépce and Daguerre
 - 9.2.1. Louis Daguerre
 - 9.2.3. The Physautotype of Niépce and Daguerre
 - 9.2.4. Isidore, the Son of Niépce
- 9.3. Other Fathers of Photography
 - 9.3.1. William Fox Talbot and the Calotype
 - 9.3.2. Hippolythe Bayard, John Herschel and Hippolyte Fizeau
 - 9.3.3. Claude Félix Abel Niépce de Saint Victor and Frederick Scott Archer
 - 9.3.4. Richard Maddox and Charles Bennet
- 9.4. Color Introduction
 - 9.4.1. Introduction
 - 9.4.2. Anna Atkins and Cyanotype
 - 9.4.3. The Lumière Brothers, Linked to Film
- 9.5. The Position of Artists, Art Critics and Photographers in the Face of the Emergence of Photography
 - 9.5.1. Introduction
 - 9.5.2. The Position of the Painter Delacroix
 - 9.5.3. Edgar Degas and Other Artists Use Photography
 - 9.5.4. Man Ray
- 9.6. Photographic Portraits
 - 9.6.1. Introduction
 - 9.6.2. Nadar
 - 9.6.3. Julia Margaret Cameron

- 9.7. The Niépce Process in the History of Photography
 - 9.7.1. Introduction
 - 9.7.2. The Lithophotography of Barreswill, Davanne, Lemerrier and Lerebours
 - 9.7.3. The Heliographic Engraving of Charles Nègre
 - 9.7.4. Édouard Denis Baldu
 - 9.7.5. The Invention of the Plot
 - 9.7.6. The Similigraphy
 - 9.7.7. The Zincography
- 9.8. Photography as Art
 - 9.8.1. Introduction
 - 9.8.2. Peter Henry Emerson and Henry Peach Robinson
 - 9.8.3. Edward Steichen, Alfred Stieglitz and José Ortiz Echagüe
- 9.9. End of the 19th and 20th Century in Photography
 - 9.9.1. Introduction
 - 9.9.2. Documentary Photography as a Document
 - 9.9.3. Travel and Social Photography
- 9.10. The Vanguards
 - 9.10.1. Photographic Dadaism
 - 9.10.2. Surrealism in Photography
 - 9.10.3. Futuristic Photography

Module 10. Contemporary Art to the Present

- 10.1. Introduction
 - 10.1.1. The Search for Modernity in Contemporary Architecture after the Overcoming of Artistic Styles
 - 10.1.2. Western Architecture from the Mid-19th Century to the First World War
- 10.2. The Modern Movement in Architecture
 - 10.2.1. Rationalism, Functionalism and Avant-Garde Modern Movement and International Style
 - 10.2.2. The Utopias of Russian Futurism, Expressionism and Constructivism
 - 10.2.3. Architecture and Totalitarianism
- 10.3. Architecture after World War II (1945-1965)
 - 10.3.1. The Spread of the International Style in the U.S. and Postwar Reconstruction in Europe
 - 10.3.2. The Evolution of the CIAMs (International Congress of Modern Architecture) and Rationalist Urbanism
 - 10.3.3. Organicism
 - 10.3.4. Brutalism and Structural Expressionism
- 10.4. Architecture of Deconstruction and Recycling (1965-)
 - 10.4.1. High Technology
 - 10.4.2. Deconstruction in Architecture
 - 10.4.3. The Era of Dispersion
- 10.5. Impressionism and the Origins of Modern Art I
 - 10.5.1. Impressionism: Color as a Tool for the Transformation of Painting
 - 10.5.2. Historical Avant-Garde: Post-Impressionism, Pointillism, Neo-Impressionism, Fauvism
- 10.6. Impressionism and the Origins of Modern Art II
 - 10.6.1. The Analytical Way: Cubism and the Transformation of Art from the Volume of Things Futurism
 - 10.6.2. The Spiritual Path: Kandinsky, Malevich, Mondrian and Abstraction
 - 10.6.3. The Subjective Way: Expressionism and Surrealism
- 10.7. The New Art System after World War II The Institutionalization of the Avant-Garde
 - 10.7.1. The Intellectual Way: Duchamp, from Dadaism to Conceptual Art
- 10.8. Pop Art: Popular Taste and Kitsch vs. "High Culture"
 - 10.8.1. The Ironic Way: Warhol and Pop Art
 - 10.8.2. Influences of Pop Art in Cinema
- 10.9. Minimal and Conceptual Art
 - 10.9.1. Towards the Dematerialization of the Work of Art: Minimal and Conceptual Art
 - 10.9.2. Arts of Action: Criticism of the System Performance, Improvisation, Body Art, Land Art
- 10.10. Postmodernity. The Return to Painting: Transavantgarde and Neo-Expressionism
 - 10.10.1. The Return of Painting: Transavantgarde and Neo-Expressionism
 - 10.10.2. Art and Post-Structuralism
 - 10.10.3. Committed Options

05 Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning**.

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.



“

Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"

Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

“*At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world*”



You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.



