

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

<b>Code</b>	33409
<b>Name</b>	Representation methods in contemporary cinema
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2020 - 2021

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	2	Second term

**Subject-matter**

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

**Coordination**

<b>Name</b>	<b>Department</b>
HUERTA VISO, PABLO JESUS	340 - Language Theory and Communication Sciences

**SUMMARY**

Starting from the central idea of decentering the classical point of view, the course proposes several approaches to the concept of film modernity focusing on its essential constitutive aspects: self-referential and anti-radical mechanisms and the construction of the statute of subjectivity. The program defines a round trip itinerary in which certain movements and schools -the Italian neorealism, the new cinemas of the sixties- find echo in contemporary cinematographic manifestations that establish a rupture of the institutional pact film/spectator susceptible to crystallize in non-existent models of no identity and antihegemonics. An approach to the mythical statute of the founding story rethinks the powers of cinema as an imaginary device in the current audiovisual panorama.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

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

### Other requirements

As this subject defines film scriptures that are alternatives to the institutional model, the student should first know its basic characteristics.

## 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

**Students must have the ability to analyze, interpret and identify different models of cinematographic representation, being able to organize an overview of cinema from a historical, social perspective and from film theory. Students must be able to distinguish styles and movements according to the different discursive strategies used in each cinematographic work.**

## DESCRIPTION OF CONTENTS



**1. The gaze offset**

**2. The keys of modernity cinematographic**

**3. The objective narration vs subjective narration**  
**The self-referential mechanisms.**

**4. The italian neorealism: antidramatic action and concept of atessa**

**5. Nouvelle Vague**

**6. Experimental and Underground Film**

**7. Politic Film and New Cinemas**

**8. Eastern Glances**

**9. Women and Cinema**

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	60,00	100
Development of group work	20,00	0
Readings supplementary material	10,00	0
Preparing lectures	10,00	0
<b>TOTAL</b>	<b>100,00</b>	



## TEACHING METHODOLOGY

Presentation of the contents of the illustrated program in selected films and fragments, collective analysis of cinematographic works.

## EVALUATION

Individual exam (50%) of the note on the contents explained in the classroom.

Group work (50%) of the note on the analysis of the film freely chosen by the students

## REFERENCES

### Basic

- Juan Miguel Company: Ingmar Bergman, Madrid, Cátedra, 1990.
- Domènec Font: Michelangelo Antonioni, Madrid, Cátedra, 2003.
- André Bazin: Qué es el cine, Madrid, Rialp, 1966.
- José Luis Guarner: Roberto Rossellini, Madrid, Fundamentos, 1985.
- Nuria Bou: La mirada en el temps, Barcelona, Ed. 62, 1996.
- Gilles Deleuze. Tener una idea en cine, Archipiélago, nº 22, Barcelona, otoño 1995.
- José Enrique Monterde y Esteve Riambau (Eds.): Historia General del Cine, vol. XI, Madrid, Cátedra, 1995.
- Juan Miguel Company y José Javier Marzal: La mirada cautiva. Formas de ver en el cine contemporáneo. Generalitat Valenciana, 1999.
- Nuria Aidelman y Gonzalo de Lucas (Eds.): Jean- Luc Godard. Pensar entre imágenes (conversaciones, entrevistas, presentaciones y otros fragmentos), Edición DVD Jean-Luc Godard- Ensayos (Intermedio, 2010).
- Carmen Arocena: Víctor Erice, Madrid, Cátedra, 1996.

### Additional

- Gérard Wajcman: El objeto del siglo. Buenos Aires, Amorrortu, 2001.
- VV.AA.: Ingmar Bergman (1918- 2007)/ Michelangelo Antonioni (1912- 2007), en Cahiers du Cinéma España, nº4, Madrid, septiembre 2007).
- Jean- François Tarnowski: Identification d une oeuvre. Antonioni et la modernité cinématographique. Positif, nº 263, París, enero 1983 (<http://jftarno.free.fr>).



- Alain Bergala: Voyage en Italie de Roberto Rossellini, Belgique, Editions Yellow Now, 1990.
- Juan Miguel Company: Espera de lo invisible: El viento nos llevará en El Viejo Topo, nº 137-138, Barcelona, febrero-marzo 2000.
- Alberto Elena: Abbas Kiarostami, Madrid, Cátedra, 2002.
- Pablo Ferrando. Guía para ver y analizar Roma ciudad abierta, de Roberto Rossellini (1945). Valencia, Nau Llibres/ Octaedro, 2006.
- Alain Bergala (Ed.): Nadie como Godard, Barcelona, Paidós, 2003.
- Francisco Javier Gómez Tarín. De la pasión íntima (In the Mood for Love) a las pasiones cotidianas (Yi- Yi): dos ejemplos de transmutación discursiva en las nuevas cinematografías de Extremo Oriente, en Juan Miguel Company (Editor): El cine y las pasiones del alma. Arbor, nº 686, Madrid, CSIC, febrero 2003.
- Jean-Louis Leutrat: Hiroshima mon amour. París, Nathan, 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**

### **1. Contents**

Contents initially included in the teaching guide are maintained.

### **2. Workload and teaching schedule**

The weight of the activities that add up to the hours of dedication in ECTS credits marked in the teaching guide is maintained.

### **3. Methodology**

Theoretical/practical (face-to-face) class + videoconference in synchrony.

This addendum is subject to changes. Depending on the health situation teaching will be 100% online

### **4. Assessment**

50% Individual examination on the contents taught in class.



30% Group work on the analysis of a film.

20% Participation in Kahoot.

## **5. Bibliography**

Recommended bibliography is maintained and will be complemented by film reviews and other web articles that will be provided in class.