

**COURSE DATA****Data Subject**

Code	33408
Name	Representation methods in classical cinema
Cycle	Grade
ECTS Credits	6.0
Academic year	2020 - 2021

Study (s)

Degree	Center	Acad. year	Period
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	1	First term

Subject-matter

Degree	Subject-matter	Character
1301 - Degree in Audiovisual Communication	8 - Theory and history of the media and new multimedia formats	Obligatory

Coordination

Name	Department
FUENTE SOLER, MANUEL DE LA	340 - Language Theory and Communication Sciences

SUMMARY

The discursive itinerary that this subject raises has its first generating nucleus in an assertion of Jean-Luc Godard: "The cinema is a matter of the nineteenth century that has been resolved in the twentieth century." It will begin, therefore, establishing a reflection on the two stages that Boris Eichenbaum perceived in the history of cinema: from the invention of the instrument of capture / projection of moving images to the awareness of it, which is equivalent to to consider how the cinema constructs its spectator, from a situation of mere exteriority to that of the gestation of its projective / identification status on the screen. From the "staging of reality" that is usually attributed to the Lumière brothers, one would arrive, in a first stage of the program, to the institutional narrative agreement with the viewer raised by two emblematic filmmakers: Edwin S. Porter and David W. Griffith ..



The second part of the program raises some considerations about the canon of cinematographic classicism according to the parameters of transitivity, linearity and closure and the cause-effect relationships of the linear assembly. The notions of itinerary, knowledge and recognition would focus our attention on the cinema of John Ford and the character-spectator empathy, not free of moral ambiguities, would designate the peculiar location of Hitchcock's stylistic mannerism in classical cinema.

The remodeling practiced in the studios of Hollywood with the arrival of the sonorous gives foot to establish a succinct panoramic one on the cinematographic sorts, with special emphasis in the central place that in them the melodrama occupies. The creative figure of the producer in the era of studies is emblemized by David O. Selznick and his integrating and binding role in a collective authorship film such as *Gone With The Wind*.

The conclusion of the program takes us to the very threshold of modern cinema. The limits (industrial and ideological-political) of the decible are represented by the popular front filmography of Jean Renoir in the thirties and his self-awareness of representation in *La Règle du jeu*. And the bankruptcy of the omniscient narrator, in benefit of the different perspectives on the story narrated by the characters, breaks into the history of cinema at the hands of Orson Welles and *Citizen Kane*.

PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

The society of ignorance (not of information) in which we live, encourages a passive and alienated view of the viewer before the audio-visual goodies that audiovisual marketing puts at your fingertips. The module proposes to turn that view into an active and critical vision that does not allow itself to be manipulated by the dominant state of affairs in our globalized society.

OUTCOMES

1301 - Degree in Audiovisual Communication

- Knowledge of communication as a process and the different elements that comprise it. The ability to assimilate knowledge of the specificity of discourse, as well as the representation methods proper to the different technological and audiovisual media. Familiarity with the different theories, methods and problems involved in audiovisual communication and its different languages.
- The ability to apply this knowledge (See Competence 2314) to transmit it in an ethical and professional way and in a manner that is comprehensible for people.



- The ability to acquire articulated knowledge of the historical, sociological and technological dimensions of communication.
- Knowledge of the different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, etc. through their aesthetic and industrial proposals and their evolution over the years, which should generate a capacity to analyse audiovisual narratives and works, taking into account iconic messages such as the texts and products of the socio-political and cultural conditions of a given historic era.

LEARNING OUTCOMES

In the same way that, as Barthes said, it is not possible to establish a perfect isomorphism between research and result, it would also be a vain and pretentious task to present here a list of competences acquired by the student at the end of the module. On the contrary, a devoutly desirable objective is to create a certain critical awareness in the student about filmic classicism, as it continues to pose models worthy of being imitated and taken into account. And if, as Marx wanted, correct judgments do not imply values, only from the pertinence of formal-textual analysis can we deduce, without imposing it, the artistic quality of the film submitted to our consideration. To put within reach of the student a certain critical instrumental and teach how to handle it would be two of the possible provisional results - susceptible to be extended - of the course.

DESCRIPTION OF CONTENTS

1. From the invention of the cinematograph

From the invention of the cinematograph to the awareness of the instrument for capturing / projecting images.

2. The audience of the first films projections

The audience of the first films projections. A show of assisted narration.

3. Georges Méliès.

Show of attractions and embryonic narrativity in Georges Méliès.

4. Porter y Griffith

The institutional narrative pact: Edwin S. Porter and David W. Griffith.



5. Primitive Representation Mode and Institutional Representation Mode.

The construction of the cinematographic spectator: from exteriority to the projective mechanism. Primitive Representation Mode and Institutional Representation Mode.

6. John Ford.

Linear assembly and cause-effect relationships. Itinerary, knowledge and recognition in the cinema of John Ford.

7. Hitchcock

Identity empathy in Hitchcock. Thematization of the look.

8. From silent cinema to sound

The remodeling of the studios and of the big production companies in the transition from silent cinema to sound. Planning and rationalization of demand. Historical origins of the notion of gender.