The student will learn to solve complex situations in real business environments through collaborative activities and real cases.

A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

“*Our program prepares you to face new challenges in uncertain environments and achieve success in your career”*

The case method has been the most widely used learning system among the world's leading Humanities schools for as long as they have existed. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

Relearning Methodology

TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

In 2019, we obtained the best learning results of all online universities in the world.

At TECH you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.



In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically. With this methodology we have trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, markets, and financial instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

Relearning will allow you to learn with less effort and better performance, involving you more in your training, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation for success.

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.



This program offers the best educational material, prepared with professionals in mind:



Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.



Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.



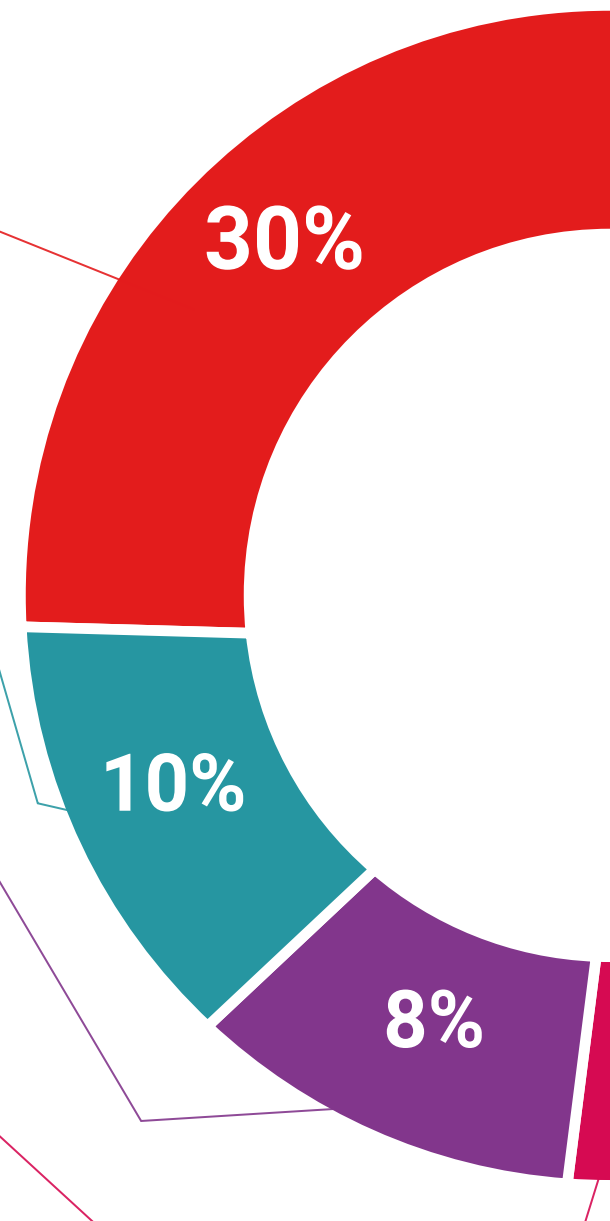
Practising Skills and Abilities

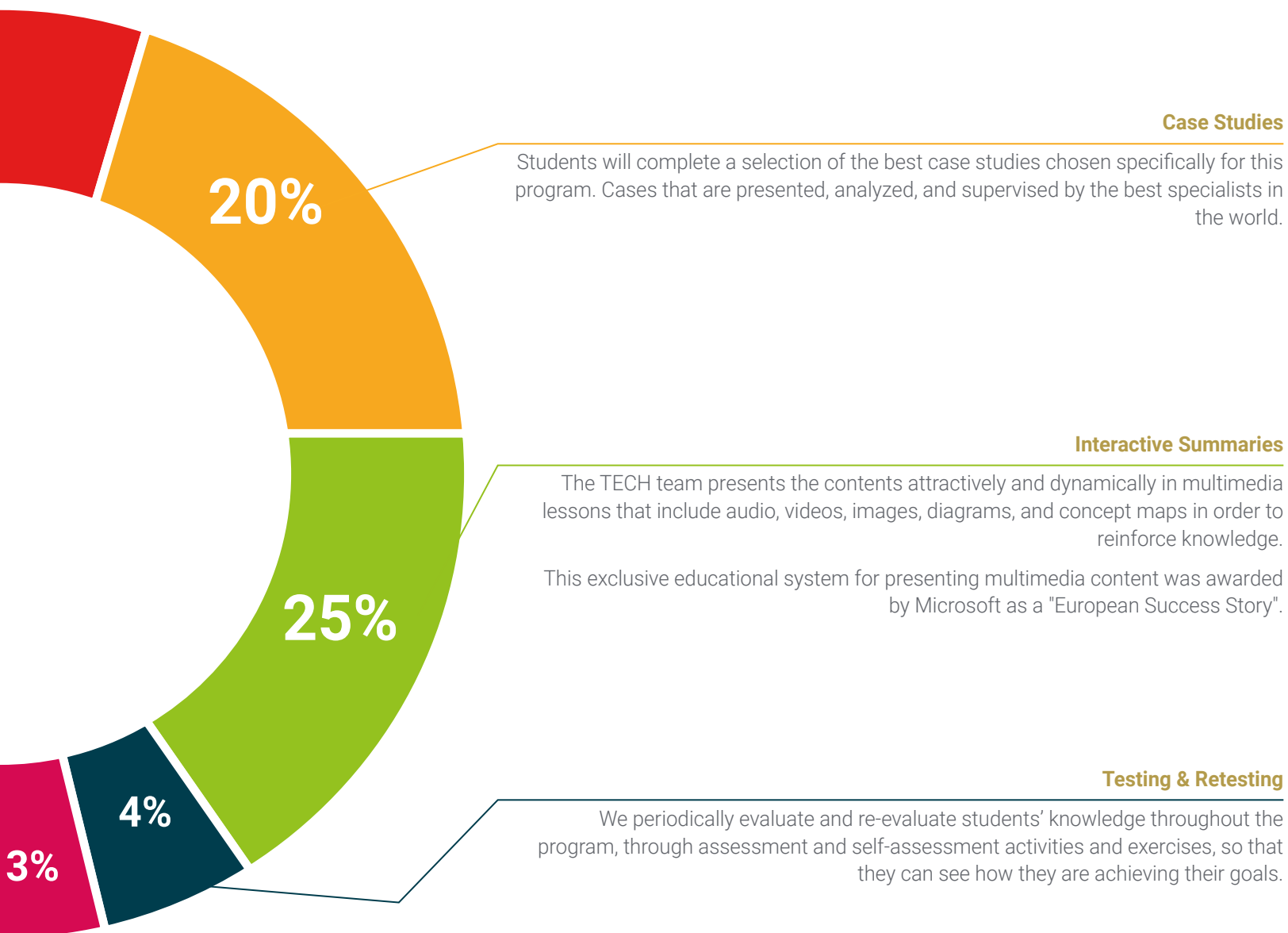
They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.



**Case Studies**

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.

**Interactive Summaries**

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".

**Testing & Retesting**

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.



06 Certificate

The Master's Degree in Historic Audiovisual Heritage guarantees you, in addition to the most rigorous and up-to-date training, access to a Master's Degree issued by TECH Global University.



“

*Successfully complete this program
and receive your university degree
without travel or laborious paperwork”*

This program will allow you to obtain your **Master's Degree diploma in Historic Audiovisual Heritage** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University is an official European University publicly recognized by the Government of Andorra ([official bulletin](#)). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

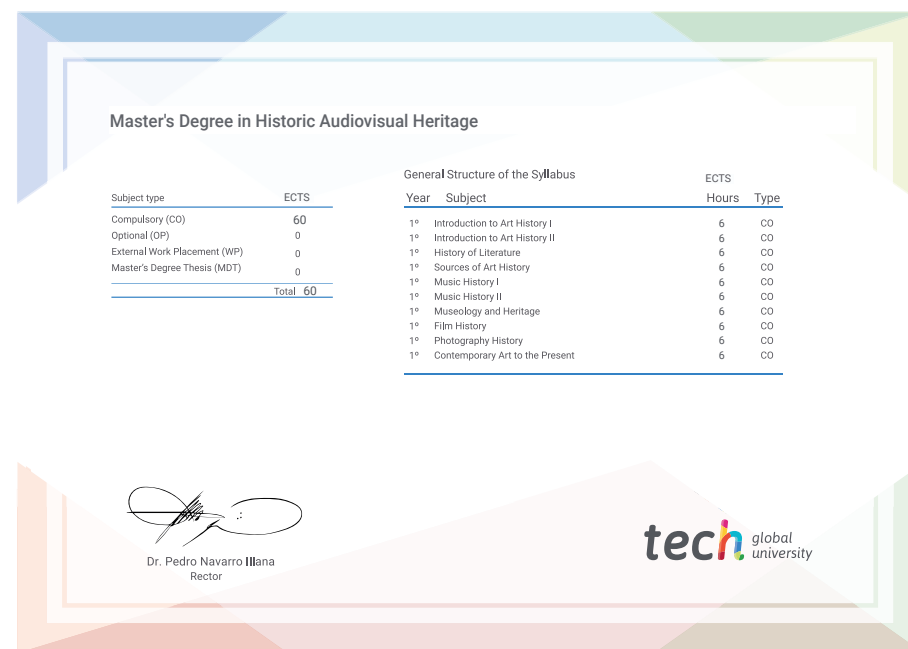
This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Master's Degree in Historic Audiovisual Heritage**

Modality: **online**

Duration: **12 months**

Accreditation: **60 ECTS**



future

health confidence people

education information tutors

guarantee accreditation teaching

institutions technology learning

community commitment

personalized service innovation

knowledge present quality

online training

development languages

virtual classroom

tech global
university

Master's Degree

Historic Audiovisual Heritage

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Credits: 60 ECTS
- » Schedule: at your own pace
- » Exams: online

Master's Degree

Historic Audiovisual Heritage