9. The Hollywood producers.

The Hollywood producers. Production design and visual finishing of the film.

10. Jean Renoir

From the diegetic space to the symbolic space in the cinema of Jean Renoir: text, context and limits of the decible in *La Règle du jeu* (1939).

11. Citizen Kane

Fracture of the narrative omniscience and the subject of enunciation in *Citizen Kane* (Orson Welles, 1941).

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	60,00	100
Study and independent work	50,00	0
Readings supplementary material	30,00	0
Preparing lectures	10,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

Cancelled

EVALUATION

Please contact the teacher

REFERENCES**Basic**

- Jenaro Talens y Santos Zunzunegui (coords.). Historia General del Cine, vol.II. EE.UU. (1908-1915), Madrid, Cátedra, 1998.
- Gian Piero Brunetta: Nacimiento del relato cinematográfico (Griffith 1908- 1912), Madrid, Cátedra, 1987.
- Charles Musser: Before the Nickelodeon. Edwin S. Porter and the Edison Manufacturing Company, Berkeley, University of California Press, 1991.
- Noël Burch: El tragaluz del infinito (Contribución a la genealogía del lenguaje cinematográfico), Madrid, Cátedra, 1987.
- Santos Zunzunegui: La mirada cercana. Microanálisis fílmico, Barcelona, Paidós, 1996.
- Robert C. Allen y Douglas Gomery: Teoría y práctica de la historia del cine, Barcelona, Paidós, 1995.
- J. Aumont, A. Bergala, M. Vernet: Estética del cine, Barcelona, Paidós, 1989.
- Vicente Sánchez- Biosca y José Vicente Benet (Eds.). El cine clásico y nosotros: Teoría, Historia, Filmoteca de la Generalitat Valenciana, Archivos, nº 14, junio 1993.
- Tag Gallagher: John Ford. El hombre y su cine. Madrid, Akal, 2009.



- François Truffaut: El cine según Hitchcock, Madrid, Alianza, 1974.
- Manuel Palacio y Pedro Santos (Eds.). Historia General del Cine, vol. VI. La transición del mudo al sonoro, Madrid, Cátedra, 1995.
- Rick Altman: Los géneros cinematográficos, Barcelona, Paidós, 2000.
- Douglas Gomery. Hollywood. El sistema de estudios, Madrid, Verdoux, 1991.
- Robert I. Carringer: Cómo se hizo Ciudadano Kane, Barcelona, Ultramar, 1987.
- André Bazin: Jean Renoir, Barcelona, Paidós, 1999.

Additional

- Tom Gunning: La presencia del narrador: la herencia de los Films Biograph de Griffith, en Archivos de la Filmoteca, nº 2, Valencia, Filmoteca de la Generalitat Valenciana, 1989; The Cinema of Attractions. Early Cinema, Its Spectator and the Avant- Garde, en Wide Angle, vol.8, nºs 3-4, 1986.
- Noël Burch: Primitivismo y vanguardias: un enfoque dialéctico, en Itinerarios. La educación de un soñador de cine, Bilbao, Certamen Internacional del Cine Documental y Cortometraje/ Caja de Ahorros Vizcaína, 1985.
- José Javier Marzal: David Wark Griffith, Madrid, Cátedra, 1998.
- Roland Barthes: El grado cero de la escritura, Buenos Aires, Siglo XXI, 1973.
- José Luis Castro de Paz: De Bazin a Bordwell a través de Hitchcock. Algunas cuestiones acerca de la reflexión crítica y los límites del modelo clásico de Hollywood, Filmoteca Generalitat Valenciana, Archivos, nº 22, febrero 1996; La representación del fasto mortuario (notas sobre la evolución del modelo narrativo clásico de Hollywood 1934- 1958), en Orense, Minius II-III, 1994.
- José Nuis Castro de Paz: El surgimiento del telefilme. Los años cincuenta y la crisis de Hollywood. Alfred Hitchcock y la televisión, Barcelona, Paidós, 1999.
- Juan Miguel Company y Vicente Sánchez-Biosca: La imposible mirada, Madrid, Contracampo nº 38, invierno 1985.
- Antonio Drove: Tiempo de vivir, tiempo de revivir. Conversaciones con Douglas Sirk, Filmoteca Regional de Murcia, 1995.
- Imanol Zumalde: Paisaje edípico. Retorno a Psicosis, cuarenta años después, en Los placeres de la vista. Mirar, escuchar, pensar, Valencia, ediciones de la Filmoteca, 2002.
- Ilia Ehrenburg: Fábrica de sueños, Madrid, Akal, 1972.
- Juan Antonio Ramírez: La arquitectura en el cine. Hollywood, la Edad de Oro, Madrid, Hermann Blume, 1986.
- Vicente Sánchez Biosca y Vicente J. Benet (Eds.): Las estrellas: vejez de un mito en la era técnica, Filmoteca de la Generalitat Valenciana, Archivos, nº 18, octubre 1994.



ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

English version is not available